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Felice Anerio *(c. 1560–1614)*

*Born in Rome; chorister at S. Maria Maggiore from 1568-75; sang at S. Peter's under Palestrina from 1575-79; Maestro di cappella of the English College in Rome; succeeded Palestrina as composer to the Papal Chapel in 1594; died in Rome.*

William Byrd   *(1542–1623)*

*Born in Lincolnshire (? ); pupil of Tallis; organist of Lincoln Cathedral from 1563-72; organist of the Chapel Royal from 1572 to his death; operated a music printing press with Tallis; died at Stondon, Essex.*

# Liturgical index

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# Editor's note

Historical monuments and scholarly sets of collected works are the sources of most of the motets in *The Renaissance Singer*, which retains the *ficta*, text underlay and other editorial choices of those editions. The motets of Lassus and Morley, however, are based upon primary sources. *Diffusa est gratia* of Nanino has been reconstructed by comparing several tertiary sources. Details of the source and original liturgical use follow each motet. The clefs, time signatures and note values of today (a quarter-note or a dotted quarter-note as the unit of beat) replace the original notation. Details precede each motet.

The keyboard reductions are editorial throughout, except for the Tallis *If ye love me*, which is original. Occasional dynamic signs, echo effects and breathing indications are also included in the reductions. The new translations, made for singing, conform without exception to the rhythm of the original texts. Sometimes considerable departure from a familiar English version was required. A more literal translation, not for singing, was therefore included, and would be the suitable one to print in a program when the Latin text is sung. The tonic accents are marked in the complete version of the text given before each motet. And in the Praetorius *In natali Domini* the quality of the German **e** and **o** vowels is also marked by a grave accent for the open form and an acute accent for the closed. Those marks should, of course, not be reproduced when the texts are printed.

An essay by Joseph Dyer, dealing with some important and practical aspects of Renaissance performance practice, has been written especially for this volume. As a musicologist he specializes in the Middle Ages; as an organist and performer on various Renaissance wind instruments he takes a lively interest in the historical period represented in this collection. He is presently a member of the faculty of Boston State College.

*(overleaf)*
*The famous Bavarian court chapel choir, singing in the Laurentius Hofpfarrkirche under the direction of Roland de Lassus.*

*No instruments are in evidence in this performance of sacred music, yet in the same codex secular music is shown being performed with full instrumental accompaniment.*

*There is the possibility that in the picture reproduced here the choir is singing plainsong, but with the forces assembled it is more likely that the singers are performing polyphony from the open pages of a choir book. It seems reasonable to assume that the artist has depicted the two scenes accurately and that the wind and string instruments of the secular ensemble were (or could be) dispensed with during liturgical services. Naturally, what was customary in Bavaria need not be valid throughout Europe.*

# Some notes on 16ᵗʰ century sacred polyphony

by Joseph Dyer

## Accompaniment

It is now generally conceded that unaccompanied or 'a cappella' singing of sacred music had only limited currency during the Renaissance. Nineteenth century historical studies tended to emphasize the *a cappella* ideal partly because the most famous chapel of Christendom, the *cappella Sistina*, lent its prestige to the stylized purity of unaccompanied choral singing. Its repertoire featured the works of Palestrina and the other members of the Roman School (Anerio, Nanino, Ingegneri, Victoria) who were leading exponents of a superbly and preeminently vocal polyphony. They stood as the epitome of conservative compositional techniques which were being overwhelmed by the newly exploited monodic principles. When, in the nineteenth century, the Caecilian reformers sought out the perfect ecclesiastical style, they looked primarily to the music of the Roman School, which they regarded as a purely vocal idiom without the presence of distracting instrumental accompaniments. Indeed, a purely vocal performance accords fully with the stylistic requirements of this music.

In reality, the "for rehearsal only" admonitions which sometimes appear before modern keyboard reductions of sixteenth-century music, both sacred and secular, need not be rigidly observed. In the sixteenth century (not to mention the twentieth!) not every church could have at all times enough singers to cover all the parts of a six- or seven-voice motet. Ludovico Grossi da Viadana laments in the introduction to his *Cento Concerti Ecclesiastici* (1600) that singers just omitted the lines which were not represented vocally—much to the detriment of continuity and musical logic.[1] He recommends that the organist supply the missing voices, especially the imitative entries. Viadana's *concerti*, motet-like pieces for 1-4 voices with basso continuo, are an attempt to fill the practical need for music requiring only a few voices.

[1] *The* Concerti *are in the process of publication in* Monumenti Musicali Mantovani; *vol. I appeared in 1964. A representative selection is available edited by O. Tonetti (Zanibon, 1968) and Viadana's preface has been translated by F. W. Arnold*, The Art of Accompaniment from a Thorough-Bass, *2 vols. (Dover reprint, 1965), I, 3-4, 10-19. Also see Oliver Strunk*, Source Readings in Music History *(New York, 1950), p. 419-23.*

# Other voicings

Regarding the possibility of omitting a voice because of inadequate resources and supplying the missing part with the organ as discussed by Viadana, considerable discretion is required on the part of the choir director. Viadana does not exactly *recommend* the practice; he simply advises on how to make the best of the situation. His few-voice motets were designed to make sense with only 2-3 voices. All of the motets in *The Renaissance Singer* may legitimately be performed by a soloist singing the soprano line. The organist must include all the other imitative entries, but he need not play the soprano line, especially if the singer adds embellishments. Even when all voices are represented vocally the organist may still double the voices discreetly. He should not attempt to play everything the voices sing: a three-part texture often suffices. Scale passages can be reduced to a skeleton outline. When doubling in this manner the organ should merely add support and a slight additional color to the ensemble.

**F. Anerio: Angelus autem Domini**
*(soprano line embellished as a solo)*
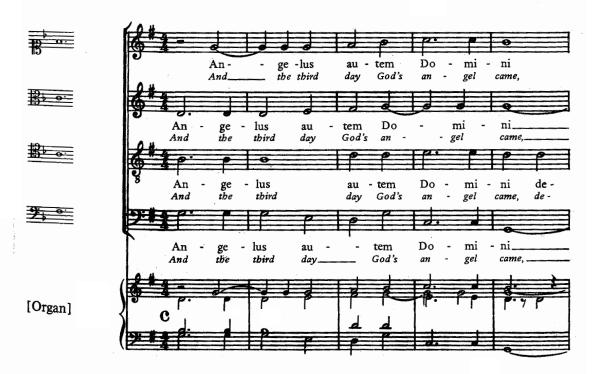


# Other instruments

Insufficient research has been done on the performance of sacred music with instruments other than the organ in the late sixteenth century. Consequently, one cannot be dogmatic about the use of recorders, viols, lutes, cornetti or sackbuts in this music. Much depended on local resources and customs. The Bavarian court chapel illumination provides evidence for a conservative approach.

Caution is to be observed in applying data derived from secular situations to liturgical functions, but it seems that in Italy after 1550 a homogeneous ensemble of instruments was favored over an ensemble composed of instruments of contrasting character.[7] Renaissance recorders or viols add a new tone color for the performance of sixteenth-century polyphony. It must be remembered, however, that the prevalence of such ensembles in sixteenth-century churches remains to be documented.

[7]*This tendency has been demonstrated on the basis of comprehensive iconographical evidence by V. Ravizza,* Das instrumentale Ensemble von 1400-1550 in Italien *(Bern: Haupt Verlag, 1970).*

# Felice Anerio

# Angelus autem Domini

Angelus aútem Dómini descéndit de coélo, et accédens revólvit lápidem,
et súper éum sédit, et díxit muliéribus: nolíte timére: scío énim, quía
crucifíxum quaéritis: jam resurréxit, veníte et vidéte lócum, úbi
pósitus érat Dóminus, alleluia, alleluia. *Matthew 28:2, 5-8*

# William Byrd

# Ave verum corpus

Ave vérum córpus nátum de María vírgine;
Vére pássum,  immolátum in crúce pro hómine:
Cújus látus perforátum únda flúxit sánguine:
Esto nóbis praegustátum mórtis in exámine.
O dúlcis, O píe, O Jésu, Fíli Maríae, miserére méi. Amen.
                        —*Innocent V*



[Organ]