

ANCIENT GROOVE MUSIC

JOHN AMNER

(1579-1641)

Mr. Cesar's Service for verses

Edited by

BEN BYRAM-WIGFIELD

COMMUNION SERVICE

**KYRIE
GLORIA
CREDO**



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EDITORIAL NOTES

Sources:

Peterhouse, Cambridge

GB-Cp MS 33: Bass Cantoris

GB-Cp MS 34: Medius Cantoris

GB-Cp MS 38: Bass Decani

GB-Cp MS 39: Contratenor 1 Decani

GB-Cp MS 47: Medius Decani

GB-Cp MS 49: Contratenor 1 Cantoris

GB-Cp MS 46: Organ

British Library

GB-Lbl MS Harley 7339: Score (*No Gloria*)

Ely Cathedral (Now at Cambridge University)

GB-Cu MS Ely 28: Tenor

GB-Cu MS Ely 1: Organ

The source material is titled either as 'for verses' or 'Mr. Cesar's Service'. Henry Caesar was Dean of Ely Cathedral from 1614 until his death in 1636. Amner was closely associated with Ely, having been a chorister, then organist, *Informator choristarum* (from 1610), and a minor Canon.

The complete 'service' comprises *Venite, Te Deum, Jubilate, Magnificat, Nunc dimittis, Kyrie to the Commandments* and *Credo*. These are available in separate publications for Morning Prayer, Evening Prayer, and the Communion Service.

The *Gloria* is not part of 'Mr Cesar's Service', but as it is his only setting of the text, it has been included here.

This edition is based on the Peterhouse sources. The British Library score by Thomas Tudway (c. 1650 - 1726) has been consulted, but given little weight.

The verse indications (usually incomplete) throughout the music show a clear use of a reduced texture without basses for the verse sections, contrasting with full Chorus sections. These often alternate in rapid succession. Editorial indications for Verse and Chorus are shown in square brackets where they are absent from the sources but assumed.

The Contratenor parts show a frequent common practice of the period: at the end of a phrase sung by both sides (*Decani* and *Cantoris*), where one side (e.g. *Decani*) continues on its own, the other side (e.g. *Cantoris*) will hold on to its final note, overlapping the first note of the new phrase. (Thus, a minim for *Decani* is a semibreve for *Cantoris*.) As the Contratenor part is largely shown on one staff, such points have been indicated with an asterisk *.

The underlay in the sources is somewhat open to conjecture: often only the initial word of each (familiar) phrase is written, leaving the singer to fill in as best they can. Melismas are not always indicated with slurs. Editorial slurs are shown as dashed slurs; all other slurs are found in one or more sources. Italics indicate underlay where the editorial assignment is just one of a number of possible interpretations, or where the source is unsatisfactory (e.g. too many syllables for the notes).

Kyrie

1: There is no time signature in the Peterhouse sources.

Gloria

3, Bass: Bass vocal part has no sharp: organ has one.

25: Organ book has E for final note of top voice.

33-42: The Medius Verse, in square brackets, is editorial.

48: Organ has fermata one minim early.

64: The Tenor verse is found in the Contratenor part; the final Contratenor phrase in bar 65 is found in the Medius book.

Creed

26: Dec Bass has two minims instead of semibreve, with underlay '*all things were made*'.

32: Both Dec and Can Contratenors have 'Verse' for this section: though verse sections are usually found in one or other part. No other part has a Verse indication, and there is no Chorus before the Verse at 44.

44, Tenor: This verse was originally in the Decani Contratenor part.

47: Amner provides only one syllable for an 'Englished' form of *Pontius*. For the best word stress and to keep the remaining syllables in the original position, the single minim has been split into two crotchets in all parts.

75: Tudway has the Cantoris and Decani Medius parts switched from that of the Peterhouse sources.

110, Medius: The Peterhouse source has a single note for the three bars 110-112, and it is in the Decani part. (The parts have been swapped in the edition, and the note subdivided.)

Ben Byram-Wigfield
London, 2022

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Cesar's Service 'for verses'

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JOHN AMNER
(1579-1641)

Kyrie (Responses to the Commandments)

Medius
Lord, have mer - cy up - on us, and in - cline our hearts to these thy laws. Lord, have mer - cy up - on

Contratenor
Lord, have mer - cy up - on us, and in - cline our hearts to these thy laws. Lord, have mer - cy up - on

Tenor
Lord, have mer - cy up - on us, and in - cline our hearts to these thy laws. Lord, have mer - cy up - on

Bass
Lord, have mer - cy up - on us, and in - cline our hearts to these thy laws. Lord, have mer - cy up - on

Organ

9
us, and write all these thy laws in our hearts, we be - seech thee, we be - seech thee.

us, and write all these thy laws in our hearts, we be - seech thee, we be - seech thee.

8
us, and write all these thy laws in our hearts, we be - seech thee, we be - seech thee.

us, and write all these thy laws in our hearts, we be - seech thee, we be - seech thee.

Organ

Gloria

Medius

Contratenor

Tenor

Bass

[Verse]

Glo - ry be to God on_ high, to God on high,

Organ

6

and_ in earth peace, good-will to men, good will to men, good will to

12

We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to

We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to

We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to

[Chorus]

men. We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to

The musical score for measures 12-17 includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to" (repeated for each voice part). A [Chorus] section begins at measure 14 with the lyrics "men. We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee, we— give thanks to".

18

thee for thy great glo - ry. O Lord God, heav'n - - ly King, God the_ Fa - ther al -

thee for thy great glo - ry. O Lord God, heav'n - ly_ King, God the_ Fa - - ther al -

thee for thy great glo - ry. O Lord God, heav'n - - ly King, God the Fa - ther al -

thee for thy great glo - ry. O Lord God, heav'n - - ly King, God the Fa - - ther al -

The musical score for measures 18-23 includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are: "thee for thy great glo - ry. O Lord God, heav'n - - ly King, God the_ Fa - ther al -" (repeated for each voice part). The piano accompaniment features chords and melodic lines in both hands.

25

- migh - ty.

- migh - ty.

- migh - ty.

- migh - ty.

[Verse] O Lord, O Lord, the on - ly be -

30

Je - sus - Christ, [Verse] O Lord God, Lamb of

Je - sus - Christ,

Je - - - sus Christ,

[Chorus] - got - ten son, [Verse] Je - - - sus Christ, [Verse] O Lord God,

35

God, Son of the Fa - - - - ther, that tak'st a - way the sins of the
Lamb of God, Son of the Fa - ther, that tak'st a -

39

world, have mer - cy up - on us. have mer - cy up - on us. have mer - cy up - on us.
have mer - cy up - on us. have mer - cy up - on us. have mer - cy up - on us.
-way the sins of the world, have mer - cy up - on us, have mer - cy up - on us.

[Chorus]

44

have mer-cy up-on_

have mer-cy up-on

have mer-cy up-on

[Verse] [Chorus]

Thou that tak'st _____ a-way the sins of the world, have mer-cy, have mer-cy up-on

50

us. re - ceive our pray -

us. re - ceive our pray -

us. re - ceive our pray -

[Verse] [Chorus]

us. Thou that tak'st a - way the sins of the world, re - ceive our pray -

56

- ers.

- ers.

- ers.

[Verse] [Chorus]

- ers. Thou that sit - test at the right hand of God the Fa - - ther, have mer - cy up -

62

have mer - cy up - - on us,

have mer - cy up - on us, have mer - - cy, have mer - cy up - on

have mer - - cy up - - on

- on us, have mer - cy up - - on us, up - - on

66

have mer - - cy up - on us, have mer - cy up-on us. For

us, have mer - cy up - on us, have mer - cy up-on us. For thou,

us, have mer - cy up-on us. have mer - cy up-on us. For thou on - ly art ho - -

us, have mer - - cy up - on us, have mer - cy up-on us. For thou on - ly art

71

thou on - ly art ho - - ly, thou on - ly art the Lord, thou onl-

for thou on - ly art ho - - ly, thou on - - - ly art the Lord, thou on - ly, O Christ, O

- ly, art ho - - ly, thou on - ly art the Lord, thou on - - ly, O Christ, thou

ho - - ly, art ho - - ly, thou on - ly art the Lord, thou on - - ly, O Christ with the

77

- ly, O Christ, with the Ho - ly Ghost art most high in the
 Christ with the Ho - ly Ghost art most high in the
 on - ly, O Christ with the Ho - ly Ghost art most
 Ho - - ly Ghost art most high, art most high, art most high, most high

82

glo - ry of God the Fa - - - ther, in the glo - ry of God the Fa - - - - - ther, in the
 glo - ry of God the Fa - ther, in the glo - ry of God the Fa - - -
 high in the glo - ry of God the Fa - - - - - - - - - ther, in the
 in the glo - ry of God the Fa - - - ther, in the glo - - -

86

glo - ry of God the Fa - - - ther, in the glo - ry of God the
 - ther, in the glo - ry of God, in the glo - - ry of God the
 glo - - ry of God the Fa - - - - - ther, the glo - ry of God the
 - ry of God the Fa - - - ther, in the glo - ry of God the

90

Fa - ther. A - - - - - men, A - - - - - men, A - - - - - men.
 Fa - ther. A - - - - - men.
 Fa - ther. A - - men, A - - - - - men.
 Fa - ther. A - - - - - men, A - - - - - men.

Creed

$\text{♩} = 100$
Chorus

Medius Decani
 The Fa - ther al - migh - - ty, ma - ker of hea - ven_ and earth, and of

Medius Cantoris
 The Fa - ther al - migh - - ty, ma - ker of hea - ven_ and earth, and of

Contratenor
 The Fa - ther al - migh - - ty, ma - ker of ___ hea - ven and ___ earth, and of

Tenor
 The Fa - ther al - - migh - ty, ma - ker of heav'n and ___ earth, and of

Bass
 The Fa - ther al - migh - - ty, ma - ker of heav'n and earth, and of

Organ

6

all thing vi - - si - ble and in - - - vi - - si - ble. And ___ in one Lord, Je - sus_

all thing vi - - si - ble and in - - - vi - - si - ble. And ___ in one Lord, Je - sus_

all things vi - si - - ble and in - vi - - - si - ble. And ___ in one Lord, Je - - sus

all things vi - - si - ble and in - vi - - - si - - - ble. And ___ in one Lord, Je - sus

all things vi - - si - ble and in - vi - - - si - ble. And ___ in one Lord, Je - sus

12

Verse

[Chorus]

Christ, the on-ly be - got - ten son of God; be - got - ten of ___ his Fa - ther be - fore all worlds. God of

[Verse]

[Chorus]

Christ, the on-ly be - got - ten son of God; be - got - ten of ___ his Fa - ther be - fore all worlds. God of

Christ, be - got - ten of his Fa - ther be - fore all worlds. God of _

Verse

Chorus

Christ, the on - ly be - got - ten son of God; be - got - ten of his Fa - ther be - fore all words. God of

Christ, be - got - ten of his Fa - ther, God of

18

God, light from light, ve - ry God of ve - ry God, be - got - ten not made; be - ing of one

God, light from light, ve - ry God of ve - ry God, be - got - ten not made; be - ing of one

God, light from light, ve - ry God of ve - ry God, be - got - ten not made; be - ing of one

God, light from light, ve - ry God of ve - ry God, be - got - ten not made; be - ing of one

God, light from light, ve - ry God of ve - ry God, be - got - ten not made; be - ing of one

23

sub - stance with the Fa - - - - ther, by whom all things _____ were _____ made.

sub - stance with the Fa - - - - ther, by whom all things _____ were _____ made.

sub - stance with the Fa - - - ther, _____ by whom all _____ things were made.

sub - stance with the Fa - - ther, by whom all things were made.

sub - stance with the Fa - - ther, by whom all things were made, were _____ made.

28

Who for us men and for our _____ sal - va - ti - on

Who for us men and for our _____ sal - va - ti - on came down from heav'n and

Who for us men, who for us men and for our _____ sal - va - ti - on came down from heav'n and was in -

Who for us men, who for us men and for our _____ sal - va - - ti - on

Who for us men and for our _____ sal - va - ti - on

34

came down from heav'n_ and was in - car-nate by the Ho - ly_ Ghost, by the
 was in - car - nate by the Ho - - ly Ghost,
 - car - - - nate by the Ho - ly Ghost,
 came down from heav'n and was in - car - - nate by the
 came down from heav'n and was in - car - - nate by the

39

Ho - - ly Ghost of the vir - - gin Ma - - - - ry and was made_____ man.
 and was made_____ man.
 of the vir - gin Ma - - ry and was made_____ man.
 Ho - ly_____ Ghost of the vir - gin Ma - - ry_____ and was made_____ man.
 Ho - - - - ly Ghost of the vir - gin Ma - - - - - ry.

44

Verse

And was cru - ci - fied al - - so for us, un - - der Pon - tius Pi - late,

Verse

And was cru - - ci - fied al - - so for us un - - der Pon - tius Pi - - - late, he

Verse Decani

And was cru - ci - fed al - - so for us un - - der Pon - tius Pi - - - - - - - late, he

Verse

49

[Chorus]

He suf - fer - ed and was bu - - - ri - ed. And the third day he rose a - gain ac - cor - ding

Chorus

suf - fer - ed and was bu - ri - ed, and was bu - ri - ed. And the third day he rose a - gain ac - cor - ding

Chorus

And the third day, he rose a - gain ac - cor - ding

Chorus

suf - fer - ed and was bu - - ri - ed, and was bu - ri - ed. And the third day he rose a - gain ac - cor - ding

[Chorus]

And the third day he rose a - gain ac - cor - ding

55

to the Scrip - - tures; and as - cen - ded in - to heav'n, and as - cen - ded in - to heav'n, and
 to the Scrip - - tures; and as - cen - ded in - to heav'n, and as - cen - ded in - to heav'n, and
 to the Scrip - - tures; and as - cen - - - ded, and as - cen - ded in - to heav'n, in - to
 to the Scrip - - tures; and as - - cen - - ded in - to heav'n, in - - - - to heav'n,
 to the Scrip - - tures; and as - cen - - ded in - - to heav'n, and as - cen - ded in - to heav'n, and

59

sit - teth at the right hand of God the Fa - - ther. And he shall come a - gain, a - -
 sit - teth at the right hand of God the Fa - - ther. And he shall come a -
 heav'n, and sit - teth on the right hand of God the Fa - - - - ther. And
 and sit - teth on the right hand of God the Fa - - ther. And he shall come a - gain
 sit - teth at the right hand of God the Fa - - ther. And

63

-gain, and he shall come a - gain with glo - ry to judge both the quick
 -gain with glo - ry, with glo - - - - ry to judge both the quick
 he shall come a - gain with glo - - - - ry to judge both the quick and the
 with glo - - - - - - - - - - ry to judge both the quick and the
 he shall come a - gain with glo - - - - - ry to

67

and the dead. Whose king-dom shall have no end, whose
 and the dead. Whose king-dom shall have no end, whose
 dead, and the dead. Whose king-dom shall have no end, whose king-dom shall have
 dead. Whose king-dom shall have no end, shall have no end, whose king-dom shall have no end,
 judge both the quick and the dead. Whose king-dom shall have no end, whose

72

[Verse]

[Chorus]

king-dom shall have no end.

And I be-lieve in the Ho-ly Ghost, the Lord and

Verse

Chorus

king-dom shall have no end.

And I be-lieve in the Ho-ly Ghost, the Lord and

[Chorus]

no end, shall have no end.

the Lord and Chorus

Verse

whose king-dom shall have no end.

And I be-lieve in the Ho-ly Ghost, the Lord and

[Chorus]

king-dom shall have no end.

the Lord and

Verse

Chorus

78

gi-ver of life, who pro-ceed-eth from the Fa-ther and the Son,

gi-ver of life, who pro-ceed-eth from the Fa-ther and the Son, from the Fa-ther

gi-ver of life, who pro-ceed-eth from the Fa-

gi-ver of life, who pro-ceed-eth from the Fa-ther and the Son,

gi-ver of life, who pro-ceed-eth from the Fa-ther

and a - po - sto - lic Church. for ___ the re - mis - si - on -

-po - sto - - lic ___ Church. for ___ the re - mis - si - on ___ of sins, of -

*** Chorus**
a - po - sto - lic Church. I ac - know - ledge one bap - - tism

[Chorus] **[Verse]**
I ac - know - ledge one bap - tism for ___ the re - mis - - si - on of sins, of -

[Chorus]
I ac - know - ledge one bap - tism

Chorus **[Verse]**
___ of sins, and ___ I look for the re - sur - rec - - - ti - on of the dead,

[Chorus]
___ sins, and ___ I look for the re - sur - rec -

Verse Decani **Chorus**
and ___ I look for the re - sur - rec - ti - on of the dead, the re - - sur -

Chorus **Verse** **Chorus**
___ sins, and ___ I look, I look for the re - sur - rec - ti - on of the dead, of ___

[Chorus]
and ___ I look for the re - sur - rec - ti -

104

[Chorus]

and the life of the world to come, the world to come, the life of the world -
 - ti-on of the dead, and the life of the world to come, and the life of the
 - rec-ti-on of the dead and the life of the world -
 the dead, and the life of the world to come, and the life of the
 - on of the dead and the life of the world to

109

to come. A - - - men, A - - - - - men.
 world to come. A - - - men, A - - - - - men.
 to come. A - - - - - men, A - - - - - men.
 world to come. A - - - - - men, A - - - - - men.
 come. A - - - - - men.