ANCIENT GROOVE MUSIC JOHN AMNER

(1579–1641)

Mr. Cesar's Service for verses

 $\label{eq:edited_by} \mbox{BEN BYRAM-WIGFIELD}$

VENITE
TE DEUM
JUBILATE



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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

British Library

GB-Lbl MS Harley 7339: Score

Durham Cathedral

GB-DRc MS A 1: Organ

Ely Cathedral (Now at Cambridge University)

GB-Cu MS Ely 28: Tenor

GB-Cu MS Ely 29: Bass

GB-Cu MS Ely 4: Organ

York Minster

GB-Ym MS M. 1/1 (S): Medius Cantoris

GB-Ym MS M. 1/2 (S): Contratenor Cantoris

GB-Ym MS M. 1/3 (S): Tenor Cantoris

GB-Ym MS M. 1/4 (S): Bass Cantoris

GB-Ym MS M. 1/5 (S): Medius Decani

GB-Ym MS M. 1/6 (S): Contratenor Decani

GB-Ym MS M. 1/7 (S): Tenor Decani

GB-Ym MS M. 1/8 (S): Bass Decani

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.

This edition is based on the Peterhouse sources and the Ely vocal partbooks. The British Library score by Thomas Tudway (c. 1650 - 1726) has been consulted, but given little weight. The *Venite* is found only in the Peterhouse sources, where the Tenor part (and Contratenor II) has not survived. It has therefore been editorially reconstructed. The organ part is based on the Durham organ book, with additional notes added from the vocal lines.

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 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 all 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).

Venite

7: Peterhouse ContratenorDecani has no indication of underlay; Cantoris has slur from the last beat onto the next bar.

47: Organ book has semibreve G on 2nd beat.

91: This Contratenor line is editorial, derived from the organ book (until the Chorus at 94.) The Tenor is also editorial throughout.

Te Deum

36: 'Of martyrs praise thee' is only in the Contratenor Decani partbook. Cantoris has a C minim.

43, Contratenor: The semibreve in the source has been split to better accommodate the underlay.

99: Medius Cantoris has a fermata on 3rd beat.

137, Bass: Tudway has the low notes, found in the Tenor part, doubled in the Can Bass. The parts have been swapped from the 3rd beat ('ever') to the end of b. 138.

Jubilate

31, Medius Decani: Tudway has "his courts with praise" for the Chorus. Peterhouse has "with praise, with praise".

45, Medius Cantoris: Peterhouse seems to be in error here: additional notes have been pencilled in, but they are not sufficient to complete the phrase with the correct durations. Tudway has been followed.

76-77, Medius Cantoris: The exact division of the notes and the underlay is editorial from this point.

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Cesar's Service 'for verses'

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