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# Thomas Tallis

## The Complete Works

*Tallis is dead and music dies.* So wrote William Byrd, Tallis's most distinguished pupil, capturing the esteem and veneration in which Tallis was held by his fellow composers and musical colleagues in the 16th century and, indeed, by the four monarchs he served at the Chapel Royal.

Tallis was undoubtedly the greatest of the 16th century composers; in craftsmanship, versatility and intensity of expression, the sheer uncluttered beauty and drama of his music reach out and speak directly to the listener. It is surprising that hitherto so little of Tallis's music has been regularly performed and that so much is not satisfactorily published.

This series of ten compact discs will cover Tallis's complete surviving output from his five decades of composition, and will include the contrafacta, the secular songs and the instrumental music - much of which is as yet unrecorded. Great attention is paid to performance detail including pitch, pronunciation and the music's liturgical context. As a result new editions of the music are required for the recordings, many of which will in time be published by the Cantiones Press.

***Music for Henry VIII***

This recording, the first in the series devoted to the complete works of Thomas Tallis, includes church music written during the first decade of his career, probably between about 1530 and 1540.

Relatively little is known about Tallis's life, particularly about his early years. He was probably born in Kent during the first decade of the sixteenth century. When we first hear of him, in 1532, he is organist of Dover Priory, a small Benedictine monastery consisting of about a dozen monks. We do not know whether Tallis's duties were restricted to organ-playing, or whether he also had the opportunity to work with professional singers. The more affluent monastic houses of the period certainly endeavoured to participate in the fashionable cultivation of elaborate church music by employing a small choir of professional lay singers; such a choir, which was quite distinct from the monks' own choir, would usually have performed in the Lady Chapel of the monastery, because this was often the only part of the monastic church to which the laity had access. Dover Priory, however, was far from wealthy—in the early 1530s its annual income was about £170, less than a tenth of that of a major Benedictine abbey such as St Alban's—and it can hardly have been in a position to spend lavishly on music. On the other hand, the fact that the priory employed a lay organist at all could be taken to imply quite a serious commitment to music. In addition, Dover was a cell or dependent house of Canterbury Cathedral, which was itself a Benedictine priory. The cathedral had a long and lively musical tradition involving not only the maintenance of a professional Lady Chapel choir but also the encouragement of the monks' own musical talents; it seems quite possible that this could have assisted the exploitation of music at Dover. Even so, any choir available to Tallis at Dover Priory must surely have been tiny—perhaps solo voices on each of the lower lines and three or four boys at the top of the texture.

There seems to be no record of Tallis's departure from Dover, but the priory itself was dissolved in the autumn of 1535, very soon after it had been visited by the king's commissioners. This could indicate that something was seriously amiss; before the government's scheme for dissolving the smaller monasteries was put into general operation in 1536, only the most indigent, corrupt or otherwise decrepit houses were closed down immediately following an official visitation. We next encounter Tallis in 1537–8 in London, where he is employed (it is not clear whether as a singer or as organist) by the parish church of St Mary-at-Hill in Billingsgate, a little to the west of the Tower of London. Robert Okeland or Hockland, later to be one of Tallis's colleagues in the Chapel Royal (the religious department of the royal household, including both clerics and musicians), had been organist of St Mary's in 1534–5. St Mary's seems to have been one of the most enterprising London churches in its promotion of music: it had bought a new organ in 1517–18, by the mid-1530s it was maintaining a choir capable of singing music in five parts, and its repertory included Masses, antiphons, music for the Lady Mass, and 'carolles for cristmas'. London, with its teeming social, religious, intellectual and commercial activity, and its proximity to the main centres of government and patronage, must surely have been a far more stimulating environment than Dover. Some four miles south-east of St Mary's lay the royal palace of Greenwich, Henry VIII's favourite residence during the latter part of his life; Tallis may well have come into contact with the singers of the Chapel Royal and the chamber musicians of the king and queen, some of whom owned or rented property in Greenwich or in the city. He may even have met some of the Chapel Royal singers in a professional capacity: several times during the 1510s and 20s some of them had sung at St Mary's on major feast days, and it is possible that this practice continued in the 1530s.

Whatever its attractions, London proved to be only a staging post for Tallis. It was probably in the autumn of 1538 that he moved to the Augustinian abbey of Holy Cross at Waltham in Essex; the closeness of the abbot's London house to the church of St Mary-at-Hill may help to explain this move. With a yearly income of some £900 Waltham Abbey was well able to maintain a Lady Chapel choir; in the late 1530s this consisted of about half-a-dozen boys and probably a similar number of men, among whom Tallis was evidently one of the most senior. If the prospect of long-term security had lured Tallis to Waltham, his plans soon went awry. In the very same year that he moved to the abbey the government embarked on the dissolution of the greater monasteries; on 23 March 1540 Waltham became the last English abbey to be dissolved. Because Tallis had joined the staff only recently he was not awarded a pension; instead he received 20s. in outstanding wages and 20s. 'reward'. Reflection on this phase of Tallis's life may be instructive to those who use hindsight uncritically. It is tempting for us to see the course of the English Reformation as having been inevitable and predictable; yet here we observe Tallis, who was presumably as capable of sensing what was in the wind as any other professional musician in London, making a career move that would bring him to a dead end some eighteen months later. In fact, during the late 1530s and early 1540s government policy on religion was astonishingly unpredictable and sometimes contradictory, and this must have had an extremely unsettling effect on church music.

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One might expect that in 1540 the prospects of re-employment for a redundant church musician would have looked decidedly bleak. Paradoxically, however, the dissolution of the monasteries itself created some attractive opportunities. About half of the cathedrals of medieval England—Bath, Canterbury, Coventry, Durham, Ely, Norwich, Rochester, Winchester and Worcester—had been Benedictine priories. When these were dissolved most of them were promptly refounded as secular cathedrals, and in their new guise they were equipped with larger professional choirs than they had ever been able to maintain during their monastic existence. As a native of Kent and a former organist at Dover Priory, Tallis may have been able to pull a few strings at Canterbury, which had been surrendered to the Crown on 4 April. At any rate, his name is given pride of place among the lay-clerks in an undated list of recruits for the new choir that seems to have been drawn up in the summer of 1540. Consisting of ten boys and twelve men, the choir was clearly designed to be worthy of England's mother-church. Here Tallis was a senior member of an ensemble probably at least twice as large as any to which he had hitherto belonged. He was a member of this choir during what must have been a very busy period while it rapidly built up an impressive and markedly conservative musical repertory. It is interesting to note that during the early 1540s Canterbury was a centre of fierce religious controversy: while the archbishop, Thomas Cranmer, was a leading advocate of religious reform, several influential members of the cathedral chapter were staunchly traditionalist (they were soon to attempt to prosecute their archbishop for heresy).

Despite this excitement—or perhaps because of it—Tallis stayed at Canterbury for only two years. In 1542 he was appointed a Gentleman (that is, a singer) of the Chapel Royal; he may have owed his good fortune to Archbishop Cranmer, who had become one of the king's most trusted counsellors. Tallis had now risen as high in his profession as it was possible to rise, and it is no surprise that he remained a member of the Chapel Royal for the rest of his life. Even if he had desired to make another career move, the opportunities for doing so were shortly to become extremely limited because of the wholesale disbanding of church choirs that occurred during the reign of Edward VI (1547–53). Tallis may well have served as organist of the chapel throughout his membership of it, although he was not given this title until the 1570s. In about 1552 he married—an action often postponed until a man felt that he had achieved stability—but it appears that he and his wife Joan did not have children. Tallis's later career will be covered in more detail in the notes to the recordings in this series devoted to his later music. By the time of his death in 1585 he had become the doyen of English music: a composer of immense and greatly varied experience, the mentor and business partner of William Byrd, and a link with a past that was rapidly receding beyond men's memory. He had been born about a hundred years after the death of Chaucer; he died a hundred years before the birth of Handel.

Tallis embarked upon his musical career at a time when the culture of church music in England was at its zenith. A remarkably large number of religious foundations—royal and aristocratic household chapels, cathedrals, collegiate churches, the larger monasteries, even parish churches—were assiduously cultivating choral music of a particularly elaborate, colourful and virtuosic kind. Standards of choral singing in England seem to have been extremely high, and were applauded by observers from abroad, even though the idiom of English music might have seemed old-fashioned to anybody familiar with the work of Josquin. The culmination of this style was probably reached in the mid-1520s, when composers such as John Taverner, Nicholas Ludford, Richard Pygott and Hugh Aston infused into the established style a new sense of discipline and drive. Possibilities of change were, however, already in the air: by the late 1520s some composers were beginning to experiment with a more sober musical style which placed greater emphasis upon audibility of text and clarity of design rather than upon richness of sound and profusion of ornament. It is tempting but probably too glib to interpret such experiments as having been motivated exclusively by religious—let alone by Protestant—ideas; the motivation could have been partly or even purely musical, for it is difficult to see how the florid style of the 1520s could have developed except through quite radical change. On the other hand, church music can hardly have failed to be affected by the reformist ideas that the government found it expedient to tolerate for most of the 1530s, at least until the king himself laid out a very conservative religious position towards the end of the decade. For young composers like Tallis the times must surely have been both stimulating and confusing.

In early Tudor England, until the abolition of the Latin rite and the introduction of *The Booke of the Common Prayer* on Whitsunday, 9 June 1549, composers produced four main types of church music: Masses, Magnificats, votive antiphons and smaller liturgical pieces. English Masses, which included large-scale settings intended for major feast days and smaller settings for more general use, usually had four movements—Gloria, Credo, Sanctus with Benedictus, and Agnus Dei—related to each other through shared musical material. The Magnificat was sung during the evening service of Vespers. Votive antiphons were settings of devotional texts sung after Compline, the final service of the day, in front of the image or altar of the saint to whom the text was addressed. The smaller liturgical pieces were fairly miscellaneous, but typically included settings of plainchant items sung in the Lady Mass (the special votive Mass of the Virgin) or on special days such as Easter and Christmas; the plainchant melody to which the text was normally sung was often incorporated into the polyphonic setting. During the 1530s the standard English choral texture consisted of five voices: treble, alto (usually called 'mean'), high tenor, low tenor or baritone, and bass. Smaller choirs or more modest occasions

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might call for music in four or even three voices. It seems that the organ did not accompany vocal polyphony, although it sometimes alternated with the choir in a verse-by-verse performance of some polyphonic items; it could also reinforce or replace the choir in the performance of plainchant, and it certainly contributed voluntaries. Other instruments appear to have had no regular role in the performance of church music.

Of the four musical categories mentioned in the previous paragraph, only the Magnificat is not represented on this recording (Tallis's four-part setting may nevertheless date from the 1530s). The votive antiphon is represented by three large-scale works—*Ave dei patris filia*, *Ave rosa sine spinis* and *Salve intemerata*; the Mass by a small-scale setting based on *Salve intemerata*; and the liturgical category by two items from the Lady Mass, *Alleluia [Ora pro nobis]* and *Euge celi porta*.

Dating these works—even placing them in chronological order—poses some interesting problems, because the evidence of the musical sources is sometimes at variance with that of the music. A chronology based solely on musical style would almost certainly place the four larger works in the order given above. *Ave dei patris filia* betrays distinct signs of inexperience; *Ave rosa sine spinis* resembles *Ave dei patris filia* quite closely but evinces a somewhat stronger sense of control; *Salve intemerata* is markedly better planned and more skilfully written than the other two antiphons, and must obviously pre-date the Mass derived from it. The source evidence, however, appears to throw doubt upon these conclusions. *Ave rosa sine spinis* and *Salve intemerata* and its associated Mass were all included in a set of partbooks (Cambridge, University Library, Peterhouse MSS 471–4) compiled for Canterbury Cathedral at about the time when Tallis joined the cathedral choir in 1540; Tallis himself may well have made these works available to the copyist. Yet *Ave dei patris filia* was not copied into this set of partbooks, and in fact survives only in late Elizabethan and Jacobean sources post-dating the composer's death. If this really is the earliest of Tallis's votive antiphons, why is it preserved only in very late sources? In this context the absence of *Ave dei patris filia* from the partbooks copied for Canterbury could be significant. Perhaps Tallis did not offer *Ave dei patris filia* for copying—perhaps he even tried to suppress it—because he regarded it as a student composition unrepresentative of his maturity.

There is also a problem concerning the dating of *Salve intemerata*. The musical evidence suggests that this is the latest of the three votive antiphons under consideration, and yet it is preserved in what is generally thought to be the oldest source to contain any music by Tallis, a single partbook (London, British Library, Harley MS 1709) whose other contents are more redolent of the 1520s than of the 1530s. Furthermore, the text set by Tallis appeared in print for the first time in a book of hours published in 1527. It might therefore seem tempting to place the composition of *Salve intemerata* in the late 1520s, and to push *Ave dei patris filia* and *Ave rosa sine spinis* back into the mid-1520s to allow time for the process of maturation that seems to have taken place between the composition of these works. However, the implications need to be thought through, because they pose some awkward questions. If Tallis was composing music of this quality in the 1520s, why was he still occupying an extremely minor musical position in 1532? Why did his career take so long to gain momentum? Why, having just moved to Canterbury in 1540, did he contribute only three works to the set of partbooks currently being compiled for the cathedral?

If we accept the conclusion, based on the evidence of musical style, that the four large works on this recording were composed in the order *Ave dei patris filia*, *Ave rosa sine spinis*, *Salve intemerata*, and the Mass *Salve intemerata*, it is very difficult to avoid the inference that Tallis's career as a composer must have begun in the 1530s, not in the 1520s. The position of organist at Dover Priory would have been suitable for a young man on the threshold of a musical career; the move to London would have presented a more experienced but still unestablished musician with greater challenge and opportunity, albeit with less security; the post at Waltham Abbey seems to have offered seniority and perhaps a return to security; the moves to Canterbury and the Chapel Royal marked further progress up the professional ladder. If this hypothesis is correct, Tallis may well have been born some five years later than is generally thought, around 1510 rather than around 1505.

Any attempt to attach these compositions to particular stages in Tallis's early career will necessarily be speculative. The evident immaturity of *Ave dei patris filia* makes one wonder whether it might have been composed during the years at Dover Priory. *Ave dei patris filia* reveals its immaturity in several ways: the melodic writing is rather aimless, unbalanced and inconsistent, with little of the pungency that we associate with Tallis; the internal proportions are not always convincing, particularly in the frequent changes of texture towards the end of the piece; and some of the part-writing is less than deft. In addition, there are some remarkable similarities of rhetorical gesture, scoring and even musical material between Tallis's and Robert Fayrfax's settings of this text, as though Tallis were basing his work on an approved model. Fayrfax, who died in 1521, was apparently regarded as the greatest composer of his day, and his setting of *Ave dei patris filia* was one of his most popular works—just the sort of work, in fact, that an apprentice composer might choose as a model.



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It would be wrong to imply that Tallis's *Ave dei patris filia* is unworthy of our attention. The work has a distinct personality—in particular, the qualities of sobriety and restraint that inform so much of Tallis's later music are already in evidence—and it gives us a rare opportunity to observe an early Tudor composer learning his craft. Until recently, *Ave dei patris filia* has been considered unperformable because it survives in a very incomplete and corrupt state: large portions of the treble and tenor parts are missing, and some sources apparently preserve the music in a modernised form reflecting the taste of the 1600s rather than that of the 1530s. The edition used in this performance is one of two recently published which attempt to restore the piece to something like its original state.

*Ave rosa sine spinis* is essentially very similar to *Ave dei patris filia* except that the composer seems rather more sure of himself. The melodic writing has a slightly greater sense of logic and purpose, the part-writing is a little less clumsy, and the composition seems to be more successfully shaped and paced. Where the 'Amen' section of *Ave dei patris filia* sounds almost like a perfunctory afterthought, that of *Ave rosa* makes a very effective and well-sustained climax. Like *Ave dei patris filia*, *Ave rosa* also survives in an incomplete state. In this case, however, far less is missing; all that has to be supplied is the treble voice in the treble-bass duet beginning 'Benedicta tu in mulieribus'. On this recording *Ave rosa* is sung by five solo voices, as it might well have been if it was performed at Dover Priory.

*Ave dei patris filia* and *Ave rosa sine spinis* resemble each other not only in their general style but also in their texts, which are rather feeble effusions to Our Lady of a kind all too common in the early Tudor votive antiphon. The text of *Ave dei patris filia* is simply a series of threadbare compliments to the Virgin, ending with a request for her intercession. The text of *Ave rosa* is somewhat more enterprising: an expansion of the 'Hail Mary' in which each word or phrase of the parent prayer—'Ave', 'Maria', 'gratia plena', 'dominus tecum' and so on—begins a stanza of the poem. The text of *Salve intemerata*, on the other hand, is a very different matter: it is a lengthy, complex and carefully argued prose prayer to Mary. Devotional texts of this type, addressed either to Mary or to Jesus and tenaciously dialectic in character, seem to have become popular with some English composers—or with their patrons—during the 1530s and early 1540s. Taverner's *Gaude plurimum* and *O splendor glorie* and Ludford's *Domine Jesu Christe* are comparable texts set by two of Tallis's senior contemporaries, and *Domine deus celestis* is one set by a slightly younger man, Christopher Tye. *Salve intemerata* is just the kind of text that one might expect Tallis to have come across in London rather than in the more conservative atmosphere of Dover or Waltham. There is no obvious reason why the 1527 book of hours in which the text first appeared could not have been available to Tallis some ten years later, or why the set of partbooks to which Harley 1709 belonged could not still have been in use in the late 1530s.

The challenge of setting the *Salve intemerata* text to music must surely have seemed daunting to a composer of Tallis's generation. Being in prose, it did not provide a stanzaic structure or rhyme scheme that the composer could incorporate into his musical construction; being verbose and rhetorical, it demanded a musical setting that was both concise and imposing; being intricate and carefully argued, it required music that would both clarify and adorn. Tallis's achievement in meeting the challenge is astonishing. The music is just as closely argued as the text, and is patently designed to suit its rhetorical purpose. Two compositional techniques—imitation and motivic writing—make an especially significant contribution to this compelling musical argument. Imitation, involving the passing of musical ideas from one voice to another, creates the impression of a topic being argued out by a group of people; it is noteworthy how Tallis tends to make all the voices except the imitating voice melismatic, so that the texted voice carries even more effectively through the texture. Motivic writing, which entails the generation of melodic lines out of constantly re-used and subtly varied components, creates the impression of a developing train of thought, highly appropriate to the character of the text being set. The suggestion by some commentators that in *Salve intemerata* Tallis is too disciplined and single-minded, too earnest about demonstrating his abilities, underestimates the cogency of this massive work, and its significance for Tallis's own musical development. If the forty-part motet *Spem in alium* was to be Tallis's musical Everest, *Salve intemerata* was his Matterhorn.

Tallis's *Mass Salve intemerata* is closely based upon his votive antiphon. The relationship between the two works is especially close in the Gloria, where Tallis adds hardly any new material, merely making rhythmic alterations in order to accommodate the new text. The other movements become progressively less reliant upon the material of the antiphon, so that about a quarter of the Credo, a third of the Sanctus and half of the Agnus Dei are freely composed. Although the tenor part of the entire Mass is missing, it can be restored with certainty wherever the Mass quotes from the antiphon, because the quotation is literal; in the freely-composed sections there is more room for manoeuvre, but Tallis's fondness for imitative writing is often helpful to the restorer. The idea of composing a Mass by re-using the music of an existing composition was not new—Fayrfax had tried it in his votive antiphon and Mass *O bone Jesu* about a generation earlier—but it seems to have attracted renewed interest in the 1530s. Tallis's immediate models were probably Taverner's Masses *Mater Christi* and *Small devotion/Sancti Wilhelmi*, derived from the composer's own votive antiphons *Mater Christi* and *Christe Jesu* respectively, but in one respect Tallis is a great deal bolder than Taverner. Where Taverner redeployed his

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material in an essentially similar context, Tallis's re-use of his material shows it in a radically new light: where the antiphon is a large-scale public work, the Mass is concise and intimate. Tallis's dexterity in adapting the pre-existing music to its new environment and blending it with the new material is quite remarkable, the more so because it is so unobtrusive: the craftsmanship is of the highest order.

The other two polyphonic works on this recording are of a rather different character. They are four-part settings of plainchant items sung during the Lady Mass. *Alleluia [Ora pro nobis]* is the Alleluia sung in the Lady Mass on Tuesdays from Purification to Advent. Tallis sets only the choral Alleluia, and places the plainchant monorhythmically in the second highest of the four voices; the opening Alleluia and the verse *Ora pro nobis* would have been sung in plainchant by soloists. *Euge celi porta* is the second verse of the Sequence *Ave preclara maris stella*, sung in the Lady Mass on Sundays (and also on the octave of the Assumption); here the plainchant is sung in a decorated form in the tenor line. It is possible that Tallis originally composed music for all the even-numbered verses of the Sequence, so that a complete liturgical performance would have alternated polyphony and plainchant or organ. Both of these pieces survive only in the Gyffard partbooks (London, British Library, Additional MSS 17802–5) which date from the reign of Mary, but on grounds of style they seem to belong to an earlier stage of Tallis's career. The *Alleluia*, in fact, sounds more like Taverner than Tallis, and both pieces contain some rather surprising noises which may be the result of inaccurate copying.

*Nick Sandon, 6th January 1997*  
*Texts and Translations*

## 1 Ave Dei Patris Filia

Ave Dei patris filia nobilissima  
Dei filii mater dignissima  
Dei spiritus sponsa venustissima  
Dei unius et trini ancilla subiectissima.

Ave summe eternitatis filia clementissima  
Summe veritatis mater piissima  
Summe bonitatis sponsa benignissima  
Summe trinitatis ancilla mitissima.

Ave eterne caritatis desideratissima filia  
Eterne sapientie mater gratissima  
Eterne spiracionis sponsa sacratissima  
Coeterne majestatis ancilla sincerissima.

Ave Jesu tui filii dulcis filia  
Christi Dei tui mater alma  
Sponsi sponsa sine ulla macula  
Deitatis ancilla sessioni proxima.

Ave Domini filia singulariter generosa  
Domini mater singulariter gloriosa  
Domini sponsa singulariter speciosa  
Domini ancilla singulariter obsequiosa.

Ave plena gracia poli regina  
Misericordie mater meritis preclara  
Mundi domina a patriarchis presignata  
Imperatrix inferni a prophetis preconizata.

Ave virgo feta ut sol preelecta  
Mater intacta sicut luna perpulcra  
Salve parens inclita enixa puerpera  
Stella maris prefulgida felix celi porta.

## 1 Ave Dei Patris Filia

Hail, most noble daughter of God the Father,  
most worthy mother of the Son of God  
most lovely bride of the Holy Spirit  
most humble handmaid of God the Three in One.

Hail, most merciful daughter of the supreme eternity,  
most faithful mother of the supreme truth,  
most kindly bride of the supreme good,  
most gentle handmaid of the supreme Trinity.

Hail, most beloved daughter of eternal love,  
most gracious mother of eternal wisdom,  
most holy bride of eternal spirit,  
most pure handmaid of coeternal majesty.

Hail, daughter of your dear son Jesus,  
kindly mother of Christ your God,  
spotless bride of the bridegroom,  
handmaid of the Almighty beside his throne.

Hail, only noble daughter of the Lord,  
only glorious mother of the Lord,  
only excellent bride of the Lord,  
only obedient handmaid of the Lord.

Hail, full of grace, queen of heaven,  
mother of mercy, famed for your benefits,  
lady of this world, foretold by the patriarchs,  
empress of hell, foreknown by the prophets.

Hail, fruitful maiden, predestined like the sun,  
mother unsullied, lovely like the moon,  
hail, most glorious parent who laboured in childbirth,  
brilliant star of the sea, blessed gate of heaven.

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## 2 Ave rosa sine spinis

Ave rosa sine spinis  
Tu quam pater in divinis  
Majestate sublimavit,  
Et ab omni vae purgavit.

Maria stella dicta maris  
Tuo nato illustraris  
Luce clara deitatis,  
Qua praefulges cunctis datis.

Gratia plena te perfecit  
Spiritus Sanctus, dum te fecit  
Vas divinae bonitatis  
Et totius pietatis.

Dominus tecum miro pacto  
Verbo vite carne facto  
Opere trini conditoris:  
O quam dulce vas amoris.

Benedicta tu in muleribus,  
Hoc testatur omnis tribus,  
Celi fantur te beatum  
Super omnes exaltatam.

Et benedictus fructus ventris tui,  
Quo nos dona semper frui  
Per praegustum hic internum,  
Et post mortem in eternum.

Hunc, Virgo, Salutis sensum,  
Tue laudis gratum pensum,  
Corde tuo sinu pia,  
Clemens sume, O Maria. Amen.

## 3 Alleluia, Ora pro nobis

Alleluia, Ora pro nobis pia virgo Maria. Unde Christum  
natus est pro nobis peccatoribus. Ora.

## 4 Euge celi porta

Ave preclara maris stella in lucem gentium Maria divinitus  
orta.

Euge caeli porta quae non aperta veritatis lumen, ipsum  
solem iustitiae, indutum carne, ducis in orbem.

## 2 Ave rosa sine spinis

Hail, rose without thorns,  
whom the Father set on high  
in divine majesty  
and made free from all sorrow.

Mary, called the star of the sea,  
by your son you are made resplendent  
with the bright light of divinity,  
through which you shine with every virtue.

Full of grace  
the Holy Spirit filled you  
while it made you the vessel of divine goodness  
and total obedience.

The Lord is with you in a wondrous way,  
the word of life made flesh  
by the deed of the triune creator:  
Oh, how sweet a vessel of love.

Blessed are you among women:  
this is declared to all nations.  
The Heavens acknowledge you to be blessed  
and raised high above all.

And blessed is the fruit of your womb,  
a gift for us always to enjoy here  
as an inner foretaste,  
and after death in perpetuity

O merciful virgin Mary,  
receive into the holy refuge of your heart  
this perception of salvation, the grateful object  
of your prayers. Amen.

## 3 Alleluia, Ora pro nobis

Alleluia, pray for us, devout virgin Mary, from whom  
Christ was born for our sins. Pray.

## 4 Euge celi porta

Hail, noble star of the sea, Mary, divinely born into the  
view of the heathen.

Welcome gate of heaven which, having not been open, the  
light of truth now opens to the sun of justice, dressed in  
flesh, the leader of the world.

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## 5 Kyrie Deus Creator

Deus creator omnium tu theos ymon nostri pie eleyson.

Tibi laudes coniubilantes regum rex Christe oramus te eleyson.

Laus virtus pax et imperium cui est semper sine fine eleyson.

Christe rex unice Patris almi nate coeterne eleyson.

Qui perditum hominem salvasti de morte reddens vite eleyson.

Ne pereant pascue oves tue Jesu pastor bone eleyson.

Consolator Spiritus supplices ymas te exoramus eleyson.

Virtus nostra Domine atque salus nostra in eternum eleyson.

Summe Deus et une vite dona nobis tribue misertus nostrique tu digneris eleyson.

## 6 Gloria in excelsis

Gloria in excelsis Deo. Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex celestis, 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, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

## 7 Credo

Credo in unum Deum, Patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum Filium Dei unigenitum. Et ex Patre natum ante omnia secula. 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 celis. 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 celum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis.

Et exspecto resurrectionem mortuorum. Et vitam venturi seculi. Amen.

## 5 Kyrie Deus Creator

O God, creator of everything, Thou, our benevolent God, have mercy upon us.

O Christ, king of kings, we pray to Thee, rejoicing together; have mercy upon us.

Praise, strength, peace and power are given to him always and without end; have mercy upon us.

O Christ, the coeternal king, the only offspring of a kindly father; have mercy upon us.

Who hast saved lost mankind from death, restoring us to life; have mercy upon us.

Jesus good shepherd let not the sheep of thy pasture perish; have mercy upon us.

O Holy Spirit, the Comforter, we entreat Thee to pray for us; have mercy.

O Lord, our strength and our safety for eternity; have mercy.

O highest and everliving God, Thou who hast had pity on us, grant Thy gifts to those whom Thou shalt consider worthy; have mercy.

## 6 Gloria in excelsis

Glory be to God on high, and in earth peace, towards men of goodwill. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for Thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

## 7 Credo

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds. God of God, Light of Light, Very God of very God; Begotten not made; Being of one substance with the Father; by 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. And was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end.

And I look for the resurrection of the dead, and the life of the world to come. Amen.



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## 8 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.

## 9 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.

## 10 Salve intemerata

Salve intemerata Virgo Maria, filii Dei genetrix, prae ceteris electa virginibus: quae ex utero tuae matris Annae, mulieris sanctissimae, sic a Spiritu Sancto tum sanctificata tum illuminata fuisti, munitaque tantopere Dei omnipotentis gratia, ut usque ad conceptum Filii tui, Domini nostri Jesu Christe. Et dum eum conciperes, ac usque ad partum, et dum eum pareres, semperque post partum, virgo omnium quae natae sunt castissima incorruptissima et immaculatissima et corpore et animo tota vita permanseris.

Tu nimirum universas alias longe superasti virgines sincerra mentis impollutae concientia, quotquot vel adhuc fuerunt ab ipso mundi primordio, vel unquam futurae sunt usque in finem mundi.

Per haec nos praecellentissima gratiae celestis dona tibi, virgo et mater Maria, prae ceteris omnibus mulieribus et virginibus a Deo singulariter infusa. Te precamur, quae miseris mortalibus misericors patrona es, ut pro peccatis nostris nobis condonandis intercedere digneris apud Deum patrem omnipotentem eiusque Filium Jesum Christum, secundum divinitatem quidem ex Patre ante omnia saecula genitum. Secundum humanitatem autem ex te natum; atque apud Spiritum Sanctum, ut peccatorum nostrorum maculis tua absteris intercessione, tecum, sancta Virgo, semper congaudere, teque in regno caelorum sine fine laudare mereamur. Amen.

## 8 Sanctus & Benedictus

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

## 9 Agnus Dei

Lamb of God, that takest away the sins of the world: have mercy upon us.

Lamb of God, that takest away the sins of the world: have mercy upon us.

Lamb of God, that takest away the sins of the world: grant us thy peace.

## 10 Salve intemerata

Hail, pure virgin Mary, Mother of the Son of God, chosen above all other virgins; who from the womb of thy mother Anna, most holy of women, was by the Holy Spirit first made holy, then filled with light, and was so greatly fortified by the grace of almighty God, that until the conception of thy Son, our Lord Jesus Christ, and while thou were conceiving Him, and until the birth and while thou were bearing Him, and always after the birth, remained in body and spirit for your whole life the Virgin most pure, most incorruptible, most chaste of all who were born.

Thou truly has surpassed, by the blamelessness of thy pure mind, all other virgins as many soever as have been either hitherto, from the beginning of the world, or ever shall be, or ever shall be until the end of the world.

We beseech thee, by this most excellent gift of heavenly grace imparted particularly from God to thee, Virgin and Mother Mary, above all other women and virgins, thou who art the merciful protector of unhappy mortals, to deem it right to intercede with Almighty God and His son Jesus Christ for our sins to be pardoned, according to the divinity of One who was begotten of the Father before all worlds, in accordance with His humanity because he was born of thee; so we pray to thee, who livest with the Holy Spirit, Holy Virgin, that when the stains of our sins have been taken away by thy intercession, we may be considered worthy to rejoice for ever with thee, praising thee in the Kingdom of Heaven for ever. Amen.

***Music at the Reformation***

Most—conceivably all—of the music by Thomas Tallis included on this recording dates from the 1540s. It illustrates many of the ways in which Tallis and his fellow-composers responded to the enormous changes in religious ideology and practice that took place during this decade.

Nothing about Tallis's early career suggests that he was destined to reach the top of his profession. Nevertheless, scarcely more than ten years separate his first known musical appointment, which was extremely humble, from his last, which could not have been more prestigious. In 1532 he was organist of the small Benedictine priory at Dover—a small-time post if ever there was one. Five years later he had moved to London, where he was employed either as a singer or as organist by the parish church of St Mary-at-Hill, which was noted for its music. In 1538 he abandoned London for the apparent security of a permanent appointment as a member of the Lady Chapel choir of the Augustinian abbey of Holy Cross at Waltham in Essex. However, the dissolution of the abbey in March 1540 left him once again without employment.

In the spring of 1540 the prospects for an unemployed church musician cannot have seemed promising, but Tallis was now to make what was possibly the most consequential move of his career. A fortnight after Waltham Abbey was dissolved, Canterbury Cathedral ceased to be a Benedictine monastery; it was reorganised with a secular dean and chapter and provided with an enlarged choir (ten boys and twelve men) worthy of the cathedral's status as the fons et origo of a national church. Tallis joined the new choir during the summer of 1540 and remained one of its senior members for two or three years. These years must have been lively, not only because of the challenge of quickly assembling an impressive and extensive repertory, but also on account of the fierce disputes that arose between the conservative cathedral dignitaries and their reform-minded archbishop, Thomas Cranmer.

It could have been through Cranmer, Henry VIII's most trusted counsellor during his declining years, that Tallis gained a place in the royal household chapel; the exact date of his appointment is not known, but his name occurs about half-way down the list of gentlemen (or singers) of the chapel in the lay subsidy roll of 1543/4. He remained a gentleman of the chapel for the rest of his life, rising in seniority until he became its acknowledged doyen. He may have acted as chapel organist throughout this time, although he is not referred to in this capacity until the 1570s. Apart from playing the organ, Tallis's main duty during his early years in the royal household chapel was probably the composition of music. This would have been an important responsibility, because the chapel was undoubtedly required to demonstrate how government policy on worship was meant to be interpreted in practice.

Tallis and his colleagues in the royal household chapel were faced with a difficult task. The religious turmoil of the 1540s and 50s meant that composers of church music no longer worked in the atmosphere of stability and certainty that had prevailed up to about 1530. In less than two decades the religion of the country was altered four times: from 'Roman Catholicism without the Pope' under Henry VIII to an increasingly extreme Protestantism under Edward VI (1547-53), then to a restored and conservative Roman Catholicism under Mary (1553-8), and finally to a fairly moderate Protestantism under Elizabeth (1558-1603). Composers were required not only to respond to the changes in language and liturgy that these vacillations brought about—from Mass and the Divine Office in Latin under Henry and Mary, to Communion, Mattins and Evensong in English under Edward and Elizabeth—but also to give expression to radically different ideas about the function of music in worship. The traditionalists expected music to take a prominent role by setting both liturgical and non-liturgical texts; the expert performance of elaborate music was itself an act of praise which honoured God and could help to persuade the saints to intercede on behalf of souls in purgatory. The reformers regarded music as a distraction which obscured the purpose of worship, rendered unintelligible the words which it set, and was often associated with texts whose origins, sentiments and intentions were decidedly unscriptural.

It is not always easy to give precise dates to compositions written during this period. One cannot simply allocate settings of English texts to the reigns of the Protestant Edward and Elizabeth, and settings of Latin texts to those of the Catholic Henry and Mary. English translations of texts from the Latin liturgy were already being made in Henry's last years, and some of these, such as Cranmer's translation of the Litany (1544), were set to music. Conversely, the accession of a Protestant monarch did not mean that Latin texts were wholly eschewed. Latin was, after all, the international language of learning and diplomacy, and both Edward and Elizabeth were proficient in it. While it might not have been considered appropriate for contexts of worship, Latin was perfectly suitable for occasional musical compositions performed before an audience which could understand the language. Early in Elizabeth's reign there was even room for a Latin version of the English prayer-book. Published in 1560, Walter Haddon's translation was intended for use in the universities and public schools; it seems, however, to have had little success, although it may have been used at court.

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The Latin works on this disc pose dating problems of various kinds. The problems are greatest in the case of the five-part Magnificat and Nunc dimittis, the unique source of which is Elizabethan. In the Latin rite these canticles were sung at Vespers and Compline; in the English rite both were sung during Evensong. Paul Doe has suggested that these settings by Tallis—which were obviously intended as a pair because they have identical beginnings and share other musical material—must have been made in connection with Haddon’s Latin translation of the prayer-book, since ‘a Magnificat-Nunc dimittis “pair” for the old rite would have been inconceivable’ (Doe, Tallis, p. 38, fn. 2). However, an inventory of polyphonic music belonging to King’s College, Cambridge, in 1529 includes references to ‘*Walter Lambes Exultavit. Nunc dimittis off the same. ... Exultavit. Also Quia viderunt. ... Exultavit ffarfax. Quia viderunt off the same*’, while an inventory of 1522/4 from Magdalen College, Oxford, mentions two choirbooks containing ‘Magnificat et Nunc Dimittis ac Antiphonarum’ in five, six and seven parts. If, as these quotations imply, pre-Reformation composers had already formed the habit of pairing the two evening canticles, the date of Tallis’s pair deserves reappraisal. The musical evidence is equivocal. Tallis keeps to the pre-Reformation practice of setting only the even-numbered verses in polyphony, but he ignores the traditional English conventions of scoring some verses entirely for reduced combinations of voices and incorporating a special kind of cantus firmus called a faburden. As far as their musical style is concerned, these two works contain no features that cannot be found in other music by Tallis securely datable to the 1540s. The strongest evidence for a later date is probably the very heavy reliance upon imitative writing, but there is ample precedent for this in some works certainly in existence by 1540, such as Taverner’s antiphon *Fac nobis secundum hoc nomen suave* and Tye’s *Missa Sine nomine*.

The two four-part Latin works on this disc, *Sancte Deus* and the Mass for four voices, are contained in the Gyffard partbooks, a collection of music for the Latin rite compiled over several decades beginning in about 1540. *Sancte Deus* is a Jesus-antiphon, the text of which had previously been set by John Taverner and William Whybroke; the Gyffard partbooks also contain a setting by Philip van Wilder, a Flemish lutenist and composer who served as a chamber musician at the royal court from the early 1520s until his death in 1553. Tallis’s composition has been said to reflect ‘both the doctrine and musical style of about 1540’ (*The New Grove*, ‘*Tallis*’). On the other hand, Taverner’s composition of this text is likely to date from about 1525, Whybroke’s cannot be much later, and official pronouncements on religion around 1540 do not seem significantly to have promoted the cause of the Jesus-antiphon. The rather wayward style of Tallis’s *Sancte Deus* could imply a slightly earlier date, perhaps nearer 1535 than 1540. The *Sancte Deus* text seems to have been amalgamated, with a few minor changes, from the invocation ‘*Sancte Deus, sanctus fortis, sanctus et immortalis, miserere nobis*’ from the Improperia for Good Friday, and from the third verse, ‘*Nunc Christe te petimus ... redemptos*’ of *Libera me Domine*, the ninth responsory at Matins of the dead.

Tallis’s *Mass for four voices* exemplifies a kind of concise Mass setting that seems to have gained some popularity in the last ten or twelve years of Henry’s reign. Surviving examples of this type are quite diverse—some are for five voices and others are for four, some are relatively ornate while others are very plain, and some are freely composed whereas others are derived from existing compositions—but they share the lack of a plainchant cantus firmus that would connect them with a particular feast. As usual in English Masses, Tallis sets the Gloria, Credo, Sanctus and Agnus. The word-setting in the first two movements is almost entirely syllabic, and since the texture is frequently homophonic the words can be heard with great clarity. It is interesting that in the Sanctus and Agnus, which of course have much shorter texts than the Gloria and Credo, Tallis achieves sufficient dimensions more through text repetition than through melismatic writing. Given that he is working with only four voices and writing in a very restrained style, Tallis creates a remarkably strong sense of variety. The polished craftsmanship reminds one of his *Missa Salve intemerata*, with which this Mass may be roughly contemporary. On this recording the Mass is preceded by the plainchant Conditor Kyrie which in the Latin rite was sung on major feast days.

The remaining six works on this disc have English texts. Four of them—*Remember not O Lord God, Hear the voice and prayer, If ye love me and Benedictus*—are to be found in one or other of two important sources of early Anglican music known as the Wanley and Lumley partbooks. It is believed that both sets date from about 1546-8, and that their contents reflect the progress of Cranmer and his colleagues towards the first Book of Common Prayer (1549). The tenor book of Wanley and the bass book of Lumley are missing, which means that voices have to be recomposed where works cannot be completed from other sources; given the generally simple style of the music, recomposition is usually straightforward.

*Remember not, Hear the voice and prayer and If ye love me* are very early examples of the Anglican anthem (the word ‘anthem’ had been coined two or three centuries earlier as an English version of the Latin ‘antiphona’). All three anthems survived the Marian reaction and came back into use in Elizabeth’s reign, being published in John Day’s collection *Certain Notes* in 1560 (Day’s version of *Remember not* is somewhat longer and more elaborate than the original version sung here and is to be found on a later disc in this series). On the evidence of these works, the anthem very early acquired formal and stylistic mannerisms, notably a preference for four-part writing and syllabic declamation, a tendency to

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alternate homophonic episodes with passages of simple imitation, and the habit of sectional repetition, particularly of the final section. The alternation of homophony and imitative counterpoint has precedents in some Latin works by English composers, such as Taverner's *Meane Mass* and Tallis's own *Mass for four voices*, but the fondness for repeated sections is harder to account for, unless it came from the contemporary French chanson. Interestingly, only one of Tallis's four surviving part-songs, *Fond youth is a bubble*, employs sectional repetition.

These three anthems make different interpretations of the basic concept. *Remember not* is entirely chordal and includes several very short repeated sections; its text, which consists of some verses of psalm LXXIX, was evidently taken from the King's Primer of 1545. *Hear the voice and prayer* is considerably more ambitious, being predominantly imitative (with one very tellingly placed piece of near-homophony at 'even toward this place'), and having a lengthy repeated final section. The text is taken from Solomon's prayer at the dedication of the first temple (I Kings VIII, 28-30), and one wonders whether the setting was intended for a particular occasion. In *Certain Notes Day* describes this anthem as being for children, but the written ranges imply performance by broken voices as in the other anthems. *If ye love me* alternates chordal and imitative sections, again with a repeated second half; the words, from John XIV, 15-17 in the translation of Coverdale's *Great Bible* (1539), form the beginning of the Gospel for Whitsunday in the *Book of Common Prayer*.

*Blessed be the Lord God of Israel* is the English version of *Benedictus Dominus Deus Israel*, the canticle at Lauds in the Latin rite, which became the second canticle at Mattins in the English rite. Tallis's text is identical with that of the prayer book, except for one tiny variant. One feels that Tallis did his best to create contrast in his setting of this lengthy text, within the constraints imposed by the sobriety of the style. The imitative points are effectively varied and sometimes (as at 'And hath lifted up an horn') depict their words; the homophonic episodes provide welcome relief from the prevailing counterpoint; there is a magical change of chord to illustrate 'To give light to them that sit in darkness'; and, after unremittingly syllabic word-setting, the music is allowed to flower into brief melisma for the concluding 'Amen'.

The earliest source of *A new commandment*, another four-part English anthem, dates from about 1570. It is seldom safe to argue from negative evidence, and we should not assume that this work's absence from Wanley, Lumley and *Certain Notes* proves that it post-dates them. It is, nevertheless, slightly less severe in style than the other anthems on this recording, allowing itself a modest amount of melisma in order to paper over the cracks between sections.

The five-part *Te Deum*, a setting of the first canticle at Anglican Mattins, is thought to date from the late 1540s, although it survives only in a 17th century source. Tallis's achievement in this work is remarkable. Consisting of a very long succession of brief and repetitive clauses, the text of the *Te Deum* is difficult to set to music without falling into short-windedness and incoherence. One might have thought that the plainness of the style current in England during the later 1540s would make such lapses inevitable. Yet here, with deceptively simple means, Tallis succeeds in creating a work on a grand scale with a strong sense of momentum and coherence, and in reconciling the rival demands of contrast and continuity. He is extremely imaginative in his handling of imitation, constantly changing the shape of the points and the order and distance of their entry, not just to create local contrast but also to work cumulatively upon each other. Writing in five parts rather than four—an early example of the ten part decani-cantoris texture characteristic of the Anglican 'great-service'—helps to create a feeling of monumentality, and allows the exploitation of a much greater variety of textures. Perhaps most admirable, although easy to overlook, are the sure grasp of timing and deft control of pace. This may not be the most immediately impressive music that Tallis ever wrote, but its resourcefulness and craftsmanship are exceptional.

*Nick Sandon, 15 June 1997*  
*Texts & Translations*

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## 1 Magnificat

Magnificat: anima mea Dominum.  
Et exsultavit spiritus meus: in Deo salutari meo.  
Quia respexit humilitatem ancillae suae: ecce enim ex hoc  
beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen  
ejus.  
Et misericordia ejus a progenie in progenies: timentibus  
eum.  
Fecit potentiam in brachio suo: dispersit superbos mente  
cordis sui.

Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum: recordatus misericordiae  
suae.

Sicut locutus est ad patres nostros: Abraham et semini ejus  
in saecula.  
Gloria Patri et Filio: et Spiritui Sancto.

Sicut erat in principio et nunc et semper: et in saecula  
seculorum. Amen.

## 2 Nunc dimittis

Nunc dimittis servum tuum Domine: secundum verbum  
tuum in pace.

Quia viderunt oculi mei, salutare tuum.  
Quod parasti: ante faciem omnium populorum.  
Lumen ad revelationem gentium: et gloriam plebis tuae  
Israel.  
Gloria Patri et Filio: et Spiritui Sancto.

Sicut erat in principio et nunc et semper: et in saecula  
seculorum. Amen.

## 3 Sancte Deus

Sancte Deus, sancte fortis, sancte et immortalis, miserere  
nobis.

Nunc, Christe, te petimus, miserere quaesumus. Qui  
venisti redimere perditos, noli damnare redemptos; quia  
per crucem tuam redemisti mundum. Amen.

## 1 Magnificat

My soul doth magnify the Lord: and my spirit hath  
rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his hand-maiden.  
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 showed 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 forefathers, 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.

## 2 Nunc dimittis

Lord now letteth 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.

## 3 Sancte Deus

Holy God, holy and strong, holy and immortal, have  
mercy on us.

Now O Christ, we beseech you, we beg you to have mercy.  
Since you came to redeem the lost, do not damn those you  
have redeemed; for by your cross you have redeemed the  
world. Amen.



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#### 4 Conditior Kyrie

Conditior Kyrie omnium ymas creaturarum eleyson.  
Tu nostra delens crimina nobis incessanter eleyson.  
Ne sinas perire facturam tuam sed clemens ei eleyson.

Christe Patris unice natus de virgine nobis eleyson.

Mundum perditum qui tuo sanguine salvasti de morte eleyson.

Ad te nunc clamantum preces exaudias pius eleyson.

Spiritus alme tua nos reple gratia eleyson.

A Patre et nato qui manas iugiter nobis eleyson.

Trinitas sancta trina unitas simul adoranda,

Nostrorum scelerum vincla resolve redimens a morte.

Omnes proclamemus nunc voce dulciflua Deus eleyson.

#### Mass for four voices

##### 5 - Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex celestis, Deus Pater omnipotens.

Domine fili unigenite, Jesu Christi. 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. Tu solus altissimus, Jesu christe. Cum Sancto Spiritu in gloria dei Patris. Amen.

##### 6 - Credo

Credo in unum Deum, Patrem omnipotentem, factorem celi et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum: et ex Patre natum ante omnia secula. 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 celis. 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 celum: sedet ad dexteram Patris.

Et exspecto resurrectionem mortuorum. Et vitam venturi seculi. Amen.

#### 4 Conditior Kyrie

O Lord, creator of all your creatures, have mercy.  
You who constantly wipe away our sins, have mercy upon us.  
Do not allow your creation to perish but be merciful towards us, have mercy.

Christ, only Son of the Father, born of a virgin, have mercy upon us.

You who saved the lost world from death with your blood, have mercy.

Holy one, hear the prayers of those who now cry to you, have mercy.

Pure spirit, fill us with your grace, have mercy.

You, who proceed perpetually from the Father and the Son, have mercy upon us.

O Holy Trinity, three in one, who is to be worshipped at the same time,  
release us from the fetters of our sins, delivering us from death.

Let us all cry out now with a sweetly flowing voice, 'God have mercy'.

##### 5 - Gloria

Glory be to God on high, and in earth peace towards men of goodwill. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty.

O Lord, the only-begotten Son Jesus Christ; O Lord God, lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

##### 6 - Credo

I believe in one God the Father Almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by 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, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father.

And I look for the resurrection of the dead, and the life of the world to come. Amen.

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## 7 - Sanctus

Sanctus, sanctus, sanctus Dominus Deus sabaoth. Pleni sunt celi et terra gloria tua. Osanna in excelsis.

## 8 - Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

## 9 - 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.

## 7 - Sanctus

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

## 8 - Benedictus

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

## 9 - Agnus Dei

Lamb of God, who takest away the sins of the world: have mercy on us.

Lamb of God, who takest away the sins of the world: have mercy on us.

Lamb of God, who takest away the sins of the world: grant us peace.

## 10 Remember not, O Lord God

Remember not, O Lord God, our old iniquities, but let thy mercy speedily prevent us, for we be very miserable. Help us, God our Saviour, and, for the glory of thy name, deliver us. Be merciful and forgive our sins, for thy name's sake.

Let not the wicked people say, 'Where is their God?'

We be thy people, and the sheep of thy pasture, we shall give thanks unto thee for ever. >From age to age we shall set forth thy laud and praise.

To thee be honour and glory, world without end. So be it.

## 11 Hear the voice and prayer

Hear the voice and prayer of thy servants that they make before thee this day:

that thine eyes may open toward this house, night and day, even toward this place, of which thou hast said: My name shall be there.

And when thou hear'st, have mercy on them.

## 12 If ye love me

If ye love me, keep my commandments, and I will pray the Father, and he shall give you another comforter, that he may 'bide with you forever: e'en the spir't of truth.

## 13 A new commandment

A new commandment give I unto you, saith the Lord, that ye love together, as I have loved you, that even so ye love one another. By this shall every man know that ye are my disciples, if ye have love one to another.

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## 14 Benedictus

Blessed be the Lord God of Israel; for he hath visited, and redeemed his people:  
And hath lifted up an horn of salvation to us, in the house of his servant David;  
As he spake by the mouth of his holy prophets, which hath been since the world began;  
That we should be saved from our enemies, and from the hands of all that hate us.  
To perform the mercy promised to our fathers, and to remember his holy covenant; to perform the oath which he swore  
to our father Abraham, that he would give us;  
That we being delivered out of the hands of our enemies might serve him without fear;  
In holiness and righteousness before him all the days of our life.  
And thou, child, shalt be called the prophet of the most high: for thou shalt go before the face of the Lord to prepare his  
ways;  
To give knowledge of salvation unto his people for the remission of their sins,  
Through the tender mercy of our God; whereby the day-spring from on high hath visited us;  
To give light to them that sit in darkness, and in the shadow of death, and to guide our feet into the way of peace.  
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.

## 15 Te deum

We praise thee O God: We 'knowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.  
To thee all angels cry aloud, the heavens and all the powers therein.  
To thee cherubin and seraphin continually do cry,  
Holy, Holy, Holy Lord God of Sabaoth.

Heaven and earth are replenished with the majesty of thy glory.  
The glorious company of the apostles, praise thee.  
The goodly fellowship of the prophets, praise thee.  
The noble army of martyrs, praise thee.  
The holy church throughout all the world doth 'knowledge thee;  
The Father of an infinite majesty.  
Thy honourable, true, and only Son.  
The Holy Ghost, also being the comforter.  
Thou art the king of glory, O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.  
Thou sittest on the right hand of God, in the glory of the Father.  
We believe that thou shalt come to be our Judge.  
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy saints, in glory everlasting.  
O Lord, save thy people: and bless thine heritage.

Govern them, and lift them up for ever.  
Day by day we magnify thee.  
And we worship thy name ever world without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us: have mercy upon us.  
O Lord, let thy mercy lighten upon us: as our trust is in thee.  
O Lord, in thee have I trusted: let me never be confounded.

***Music for Queen Mary***

All of the works by Thomas Tallis included on this recording probably date from the reign of Mary Tudor (1553—8), when music for the Latin rite enjoyed a brief Indian summer. They include his most ambitious essays in two traditional forms—the cyclic *Mass Puer natus est nobis* and the votive antiphon *Gaude gloriosa*—as well as the occasional motet *Suscipe quaeso* and the psalm-motet *Beati immaculati*.

Nothing about Tallis's early career suggests that he was destined to reach the top of his profession. Nevertheless, scarcely more than ten years separate his first known musical appointment, which was extremely humble, from his last, which could not have been more prestigious. In 1532 he was organist of the small Benedictine priory at Dover—a minor post if ever there was one. Five years later he had moved to London, where he was employed either as a singer or as organist by the parish church of St Mary-at-Hill, which was noted for its music. In 1538 he abandoned London for the apparent security of a permanent appointment as a member of the Lady Chapel choir of the Augustinian abbey of Holy Cross at Waltham in Essex. However, the dissolution of the abbey in March 1540 left him once again without employment.

In the spring of 1540 the prospects for an unemployed church musician cannot have seemed promising, but Tallis now succeeded in making what was possibly the most consequential move of his career. A fortnight after Waltham Abbey was dissolved, Canterbury Cathedral ceased to be a Benedictine monastery; it was reorganised with a secular dean and chapter and provided with an enlarged choir consisting of ten boys and twelve men, worthy of the cathedral's status as the fons et origo of a national church. Tallis joined the new choir during the summer of 1540 and remained one of its senior members for two or three years. These years must have been lively, not only because of the challenge of quickly assembling an impressive and extensive repertory, but also on account of the fierce disputes that arose between the conservative cathedral dignitaries and their reform-minded archbishop, Thomas Cranmer.

It could have been through Cranmer, the king's most trusted counsellor during his declining years, that Tallis gained a place in the royal household chapel; the exact date of his appointment is not known, but his name occurs about half-way down the list of gentlemen (or singers) of the chapel in the lay subsidy roll of 1543/4. He remained a gentleman of the chapel for the rest of his life, rising in seniority until he became its acknowledged doyen. He may have acted as chapel organist throughout this time, although he is not referred to in this capacity until the 1570s. Apart from playing the organ, Tallis's main duty during his early years in the royal household chapel was probably the composition of music. This would have been an important responsibility, because the chapel was undoubtedly required to demonstrate how government policy on religion should be interpreted in practice.

Tallis and his colleagues in the royal household chapel were faced with a difficult task. The religious turmoil of the 1540s and 50s meant that church musicians no longer worked in the atmosphere of stability that had prevailed up to about 1530. In less than two decades the religion of the country was altered four times. Composers were required not only to respond to the changes in language and liturgy that government vacillation brought about, but also to give expression to radically different ideas about the function of music in worship. The traditionalists expected music to take a prominent role by setting both liturgical and non-liturgical texts; the expert performance of elaborate music was itself an act of praise which honoured God and could help to persuade the saints to intercede on behalf of souls in purgatory. The reformers regarded music as a distraction which obscured the purpose of worship, rendered unintelligible the words which it set, and was often associated with texts whose origins, sentiments and intentions were decidedly unscriptural.

It is not always easy to give precise dates to compositions written in the middle of the century. One cannot simply allocate settings of English texts to the reigns of the Protestant Edward and Elizabeth, and settings of Latin texts to those of the Catholic Henry and Mary. English translations of texts from the Latin liturgy were already being made in Henry's last years, and some of these, such as Cranmer's translation of the Litany (1544), were set to music. Conversely, the accession of a Protestant monarch did not mean that Latin texts were wholly eschewed. Latin was, after all, the international language of learning and diplomacy, and both Edward and Elizabeth were proficient in it. While it might not have been considered appropriate for contexts of worship, Latin was perfectly suitable for occasional musical compositions performed before an audience which could understand the language. Early in Elizabeth's reign there was even room for a Latin version of the English prayer-book. Published in 1560, Walter Haddon's translation was intended for use in the universities and public schools; it seems, however, to have had little success, although it may have been used at court.

Considering the personal shortcomings of the Tudors, to say that Mary was the best of them does not claim much for her. In fact, it does not claim nearly enough, for in other circumstances her courage, loyalty and piety might have made

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her as well loved as her later namesake Mary II, daughter of James II and wife of William of Orange. It was her tragedy to commit a single catastrophic political error which made her ambitions virtually unattainable. Her popular reputation still suffers from centuries of Protestant calumny, whereas that of her father Henry VIII—a cynical bully whose inordinate self-esteem was fully matched by his incompetence to rule—continues to be idealised. If ever a monarch deserved the epithet ‘bloody’, it is Henry, not Mary.

Mary’s childhood seems to have been happy. Following several unsuccessful pregnancies, her birth in 1516 must have been particularly joyful for Henry and his first wife Katherine of Aragon, who were still young enough to hope that a son and heir would follow. However, the clouds gathered quickly as Mary entered adolescence. The longed-for male heir failed to materialise, and since Katherine was now reaching the upper limit of child-bearing age, Henry decided that he must marry again. When Cardinal Wolsey’s diplomacy failed to persuade Pope Clement VII to annul the king’s marriage with Katherine (the pope was effectively the prisoner of the Emperor Charles V, Katherine’s nephew, at the time), Henry repudiated papal authority, nationalised the English church and granted himself a divorce through his puppet Thomas Cranmer. His previous antipathy to Protestantism (the title ‘Defender of the Faith’ still borne by English monarchs had been awarded to him by Pope Leo X in recognition of his opposition to Lutheranism) was now replaced by guarded tolerance as he sought to gain support for his treatment of the church. For most of the rest of the reign, except for a brief check in the late 1530s when Henry restated a conventionally catholic position, the Anglican church moved steadily towards Protestantism. The gangsters who ruled England in the name of the child king Edward VI (1547—53) drove the country ever more rapidly down the same road, replacing the Latin rite with the relatively conservative *First Book of Common Prayer* in 1549 and then introducing the much more radical *Second Book* in 1552.

To Mary these events must have been traumatic. To see her mother repudiated by her father and to find herself declared illegitimate must have been both confusing and wounding, and to witness the church of her childhood renounce its loyalty to Rome and its orthodoxy must have been deeply disturbing to a young woman who had inherited all of her Spanish mother’s devotion to conventional religion. For twenty years she acted with consistency and circumspection, never deviating from the faith in which she had been brought up. It was only with the greatest difficulty, and when faced with the real prospect of execution, that she was prevailed upon to acknowledge her father’s supremacy over the church. During Edward’s reign she lived in seclusion in order to give those in power the least possible occasion to attack her. All that she needed to do was to wait; by the terms of her father’s will, if Edward died without issue—an event that seemed increasingly likely—she would become queen. On Edward’s death in July 1553, when the Duke of Northumberland tried to preserve the Protestant regime by placing Lady Jane Grey on the throne, Mary showed courage and decisiveness, declaring her own accession and entering London with her supporters. She was welcomed as an adult ruler who would not be a pawn in another faction-ridden regency, and as a champion of the old faith which probably still had the loyalty of most of the population.

As queen, Mary set about reversing the religious policy of the previous two decades. The royal supremacy was renounced and papal supremacy acknowledged, and the Latin rite was restored. It is interesting to observe that a large number of Sarum service books, which ought to have been surrendered to Edward VI’s commissioners for destruction, now came out of hiding and back into use, as if their owners had either not believed or not wished to believe that the Protestant phase would last. However, not everything could be reversed; the wholesale reallocation of land that had followed the dissolution of the monasteries made it impossible to restore them on a large scale, so only a small number, including St Peter’s, Westminster, were refounded. There is little sign that Mary’s religious policy initially aroused strong opposition from a majority of her subjects; her crucial miscalculation was to marry Philip II of Spain. If her anxiety for an heir who would prevent the accession of her Protestant half-sister Elizabeth was understandable, and her choice of Spain as an ally against the common enemy, France, seemed reasonable, she took insufficient account of English xenophobia and the coldly fanatical personality of her husband. After the wedding in July 1554 Philip remained in England for several months, but then, offended at parliament’s refusal to make him king in his own right, departed and did not return. Mary’s final years were spent in increasing isolation and misery: she had failed to conceive an heir; her absent husband had urged her into an intolerant religious policy which aroused increasing opposition; the hated alliance with Spain had lost England her last possessions in France. When she died in November 1558, she knew that Elizabeth would undo the work that had been the ambition of her life.

The restoration of the Latin rite was probably welcomed by the musicians of Mary’s chapel—at least by those lacking strongly Protestant convictions—because it entailed concentration upon more substantial and interesting music than had been cultivated during Edward’s reign. It was easy enough to resume the musical forms—votive antiphon, Magnificat, festal Mass, responsory—which had been in vogue before the introduction of the Book of Common Prayer. Mary’s emotional commitment to the religious world of her childhood seems to have encouraged composers to produce works of a grandeur redolent of the 1520s, although in a style responsive to more recent developments. Thus the music for the



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restored Sarum rite by Tallis, John Sheppard, William Mundy, Robert Parsons and Robert Whyte is mainly in five, six or more parts, conceived on a large scale, and written in a style that is ornate and rhythmically exuberant, yet strongly reliant upon imitation, textural contrast and clear declamation. If these latter features suggest the influence of continental music, this could have come about through the presence in England of the Spanish chapel royal during Philip's nuptial visit.

Tallis's seven-part Mass *Puer natus est nobis* is based upon the plainchant introit from the third Mass of Christmas, laid out as a long-note cantus firmus in the tenor part. The choice of a plainchant cantus firmus from the Mass rather than from the Office is most unusual, and this kind of treatment was archaic by the mid-sixteenth century. The choice of cantus firmus—'A boy is born to us, and a son is given to us whose government shall be on his shoulders'—and its layout in the manner traditional in an English festal Mass would, however, make good sense if the work was written for performance at Christmas 1554, when Mary was widely believed to be expecting an heir. The unusual scoring for two altos, two tenors, baritone and two basses could suggest that Philip's chapel choir, which evidently lacked trebles, took part in the performance. The Mass is written in a curious mixture of styles: the cantus firmus treatment is old-fashioned, but the vocal scoring maintains a uniformly full texture without the extended sections for reduced voices hitherto typical of English church music; and while the melismatic writing, vocal decoration and massive sonorities may recall the past, the economical imitative writing and development of short motifs are thoroughly modern. Although three fragments from the Mass had been known for many years, it became performable only with the discovery of new manuscript sources about a generation ago. The Gloria is now complete, and only a small amount of restoration is needed in the Sanctus and Agnus. The Credo, however, is still mostly missing; all that survives is four voices of the final section. In this recording the three complete movements are surrounded by the plainchant propers of the third Mass of Christmas, allowing us to hear the introit before we encounter it as the cantus firmus of the polyphony.

The fact that the unusual seven-voice texture and scoring of the Mass *Puer natus* are also found in the motet *Suscipe quaeso* has prompted the suggestion that they are in some way linked, although they lack other obvious similarities. As Jeremy Noble and Paul Doe have suggested, the strongly penitential quality of the text and the sombre vocal texture could have suited the ceremony in which Cardinal Pole absolved England from schism in November 1554. Several features of the setting, for example the dramatic rising minor sixth at 'quaeso' in the opening phrase, the emphatic homophony at each iteration of 'peccavi', and the repetition of the rhetorical questions 'Quis sustineat' and 'Qui se dicere audeat', seem to have led Tallis into an unusually close engagement with his text.

*Beati immaculati* is a setting of the first six verses of psalm 118 (psalm 119 in the Anglican psalter). Although it survives only with the English text *Blessed are those that be undefiled*, there is some evidence that it is a contrafactum or adaptation of a Latin setting: the English words sometimes fit the music rather awkwardly; the scoring for five different voices and the inclusion of extended verses for reduced scorings are more typical of pre-Reformation than of post-Reformation music; Tallis wrote at least two other psalm-motets (*Domine quis habitat* and *Laudate Dominum*); and there is a Latin setting of the first eight verses of this very psalm by William Mundy. On this recording the English text has been replaced by the Vulgate version of the Latin; it fits extremely well, requiring only slight alteration of Tallis's rhythms.

Opinions differ as to the date of the gigantic votive antiphon *Gaude gloriosa Dei mater*, but it is surely Tallis's latest work in this form, in which he brings together all his previous experience. He retains the verse-tutti structure of the pre-Reformation antiphon, even writing a luxuriant double gymel reminiscent of Taverner for divided trebles and altos, but now the tutti bear the main weight of the structure. Some writers have placed *Gaude gloriosa* in Henry's reign, others in Mary's. If it is Henrician, it must have been written relatively late in the reign, because it shows a marked advance over *Salve intemerata* in its handling of imitation (the musical ideas are more characterful, varied and tenaciously imitated), texture (the six voices are treated more equitably) and design (the proportions are better calculated, with a masterful control of pace and no loss of impetus in the final tutti). It is, however, rather difficult to imagine such a triumphantly Marian piece being sung in the king's chapel; there may have been institutions where such music was still welcome in the mid-1540s, but the royal household is not likely to have been among them. A Canterbury provenance is conceivable, but it is unlikely that any of Tallis's previous choirs could have met the challenge of so taxing a work. The maturity of *Gaude gloriosa* and its general similarity to the six-part antiphons of William Mundy such as *Vox patris caelestis*, which must have been written after 1553, strongly imply that it dates from Mary's reign, when the text—a ninefold address to the Virgin, exhorting her rejoice in the divine blessings showered upon her—would have served both as a devotion to the Queen of Heaven and a compliment to the Queen of England.

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## 1 Beati immaculati

Beati immaculati in via qui ambulant in lege Domini.

Beati qui scrutantur testimonia eius, in toto corde exquirunt eum.

Non enim qui operantur iniquitatem in viis eius ambulaverunt.

Tu mandasti tua custodiri nimis.

Utinam dirigantur viae meae ad custodiendas justificationes tuas.

Tunc non confundar cum perspexero in omnibus mandatis tuis.

Confitebor tibi in directione cordis in eo quod didici iudicia justitiae tuae.

Justificationes tuas custodiam non me derelinquas usquequaque. Amen.

## 2 Introit

Puer natus est nobis et filius datus est nobis: cuius imperium super humerum eius: et vocabitur nomen eius magni consilii angelus.

Ps. Cantate Domino canticum novum: quia mirabilia fecit. Gloria Patri et Filio et Spiritui Sancto: sicut erat in principio et nunc et semper: et in secula seculorum. Amen.

## 3 Kyrie: Deus creator

Deus creator omnium tu theos ymon nostri pie eleyson.  
Tibi laudes coniubilantes regum rex Christe oramus te eleyson.

Laus virtus pax et imperium cui est semper sine fine eleyson.

Christe rex unice Patris almi nate coeterne eleyson.

Qui perditum hominem salvasti de morte reddens vite eleyson.

Ne pereant pascue oves tue Jesu pastor bone eleyson.

Consolator Spiritus supplices ymas te exoramus eleyson.

Virtus nostra Domine atque salus nostra in eternum eleyson.

Summe Deus et une vite dona nobis tribue misertus nostrique tu digneris eleyson.

## 1 Beati immaculati

Blessed are those that be undefiled in the way: and walk in the law of the Lord.

Blessed are they that keep his testimonies: and seek him with their whole heart.

For they who do no wickedness: walk in his ways.

Thou hast charged us: that we shall diligently keep thy commandments.

O that our ways were made so direct: that we might keep thy statutes.

So shall we not be confounded: while we have respect unto thy commandments.

I will thank thee with an unfeigned heart: when I shall have learned the judgements of thy righteousness.

I will keep thy ceremonies: O forsake me not utterly. Amen.

## 2 Introit

A boy is born for us and a son is given to us: whose government will be upon his shoulder: and his name will be called the messenger of great counsel.

Ps. Sing to the Lord a new song, for he has done marvellous things. 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.

## 3 Kyrie: Deus creator

O God, creator of everything, thou, our benevolent God, have mercy upon us.

O Christ, king of kings, we pray to thee, rejoicing together; have mercy.

Praise, strength, peace and power are given to him always and without end; have mercy.

O Christ, the coeternal king, the only offspring of a kindly father; have mercy.

Who hast saved lost mankind from death, restoring us to life; have mercy.

Jesus, good shepherd, let not the sheep of thy pasture perish; have mercy.

O Holy Spirit, the comforter, we entreat thee to pray for us; have mercy.

O Lord, our strength and our safety for eternity; have mercy.

O highest and everliving God, thou who hast had pity on us, grant thy gifts to those whom thou shalt consider worthy; have mercy.

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**Mass: Puer natus est nobis****4 Gloria**

Gloria in excelsis deo. Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex celestis, Deus Pater omnipotens.

Domine fili unigenite, Jesu Christi. 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. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

**5 Gradual**

Viderunt omnes fines terre salutare Dei nostri: iubilare deo omnis terra.

V. Notum fecit dominus salutare suum: ante conspectum gentium revelavit iustitiam suam.

**6 Alleluia**

Alleluia.

V. Dies sanctificatus illuxit nobis: venite gentes, et adorete Dominum: quia hodie descendit lux magna super terram.

**4 Gloria**

Glory be to God on high, and in earth peace towards men of goodwill. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father Almighty.

O Lord, the only-begotten son Jesus Christ; O Lord God, lamb of God, son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

**5 Gradual**

They saw all the ends of the earth greet our God: rejoice in the Lord all ye lands.

V. The Lord has made known his salvation: he has revealed his clemency in the sight of all people.

**6 Alleluia**

Alleluia.

V. This most holy day has brought light to us: come all ye people and worship the Lord: because today a great light has descended to the earth.

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## 7 Sequence

Celeste organum hodie sonuit terra  
Ad partum virginis superum cecinit caterva.

Quid facis humana turba, cur non gaudes cum supera?  
Vigilat pastorum cura vox auditur angelica,

Cantabant inclita carmina plena pace et gloria.

Ad Christum referunt propria nobis canunt ex gratia.

Nec cunctorum sunt hec dona sed mens quorum erit bona.

Nec sunt absolute data sed decenter sunt prolata.

Affectus deserat vitia et sic nobis pax est illa quia bonis est  
promissa.

Iunguntur superis terrea ob hoc quidem laus est iuncta sed  
decenter fit divisa.

Gaude homo cum perpendis talia.

Gaude caro facta verbi socia.

Gaude caro facta verbi socia.

Gaude caro facta verbi socia.

Nuntiant eius ortum sidera lucis per indicia.

Ineunt duces gregum lumina bethleem usque previa.

Invenitur rex celorum inter animalia.  
Arcto iacet in presepe rex qui cingit omnia.

Stella maris quem tu parvis colit hunc ecclesia.

Ipsi nostra per te pia placeant servitia.

Resonent cuncta redempta.

## 7 Sequence

Today the celestial instrument resounded on the earth.  
The heavenly host sang at the divine birth to the virgin.

What are you doing, O human crowd, why do you not  
rejoice with the host above?  
The shepherd's watchman hears the voice of the angels,

They were singing with a song of celebration full of peace  
and glory.

They tell us of Christ and sing with their own thanks.

These gifts are not for everyone, but for those whose  
minds are disposed to do good.

Nor are they revealed universally, but in a seemly way.

The afflicted man abandons his former offences and thus  
peace is given to us, because it is promised to good men.

In this way, earthly things are joined with those in heaven.  
Indeed, our praise is joined with theirs, but may it be sung  
fittingly.

Rejoice, O man, whenever you consider these things.

Rejoice that the word made flesh is our companion.

Rejoice that the word made flesh is our companion.

Rejoice that the word made flesh is our companion.

The rising stars proclaim him through the evidence of  
light.

The leaders of the flock follow the lights which precede  
them to Bethlehem.

The king of heaven is found among the animals.  
The king who crowns everything was by night in a stall.

O star of the sea, the church worships the son whom you  
bear.

May our service please him, through your holiness.

Everything which has been redeemed will re-echo the  
sound.

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## 8 Sanctus

Sanctus, sanctus, sanctus Dominus Deus sabaoth. Pleni sunt celi et terra gloria tua. Osanna in excelsis.

## 9 Benedictus

Benedictus qui venit in nomine domini. Osanna in excelsis.

## 10 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.

## 11 Communion

Viderunt omnes fines terre salutare Dei nostri

## 12 Suscipe quaeso

Suscipe quaeso Domine, vocem confitentis. Scelera mea non defendo; peccavi. Deus miserere mei; peccavi, dele culpas meas gratia tua.

Si enim iniquitates recordaberis quis sustineat? Quis enim justus qui se dicere audeat sine peccato esse? Nullus est enim mundus in conspectu tuo.

## 8 Sanctus

Holy, holy, holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

## 9 Benedictus

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

## 10 Agnus Dei

Lamb of God, who takest away the sins of the world: have mercy on us.

Lamb of God, who takest away the sins of the world: have mercy on us.

Lamb of God, who takest away the sins of the world: grant us peace.

## 11 Communion

They saw all the ends of the earth greet our God.

## 12 Suscipe quaeso

Accept, I beseech thee O Lord, the voice of him who confesses. My crimes I do not defend; I have sinned. O God have mercy on me; I have sinned, do away my sins by thy grace.

For if thou shalt remember iniquities, who could bear it? For who is so righteous that he dare say that he is without sin? For there is no-one pure in thy sight.



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### 13 Gaude gloriosa

Gaude gloriosa dei mater virgo Maria vere honorificanda, quae a domino in gloria super caelos exaltata adeptae es thronum.

Gaude virgo Maria, cui angelicae turmae dulces in caelis resonant laudes: iam enim laetaris visione regis cui omnia serviunt.

Gaude concivis in caelis sanctorum, quae Christum in utero illaesa portasti: igitur dei mater digne appellaris.

Gaude flos florum, speciosissima, virga iuris, forma morum, fessi cura pes labentis, mundi lux, et peccatorum refugium.

Gaude virgo Maria, quam dignam laude celebrat ecclesia, quae Christi doctrinis illustrata, te matrem glorificat.

Gaude virgo Maria, quae corpore et anima ad summum provecta es palacium: et, ut auxiliatrix et interventrix pro nobis miserimis peccatoribus, supplicamus.

Gaude Maria, intercessorum adiutrix et damnandorum salvatrix celebranda.

Gaude sancta virgo Maria cuius prole omnes salvamur a perpetuis inferorum suppliciis et a potestate diabolica liberati.

Gaude virgo Maria, Christi benedicta mater, vena misericordiae et gratiae: cui supplicamus ut nobis pie clamantibus attendas, itaque tuo in nomine mereamur adesse caelorum regnum. Amen.

### 13 Gaude gloriosa

Rejoice, glorious mother of God, virgin Mary truly honoured, who art exalted by God in glory above the heavens to attain thy throne.

Rejoice, virgin Mary, to whom the sweet praises of companies of angels resound in the heavens; now indeed thou rejoicest at the sight of the king whom all things serve.

Rejoice, thou who dwellest in the heaven of the holy ones, thou who carried Christ in thy womb; therefore art thou worthily called the mother of God.

Rejoice, flower of flowers, supremely beautiful, staff of the law, model of morals, guardian of the weak, support to the fallen, light of the world and refuge of sinners.

Rejoice, virgin Mary, whom the church worthily celebrates with praise, which glorifies thee as the mother exemplifying the doctrines of Christ.

Rejoice, virgin Mary, who was elevated in body and soul to the courts of the highest: and, as helper and intercessor for us miserable sinners, we pray to thee.

Rejoice, Mary, renowned helper of those who intercede, and saviour of the condemned.

Rejoice, holy virgin Mary, whose offspring shall save all the dead from eternal punishment, and liberate them from the dominion of the devil.

Rejoice, virgin Mary, blessed mother of Christ, means of mercy and grace, to whom we dutifully pray that thou wilt hear our cries; therefore in thy name may we deserve to go to the kingdom of heaven. Amen.

***Music for the Divine Office 1***

On this disc we meet Tallis as a composer of choral music for the Divine Office, the cycle of eight services-Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline, known collectively as the Canonical Hours-sung daily by communities of religious in Latin Christendom.

Nothing about Tallis's early career suggests that he was destined to reach the top of his profession. Nevertheless, scarcely more than ten years separate his first known musical appointment, which was extremely humble, from his last, which could not have been more prestigious. In 1532 he was organist of the small Benedictine priory at Dover-a minor post if ever there was one. Five years later he had moved to London, where he was employed either as a singer or as organist by the parish church of St Mary-at-Hill, which was noted for its music. In 1538 he abandoned London for the apparent security of a permanent appointment as a member of the Lady Chapel choir of the Augustinian abbey of Holy Cross at Waltham in Essex. However, the dissolution of the abbey in March 1540 left him once again without employment. In the spring of 1540 the prospects for an unemployed church musician cannot have seemed promising, but Tallis now succeeded in making what was possibly the most consequential move of his career. A fortnight after Waltham Abbey was dissolved, Canterbury Cathedral ceased to be a Benedictine monastery; it was reorganised with a secular dean and chapter and provided with an enlarged choir consisting of ten boys and twelve men, worthy of the cathedral's status as the fons et origo of a national church. Tallis joined the new choir during the summer of 1540 and remained one of its senior members for two or three years. These years must have been lively, not only because of the challenge of quickly assembling an impressive and extensive repertory, but also on account of the fierce disputes that arose between the conservative cathedral dignitaries and their reform-minded archbishop, Thomas Cranmer.

It could have been through Cranmer, Henry VIII's most trusted counsellor during his declining years, that Tallis gained a place in the royal household chapel; the exact date of his appointment is not known, but his name occurs about half-way down the list of Gentlemen (or singers) of the Chapel in the lay subsidy roll of 1543/4. He remained a Gentleman of the Chapel for the rest of his life, rising in seniority until he became its acknowledged doyen. He may have acted as chapel organist throughout this time, although he is not referred to in this capacity until the 1570s. Apart from playing the organ, Tallis's main duty during his early years in the royal household chapel was probably the composition of music. This would have been an important responsibility, because the chapel was undoubtedly expected to demonstrate how government policy on religion should be interpreted in practice. When, during the 1540s, Tallis and his colleagues embarked upon the composition of polyphony for the Divine Office, it must surely have been in response to an official policy of counteracting reformist criticism of church music by integrating it better into the liturgy.

The Divine Office originated during the early days of monasticism in order to provide a format for communal psalm-singing, audition of Scripture, and prayer. Like the Mass, the Office services became more elaborate as they evolved: the chanted psalms were preceded and followed by plainchant antiphons; the readings were followed by plainchant responsories; each service included a plainchant hymn; and the more important services also included an Old or New Testament canticle. Despite these developments, the services of the Office never developed an intricate ceremonial to rival that of Mass; those that came nearest were Matins and Vespers, and to a lesser extent Lauds. Although it remained the type of monastic worship par excellence, reaching its highest pitch of development among the Cluniacs and Benedictines, the Divine Office was adopted by the medieval secular church wherever-as in cathedral and other collegiate foundations-a resident body of clergy was available to perform it. During the later Middle Ages it penetrated the secular world still further. An abbreviated version of the Office consisting of a reduced cycle of services was sung in the household chapels of the aristocracy; under the Lancastrian and early Tudor kings, for example, the royal household chapel regularly sang Matins, Lauds, Prime, Vespers and Compline, but apparently did not observe the other Hours. Selected services from the Divine Office also formed the essential contents of the book that became part of the standard equipment of private lay devotion-the Book of Hours.

If the evidence of the surviving musical sources is to be trusted, early Tudor composers were like their predecessors in producing relatively little polyphony for the Divine Office. Instead they concentrated upon music for the Mass, in the form of the cyclic Mass, and for the post-Compline devotion, in the form of the votive antiphon. Mass was the service with the most powerful spiritual charge, the highest public profile and the largest musical content; the post-Compline devotion was a paraliturgical invocation of Our Lady, Our Lord or a favourite saint in whose intercessory potential institutional and individual patrons alike made lavish investment. Tallis's own contribution to these two genres, for example the votive antiphon *Salve intemerata* and the cyclic Mass based upon it, has been explored in CD 1 in this series. The only Office item to which English composers had traditionally paid much attention was the Magnificat, the New Testament canticle sung at Vespers, the earliest polyphonic settings of which date from the later fourteenth century. It is

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probably significant that, of all the Office services, Vespers had the most ornate ceremonial and the strongest tradition of attendance by the laity, both high- and low-born. Even so, the number of surviving Magnificat settings represents a very small proportion—at a guess, less than a tenth—of the total corpus of early Tudor church music. Of other polyphony for the Office, there is hardly a trace.

Two compositions of the Magnificat by Tallis survive: the one in five voices was included in CD 2 of this series, and the four-part setting is recorded here. There are several reasons for believing this four-part Magnificat to be a very early work. First, its clumsiness (particularly its angular vocal lines, random dissonance and crowded textures) implies inexperience. Secondly, it conforms almost completely with the standard scheme for setting the Magnificat that English composers had followed since the mid-fifteenth century but were beginning to abandon in the 1530s. Only the six even-numbered verses are set, the first two in triple metre, the next two in duple and the last two in triple again. The first, third and fifth verses are fully scored, while the second and the first halves of the fourth and sixth are for reduced forces. The setting is based upon a rather unusual kind of cantus firmus called a *faburden*, not itself a plainchant, but a melody that had originally been devised as a counterpoint to a plainchant as part of the process of improvising polyphony. For some reason, the *faburdens* to the Magnificat tones (the plainchant formulae to which Magnificats were usually chanted), rather than the tones themselves, came to be used as the cantus firmi of composed Magnificats. Tallis's cantus firmus is the *faburden* to the first Magnificat tone; its opening notes, descending stepwise through a minor third, can be heard clearly at the start of every polyphonic verse; the other verses are sung to the tone itself.

Towards the end of Henry VIII's reign, composers began to produce choral settings of Office responsories and hymns. Precise dates are difficult to establish, but the senior composers associated with these developments seem to have been John Taverner (d. 1545), whose musical employment (but not necessarily his activity as a composer) evidently came to an end in the later 1530s, and John Redford, who died in 1547. The new fashion was continued mainly by two younger composers: Thomas Tallis, by whom we have seven hymn settings and nine responsories, and John Sheppard, with about seventeen hymns and twenty responsories. The impulse behind these innovations, whether emanating from the composers themselves or—much more likely—from their employers, must surely have been religious, reflecting the hostility towards the votive antiphon (with its implicit acceptance of the existence of purgatory and the efficacy of indulgences and intercession) current in some circles within the Anglican church. Most responsories took their texts from the psalter or from the Gospels and thus had unimpeachable scriptural credentials, while the antiquity and irrefutable orthodoxy of many of the Office hymns could have made them seem the next best thing to scripture.

It seems likely that Tallis composed his hymns and most of his responsories after joining the royal household chapel. In view of the religious climate at court during the final years of Henry VIII, when despite his own religious conservatism the ageing king allowed the reformers rather more scope than he had permitted a few years earlier, it seems reasonable to interpret the introduction of these genres as an attempt at compromise: it enabled elaborate polyphonic composition to continue within the Latin liturgy while disarming the kind of criticism to which the votive antiphon was vulnerable. After the Protestant interlude under Edward VI, the composition of hymns and responsories was resumed, perhaps on a lesser scale, under Mary; there are a few examples by composers such as Robert Whyte and William Mundy, who were born too late to have been active during her father's reign. Although any attempt to assign Tallis's works in these forms either to Henry's reign or to Mary's must be conjectural, it is not impossible that the majority of them are late Henrician. The small-scale solo responsories *Hodie nobis caelorum*, *In pace in idipsum* and *Audivi vocem\**, however, must date from earlier in Tallis's career. These are three of the very few responsorial items that earlier Tudor composers had occasionally set in polyphony, probably because each of them was in some way or other liturgically or ritually unusual. Tallis's approach and style in these works suggest that he was continuing a tradition rather than innovating.

From a liturgical point of view, Tallis's hymns and responsories form a rather coherent group. Four hymns (*Salvator mundi*, *Jesu salvator saeculi* and the festal and ferial settings of *Te lucis ante terminum\**) and one responsory (*In pace in idipsum*) are for Compline; taken together, they provide polyphony for Compline during most of the year, and were perhaps intended to compensate for the disappearance of the polyphonic votive antiphon occasioned by the abandonment of the post-Compline devotion. Two other hymns (*Quod chorus vatum* and *Jam Christus astra ascenderat*) and three responsories (*Videte miraculum*, *Loquebantur variis linguis* and *Homo quidam fecit\**) are for major feast days (Purification, Pentecost and Corpus Christi) at first Vespers, the service with which the celebration of a major feast day began. The remaining four responsories (*Hodie nobis caelorum*, *Dum transisset sabbatum*, *Honor virtus et potestas\** and *Audivi vocem\**) are for Matins on the major feasts of Christmas, Easter, Trinity and All Saints respectively. It is noteworthy that all of the feast days mentioned—Christmas, Purification, Easter, Corpus Christi, Pentecost, Trinity and All Saints—were occasions on which the Tudor monarchs traditionally took a prominent role in the royal household's religious observance. The remaining hymn (*Sermone blando*, for Lauds from Low Sunday until Ascension) and responsory (*Candidi facti sunt\**, for one or more apostles, or an evangelist, in Eastertide) are harder to account for.

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Sermone blando was also used by Ludford as the cantus firmus of a Mass now lost; possibly the chant had a significance now unappreciated. The only apostles or evangelists whose feasts can fall within Eastertide are St Mark (25 April) and Sts Philip and James (1 May), so perhaps *Candidi facti sunt* was written for a year when one or other of these relatively minor feasts coincided with an important court occasion.

Tallis's approach to composing hymns and responsories is methodical but inventive. The hymns are essentially settings of the original plainchant melodies. When sung entirely in plainchant, hymns were performed *alternatim*, the two sides of the choir singing alternate verses to the same melody. Tallis preserves this *alternatim* structure by setting only the even-numbered verses and usually also the doxology in polyphony, leaving the other verses to be sung to the original chant. *Quod chorus vatum* thus has two polyphonic verses, while *Salvator mundi*, *Jesu salvator saeculi* and *Jam Christus astra ascenderat* have three and *Sermone blando* has four. *Quod chorus* and *Salvator mundi* have different music for each polyphonic verse; *Jesu salvator* and *Jam Christus* repeat the music of the first verse for the second (with some small changes in the case of *Jam Christus*) and have new music for the third; and in *Sermone blando* the music for the first verse is repeated for the second, and that for the third is repeated for the fourth, with two of the inner voices exchanging parts each time. Tallis always sets the first polyphonic verse or pair of verses in compound duple metre and the others in simple duple. The choice of the former (six-eight time, in other words) is surprising for, although this metre had been common enough in English music during the early fifteenth century, it had subsequently fallen out of fashion and had been in disuse for more than a hundred years. Tallis may perhaps have chosen it in order to reproduce the effect of an oral tradition of singing plainchant hymns metrically.

It is easy to underestimate the craftsmanship and ingenuity of these hymn settings. They are all in five voices, with the plainchant in the top voice, but the variety that Tallis can achieve despite what might be considered a mechanical approach is quite astonishing. The simplest of the settings is *Quod chorus vatum*, in which the plainchant melody is sung virtually unadorned over a loosely imitative four-part texture. In *Sermone blando* the highest part again sings the original melody, this time without any decoration at all, but each line of the melody is also alluded to by an increasing number of the lower voices: in the first polyphonic verse, for example, the first line (*'Illae dum pergunt concitae'*) is anticipated by the first contratenor, the second (*'Apostolis hoc dicere'*) by the tenor and the first contratenor, the third (*'Videntes eum vivere'*) by both contratenors and the tenor, and the fourth (*'Osculantur pedes domini'*) by all four lower voices. In the other settings recorded here Tallis creates a cumulative effect by a variety of means. In *Jesu salvator saeculi* the voices begin in complete rhythmic unanimity, but thereafter the lower voices become increasingly independent rhythmically, the vocal scoring evolves from simple block contrast to constant subtle changes of colour, and the setting ends with an extended and beautifully balanced 'Amen'. *Jam Christus astra ascenderat* demonstrates another kind of unobtrusive craftsmanship: in the first two verses Tallis works the plainchant in canon in the treble and contratenor, while in the third the chant sails over an independent imitative texture that becomes ever more tightly argued as it proceeds. *Salvator mundi* is perhaps the most impressive of these settings in terms of invention and large-scale planning: the highest voice decorates the plainchant with increasing profusion in successive verses, and in each verse the lower voices weave an imitative accompaniment based on an apparently inexhaustible fund of new ideas.

Like his hymns, Tallis's responsories reflect their plainchant origins, in that their performance involves the alternation of plainchant and polyphony, and that the polyphonic sections habitually quote the plainchant that they replace. A plainchant responsory is a lengthy item following a reading, allowing time for the edifying words to be contemplated. It usually consists of the responsory itself, begun by soloists and continued by the choir, a verse sung either by the beginners or by another group of soloists, and the *Gloria patri*, sung by the singers of the verse; the choir repeats the last two sections of the responsory after the verse, and the last section again after the *Gloria patri*. Tallis and his contemporaries employed two contrasting methods of setting responsories: either they set the solo portions in polyphony and left the choral sections in plainchant, or they set the choral sections and left the solo portions in plainchant. The first method produces what is known as the solo responsory, while the second results in the choral responsory. The solo responsory was the traditional type, traceable at least as early as Léonin's responsorial compositions for Notre Dame de Paris in the mid-twelfth century. The choral responsory may well have been the invention of Taverner, appearing for the first time in his settings of *Dum transisset sabbatum*. Among Tallis's responsorial works, *Hodie nobis*, *In pace in idipsum* and *Audivi vocem*\* are solo responsories, and *Videte miraculum*, *Dum transisset sabbatum*, *Loquebantur variis linguis*, *Homo quidam fecit*\*, *Candidi facti sunt*\* and *Honor virtus et potestas*\* are choral responsories. The two groups differ also in other ways: the solo responsories are for four voices, are on a fairly small scale and scatter references to the chant throughout the polyphonic texture, whereas the choral responsories are for five, six or seven voices, are on a monumental scale and build the plainchant into the polyphony as a monorhythmic cantus firmus quoted continuously by a single voice.

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Tallis's responsories also resemble his hymns in showing outstanding imagination in the detailed application of a basically standard approach. Of the two solo responsories recorded here, *Hodie nobis caelorum* has very modest dimensions and makes only the most fleeting of references to the chant, whereas the thorough imitative discussion of the more extended *In pace in idipsum* is based on a series of melodic ideas derived from the chant. It is interesting that Tallis fails to make provision for the traditional way of singing the verse 'Gloria in excelsis' of *Hodie nobis caelorum*, which in the Salisbury rite was sung by five boys, clothed in white and holding lighted tapers, from a high place beyond the high altar. Tallis's setting, however, is in four parts, not five, and the written pitch implies performance by men. On this recording the piece is sung twice, once by high and once by low voices. In the choral responsories the plainchant forms the backbone of the polyphonic texture, being stated without decoration in equal note values somewhat larger than those of the other voices; in the five-part *Dum transisset sabbatum* it is at the top of the texture, while in the six-part *Videte miraculum* and the seven-part *Loquebantur variis linguis* it is in the middle. The other voices in the texture spin their own contrapuntal web, sometimes (for example, in the opening bars of *Dum transisset* and *Loquebantur*, and at 'miraculum', 'matris' and 'quae se nescit' in *Videte*) making reference to the chant melody, and at other times discussing their own independent material. If *Loquebantur* impresses immediately on account of its seven-part texture (surely symbolising the sevenfold gifts of the Pentecostal spirit) and its virile melodic material, the hypnotic *Videte* reveals its secrets rather more slowly. Conceived on an enormous scale, *Videte* evinces remarkable imagination and a masterly sense of timing; by means of continual deft adjustment of pace, melodic outline, vocal colour and level of dissonance, Tallis leads us into the same world of timeless truth that we glimpse in *Spem in alium*.

\* These works are recorded on CD 5 of this series.

*Nick Sandon, 19 August 1998*  
*Texts and Translations*

## **1 Hodie nobis caelorum**

R. *Hodie nobis caelorum Rex de virgine nasci dignatus est, ut hominem perditum ad regna caelestia revocaret; gaudet exercitus angelorum, quia salus eterna humano generi apparuit.*

V. *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.*

R. *Quia salus eterna humano generi apparuit.*

## **1 Hodie nobis caelorum**

R. Today the King of heaven deigned to be born for us of a virgin, that he might call lost man back to the heavenly kingdom; the host of angels rejoices, because eternal salvation has appeared to the human race.

V. Glory to God in the highest, and on earth peace to men of goodwill.

R. Because eternal salvation has appeared to the human race.



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## 2 Salvator mundi

Salvator mundi domine  
qui nos salvasti hodie  
in hac nocte nos protege  
et salva omni tempore.

Adesto nunc propitius  
et parce supplicantibus  
tu dele nostra crimina  
tu tenebras illumina.

Ne mentem somnus opprimat  
nec hostis nos surripiat  
nec ullis caro petimus  
commaculetur sordibus.

Te reformator sensuum  
votis precamur cordium  
ut puri castis mentibus  
surgamus a cubilibus.

Deo Patri sit gloria  
eiusque soli Filio  
cum Spiritu Paraclyto  
et nunc et in perpetuum. Amen.

## 3 Quod chorus vatum

Quod chorus vatum venerandus olim  
spiritu sancto cecinit repletus  
in dei factum genitrice constat  
esse Maria.

Haec deum celi dominumque terrae  
virgo concepit peperitque virgo  
atque post partum meruit manere  
inviolata.

Quem senex justus Symeon in ulnis  
in domo sumpsit domini gavisus  
ob quod optatum proprio videret  
lumine Christum.

Tu libens votis petimus precantes  
regis aeterni genetrix faveto  
clara quae celsi retinens olympi  
regni petisti.

Sit deo nostro decus et potestas  
sit salus perpes sit honor perennis  
qui poli summa celi residens in arce  
trinus et unus. Amen.

## 2 Salvator mundi

O Lord, saviour of the world,  
who has saved us this day,  
protect us through this night  
and save us in all times.

Be present to us now in your kindness  
and spare your suppliants:  
blot out our sins  
and illuminate the shadows.

Let not sleep oppress the mind,  
nor the enemy steal us away:  
let not our bodies be stained, we pray,  
with any foulness.

To you who reshape the senses,  
we implore with the prayers of the hearts,  
that we may arise from our beds  
pure and chaste in mind.

To God the Father be the glory,  
and to his only Son,  
with the Spirit, the Paraclete,  
now and forever. Amen.

## 3 Quod chorus vatum

That which the venerable choir of prophets,  
filled with the Holy Spirit, foretold,  
proves to have been brought about in Mary  
mother of God.

As a virgin she conceived and as a virgin  
she bore the God of heaven and  
Lord of earth, and after giving birth she true to  
her nature remained inviolate.

Whom Simeon, a righteous old man, held in his  
arms in the house of the Lord,  
joyful because he saw with his own eyes  
the chosen Christ.

We beseech you, mother of the eternal King, who  
is willing to answer prayer, favour our prayer,  
you who have aspired to the bright kingdom of  
eternal Olympus.

Virtue and power, continual salutations  
and never ending honour be to our God,  
who sits in the high citadel of the skies, three and  
one. Amen

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#### 4 Videte miraculum

R. Videte miraculum matris Domini: Conceptit virgo virilis ignara consortii, stans onerata nobili onere Maria; et matrem se laetam cognoscit, quae se nescit uxorem.

V. Haec speciosum forma prae filiis hominum castis concepit visceribus, et benedicta in aeternum Deum nobis protulit et hominem.

R. Stans onerata nobili onere Maria; et matrem se laetam cognoscit, quae se nescit uxorem.

V. Gloria Patri et Filio et Spiritui Sancto.

R. Et matrem se laetam cognosci, quae se nescit uxorem.

#### 5 In pace in idipsum

R. In pace in idipsum dormiam et requiescam.

V. Si dedero somnum oculis meis et palpebris meis dormitationem

R. Dormiam et requiescam.

V. Gloria Patri et Filio et Spiritui Sancto.

R. In pace in idipsum dormiam et requiescam.

#### 6 Dum transisset sabbatum

R. Dum transisset sabbatum Maria Magdalene, et Maria Jacobi, et Salome emerunt aromata, ut venientes ungerunt Jesum, alleluia.

V. Et valde mane una sabbatorum, veniunt ad monumentum orto jam sole.

R. Ut venientes ungerunt Jesum, alleluia.

V. Gloria Patri et Filio et Spiritui Sancto.

R. Alleluia.

#### 4 Videte miraculum

R. Behold the miracle of the mother of the Lord; a virgin has conceived though she knows not a man, Mary, who stands laden with her noble burden; knowing not that she is a wife, she rejoices to be a mother.

V. She has conceived in her chaste womb one who is beautiful beyond the sons of men, and blessed for ever, she has brought forth God and man for us.

R. Mary, who stands laden with her noble burden; knowing not that she is a wife, she rejoices to be a mother.

V. Glory be to the Father and to the Son and to the Holy Ghost.

R. Knowing not that she is a wife, she rejoices to be a mother.

#### 5 In pace in idipsum

R. I will lay me down in peace and sleep.

V. If I give rest to mine eyes and slumber to mine eyelids

R. I shall sleep and take my rest.

V. Glory be to the Father, the Son and the Holy Ghost.

R. I will lay me down in peace and sleep.

#### 6 Dum transisset sabbatum

R. When the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome had bought sweet spices, that they might come and anoint Jesus, alleluia.

V. And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.

R. That they might come and anoint Jesus, alleluia.

V. Glory be to the Father and to the Son, and to the Holy Ghost.

R. Alleluia.

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## 7 Jesu salvator saeculi

Jesu salvator saeculi  
verbum Patris altissimi  
lux lucis invisibilis  
custos tuorum pervigis.

Tu fabricator omnium  
discretor atque temporum  
fessa labore corpora  
noctis quiete recrea

Ut dum gravi in corpore  
brevis manemus tempore  
sic caro nostra dormiat  
ut mens in Christo vigilet.

Te deprecamur supplices  
ut nos ab hoste liberes  
ne valeat seducer  
tuo redemptos sanguine

Quaesumus auctor omnium  
in hoc paschali gaudio  
ab omni mortis impetu  
tuum defende populi.

Gloria tibi Domine  
qui surrexisti a mortuis  
cum Patre et Sancto Spiritu  
in sempiterna saecula.

## 8 Sermone blando

Sermone blando angelus  
predixit mulieribus  
in Galileam Dominus  
videndus est a totius.

Ille dum pergunt concite  
apostolis hoc dicere  
videntes eum vivere  
osculatur pedes Domini.

Quo agnito discipuli  
in Galileam prope  
pergant videre faciem  
desideratam Domini.

Claro paschali gaudio  
sol mundo nitet radio  
cum Christum iam apostoli  
visu cernunt corporeo.

Ostensa sibi vulneras:  
in Christi carne fulgida  
resurrexisse Dominum  
voce fatentur publica.

## 7 Jesu salvator saeculi

Jesu, Saviour of the world,  
most exalted word of the Father,  
light of light invisible,  
guardian of your sheep.

You, the creator of all  
and shaper of the seasons,  
restore our bodies worn with toil  
with the peacefulness of night,

So that while our bodies  
lie heavily for a short time,  
our flesh may sleep in such a way  
that the soul may stay awake in Christ.

As suppliants we pray to you  
that you may free us from the enemy  
lest he be allowed to seduce  
those who were redeemed by your blood.

Author of all things, we beseech you,  
in this joyful Eastertide,  
defend your people  
from all the assaults of death.

Glory be to you, Lord,  
who rose from the dead,  
with the Father and the Holy Spirit,  
for ever and ever.

## 8 Sermone blando

The angel foretold to the women  
with sweet words  
that the Lord would be seen  
in Galilee by all.

The Lord spoke to the apostles  
as they hurried on their way:  
they, seeing him alive,  
kissed the feet of the Lord.

On learning this,  
the disciples hurried  
to Galilee and went on to see  
the beloved face of the Lord.

The sun beams out  
with bright Easter joy  
when now the apostles  
see Christ with bodily eye.

Having been shown the wounds  
which shone forth from Christ's flesh,  
they confessed publicly  
that the Lord had risen.

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## 9 Jam Christus astra ascenderat

Jam Christus astra ascenderat  
egressus unde venerat  
promisso Patris munere  
sanctam daturus spiritum.

Solemnis urgebat dies  
quo mystico septemplici  
orbis volutus septies  
signat beata tempora.

Dum hora cunctis tertia  
repente mundus intonat  
orantibus apostolis  
Deum venisse nuntiat.

De Patris ergo lumine  
decorus ignis almus est  
qui fida Christi pectora  
calore verbi compleat.

Dudum sacrata pectora  
tua replesti gratia  
dimitte nunc peccamina  
et da quietam tempora.

Sit laus Patri cum Filio  
sancto simul Paraclyto  
nobisque mittat Filius  
charisima Sancti Spiritus.

## 10 Loquebantur variis linguis

R. Loquebantur variis linguis apostoli, alleluia; magnalia Dei, alleluia.

V. Repleti sunt omnes Spiritu Sancto, et ceperunt loqui.

R. Magnalia Dei, alleluia.

V. Gloria Patri et Filio et Spiritui Sancto

R. Alleluia.

## 9 Jam Christus astra ascenderat

Now Christ had ascended to the stars,  
returning whence he had come,  
having promised the Father's gift  
that he would grant them the Holy Spirit.

The solemn day was approaching  
which blessed time is marked  
by the mystical seven-times-seven  
rotation of the world.

During the third hour,  
suddenly the whole world resounds,  
and as the apostles pray,  
announces the coming of the Lord.

Therefore from the light of the Father  
there comes a beautiful and loving fire  
which infuses the hearts of the faithful in Christ  
with warmth of his word.

These consecrated hearts  
you thus replenished with your grace;  
forgive now our sins  
and give us peaceful times.

Praise be to the Father with the Son,  
together with the Holy Paraclete,  
and may the son send to us  
the grace of the Holy Spirit.

## 10 Loquebantur variis linguis

R. The apostles spoke with other tongues, alleluia; the wonderful works of God, alleluia.

V. They were filled with the Holy Ghost, and began to speak.

R. The wonderful works of God, alleluia.

V. Glory be to the Father and to the Son and to the Holy Ghost.

R. Alleluia.

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## 11 Magnificat

Magnificat anima mea Dominum:  
Et exsultavit spiritus meus: in Deo salutari meo.

Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:  
et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies:  
timentibus eum.

Fecit potentiam in brachio suo: dispersit superbos mente  
cordis sui.

Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum: recordatus misericordiae  
suae.  
Sicut locutus est ad patres nostros:  
Abraham et semini ejus in saecula.

Gloria Patri et Filio: et Spiritui Sancto.

Sicut erat in principio et nunc et semper: et in secula  
seculorum. Amen.

## 11 Magnificat

My soul doth magnify the Lord:  
And my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his  
hand-maiden. 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 showed 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 forefathers, 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.



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## CD 5

### *Music for the Divine Office 2*

This fifth CD of music by Tallis contains the choral hymns and responsories not included in CD 4. It is completed by Tallis's liturgical organ music: five hymns and three antiphons for the Divine Office, an Alleluia for the Lady Mass and an extended setting of the offertory Felix namque.

#### **Choral hymns and responds**

The context in which Tallis and his contemporaries turned to the composition of hymns and responsories was described in the notes to CD 4 of this series. Tallis's approach to composing these liturgical items was methodical but inventive. The hymns are essentially settings of the original plainchant melodies. When sung entirely in plainchant, hymns are performed *alternatim*, the two sides of the choir singing alternate verses to the same melody. Tallis preserved this alternatim structure by setting only the even-numbered verses and usually also the doxology in polyphony, leaving the other verses to be sung to the original chant.

Tallis made two five-part settings of the hymn *Te lucis ante terminum*, one based on the plainchant melody to which this hymn was sung on Sundays and simple feasts when the choir was ruled, and the other based on the melody sung on ordinary weekdays and feasts without rulers. In each case he provided polyphony only for the second of the three verses, and placed the chant melody unadorned in the highest voice. The festal setting is slightly the more elaborate of the two, the vocal lines being rhythmically more independent of each other, and each phrase of the melody being anticipated in one of the alto lines before entering in the treble, whereas the ferial setting eschews such anticipation. It is rather surprising that Tallis set these verses in compound duple metre, for although this metre had been common in English music during the early fifteenth century it had subsequently fallen out of fashion and been in desuetude for more than a hundred years; Tallis may possibly have chosen it in order to reproduce the effect of an oral tradition of singing plainchant hymns metrically.

Like his hymns, Tallis's responsories reflect their plainchant background, in that their performance involves the alternation of plainchant and polyphony, and that the polyphonic sections habitually quote the plainchant they replace. A plainchant responsory is a lengthy item following a reading, allowing time for the content of the reading to be digested. It usually consists of the responsory itself, begun by soloists and continued by the choir, a verse sung either by the beginners or by another group of soloists, and the 'Gloria patri', sung by the singers of the verse; the choir repeats the last section or last two sections of the responsory after the verse, and the last section again after the 'Gloria patri'. Tallis and his contemporaries used two contrasting methods of setting responsories: either they set the solo portions in polyphony and left the choral sections in plainchant, or they set the choral sections in polyphony and left the solo portions in plainchant. The first method produces what is known as the solo responsory, while the second results in the choral responsory.

The only solo responsory recorded here is *Audivi vocem*, the eighth responsory at Matins on the feast of All Saints and also the first responsory at Matins on feasts of several virgins. The Use of Salisbury prescribes special ritual for the singing of this responsory on All Saints' Day: during the reading of the preceding lesson five boys wearing surplices and with their heads veiled by white amices come from the vestry with lighted tapers in their hands and stand at the quire step; turning to the high altar, they begin the responsory and sing its verse, afterwards returning to the vestry. Presumably for practical reasons, Tallis's setting is in four parts rather than five: three trebles and an alto represent (one assumes without intentional irony) the wise virgins addressed by the voice from heaven. Within its small dimensions *Audivi vocem* shows considerable versatility in its treatment of the plainchant melody: the responsory and the verse both begin with symmetrical imitation based on the chant; at 'clamor factus est' in the verse the chant melody is sung in long notes by the highest voice above a busy supporting trio; and at 'ecce sponsus venit' motives more loosely derived from the chant pass from one voice to another in a less obviously systematic way. Perhaps this was Tallis's response to the images evoked by the text: the stillness of midnight is abruptly broken by the celestial voice proclaiming the bridegroom's advent.

In the three choral responsories on this disc the plainchant forms the backbone of the polyphonic texture, being quoted in the tenor part in equal note values somewhat larger than those of the other voices. Here too, however, the basic procedure allows significant variance in detail. In *Candidi facti sunt* (the responsory at first Vespers of one or more apostles or an evangelist in Eastertide) the chant is almost wholly confined to the tenor, with only a brief allusion to it by the alto and contratenor at 'splendorem'. As if to compensate for any feeling of looseness that this might cause, the four non-chant-bearing voices weave an unusually persistent imitative texture around the plainchant melody, creating a feeling of density and uncompromising determination rather reminiscent of Sheppard. The scoring of *Honor virtus et*

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potestas (the sixth responsory at Matins on Trinity Sunday) is in contrast more obviously imaginative, with voices dropping out both to create variety of timbre and to allow some of the imitative passages to speak more tellingly (for example, at 'unitati in trinitate'). In Honor virtus all five voices quote the chant at two architecturally significant points: the beginning of the whole setting, and the beginning of the section 'in perenni seculorum tempore' repeated after the plainchant verse and the 'Gloria patri'. Tallis adopted the same procedure in Homo quidam fecit (the responsory at first Vespers of Corpus Christi) where the free voices allude to the chant at the very beginning and again at the start of the repeated section 'Quia parata sunt omnia'. Homo quidam is also given a strong sense of impetus through its vigorous declamation and through a series of textural climaxes in which a vocal trio or quartet expands to the full complement of six voices.

*Nick Sandon, 1 October 1999*

### **The Keyboard Music of Thomas Tallis**

Tallis's surviving output of written keyboard music is small in the light of his great reputation and when compared with that of his assumed pupil William Byrd. This smallness can be put down to two things, not mutually exclusive: the possibility that much of his written music has been lost, and the likelihood that most of his keyboard performances were improvised. A little of it was copied down in a small book by Thomas Mulliner in the middle years of the sixteenth century, apparently for the purposes of practice and (possibly) emulation.

Most of what has come down to us is in fact based on plainchant melodies, and it is in this context above all, as an adjunct to vocal worship, that improvisation would have been the normal method of composition. Two lengthy plainsong settings by Tallis stand out: they are settings of the Offertory Felix namque, a chant performed at Mass during the offering of the gifts (in this case at Masses in honour of the Blessed Virgin Mary). They are connected to a long tradition in England of supplying organ music at the Offertory of the Catholic Mass, and the extant witnesses to it are based more often than not on this very chant. However, in view of the dates assigned to Tallis's settings in the Fitzwilliam Virginal Book (1562 and 1564) it seems unlikely that they were intended for that liturgy (though it is possible that the one dated 1564 is a revision of a work so intended).

The present CD contains music that in most cases was certainly intended for the liturgy, and it offers reconstructions based on what is known of liturgical practice at the time when this music was most probably written, the later years of Henry VIII and those of Queen Mary I. In principle, the organ was used as a substitute for the voices, replacing text that would otherwise have been sung either in plainchant or in some kind of polyphony. Most often the form involves an alternation of organ and voices, and it is one of the tasks of the editor and performer to identify the correct music to go with the organ piece or pieces. This is not always easy, for such works do not always have titles in the manuscripts. The Alleluia *Per te Dei genitrix* on this CD was long known as a 'Fantasy' until its plainchant basis, and hence its liturgical function, were revealed.

It is usually assumed that the vocal sections of such schemes would have been sung in plainchant, but this cannot be taken for granted. It has been argued that the polyphonic hymns of John Sheppard, for example, would fit in well with certain sequences of organ verses on the same melodies. That is partly because of a convention whereby the organist took the odd-numbered verses, while polyphonic settings were normally of even-numbered verses. Of course either type of setting could alternate with plainchant. Another possibility is to combine organ settings with simple polyphony of a type that in the sixteenth century could have been improvised. Such improvisable polyphony, if for three voices, was usually called *faburden*, and there are some reconstructions of this kind of singing on this CD.

One difficulty in the case of Tallis's organ settings is that the surviving hymn-verses are too few in number to supply all the odd-numbered verses of any of the relevant hymns. As noted above, Thomas Mulliner merely sampled the repertory and his book was not intended for liturgical use. In order to make up a scheme for any complete hymn, therefore, music by other composers has been used, and *faburden* has also been brought into play in order to provide an element of alternation when sufficient organ music was not available. There is some support in the surviving manuscripts for the mixing of pieces from different sources in order to provide the music for a complete hymn, and to do this seems less speculative than to offer modern attempts at 'improvisation'.

The hymns on this CD are *Iste confessor* (for feasts of Confessors), *Ecce tempus idoneum* (for first Vespers in Lent), *Jam lucis orto sidere* (for Prime, the tune being one used during the octave of Epiphany), *Ex more docti mistico* (for second Vespers in Lent), and *Veni redemptor gentium* (for Vespers on Christmas Eve and during the Christmas season). For each of these there is music by Tallis for either one or two verses.

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The other form most represented is the antiphon. *Gloria tibi trinitas* was used as a psalm-antiphon at first Vespers on Trinity Sunday, and also for the *Quicumque vult* at Prime on ferias and other lesser occasions. Neither of these liturgical contexts is likely to have called for an organ setting, and no reconstruction is offered to support Tallis's setting of this melody<sup>1</sup>. Nor has a reconstruction of the full psalmody been attached to the quaint little *Natus est nobis*, the antiphon for the four psalms at Compline during Christmas week.

Except on major feasts, antiphons were normally sung in an abbreviated form before a psalm or canticle, and in full only at the end. This is illustrated on this CD by *Clarifica me pater*, for use with the Magnificat at first Vespers of Palm Sunday. Tallis, like some later composers, also set a slightly extended version of this melody, the exact purpose and origin of which are unknown.

The one item for the Mass (apart from the settings of *Felix namque*, if relevant) is the Alleluia with the verse *Per te Dei genitrix* for Masses in honour of the Blessed Virgin Mary. Here the organ takes on the role of the 'ruler of the choir'—that is, it performs the sections of the chant that would have been sung by that personage—the remainder being supplied in choral chant.

Tallis's written music for the liturgy is modest in style and very appealing. (That is another reason for thinking the *Felix namque* pieces non-liturgical.) Usually the plainsong is elaborated somewhat, and disguised by the surrounding polyphony. The *Gloria tibi trinitas* is, unusually for Tallis, in a gaunt two-part idiom, the plainchant much disguised in the bass. That again sets it somewhat apart, while the remaining pieces suggest by their gentle, quasi-vocal style an origin during the years of Mary's short reign (1553-8). That is not so true of the 'imported' pieces used on this recording, some of which go back to Henrician times, but as we have said a mixture of styles is often found amongst the patchwork compilations of the larger sources. One of these, Additional MS 29996 in the British Library, contains three liturgical collections, and it is from the hymns in these that our extra pieces are taken.

It is just possible that John Blitheman's six settings of *Gloria tibi trinitas* (Mulliner Book, nos. 91-96) were intended as a set for the *Quicumque vult* at Prime on Mondays to Saturdays; in which case Tallis's piece may also be considered liturgical. The odd subtitle in the manuscript (Oxford, Christ Church, Mus. 371)—'ij parts on a rownd tyme'—is unexplained.

*John Caldwell, July 2001*

Recording the organ works of Tallis involves a number of difficult decisions, not least the choice of organ. There are no surviving English organs from the sixteenth century, and very few from the seventeenth century. We have no idea of the sound of the organs that Tallis knew, although written evidence, and the recent emergence of soundboards from two small early sixteenth century organs, give some tantalising clues about the size and number of stops.

The organ in the late medieval private chapel of Knole, a vast country house in Kent, is arguably the oldest playable organ in England. Knole was owned during Tallis's lifetime by both Archbishop Cranmer and Henry VIII, his employers respectively at Canterbury Cathedral and the Chapel Royal. The organ sits at ground level at the liturgical 'west end' of the chapel below a wooden gallery, the rest of the chapel being arranged in collegiate choir layout. There are four ranks of oak pipes (Stopped Diapason 8, Principal 4, Twelfth 22/3 and Fifteenth 2) contained in a rectangular ornamented chest with the keyboard at the top. Such small wooden-piped organs seem to be part of a tradition dating back to at least 1500 and continuing through to the end of the seventeenth century. The Knole organ has had a chequered history. We do not know who built it, when it was built, when it first appeared at Knole or where it might have been before it arrived. An early guidebook refers to the date of 1623 being marked on the organ, although this is not apparent today. There are stylistic pointers to it dating from the early 17th century, notably the casework. A date in the 1620s is conjectured, although it is just possible that a few parts, including the soundboard and some pipes, could be earlier. It has been moved a few times within the house, and various repairs, alterations and additions have taken their toll. Like an old family retainer it is showing its age, and can be somewhat irascible and unpredictable. Its joints are not what they were and can sound rather rattly. It also has some difficulty breathing at times, although the regular creak of the bellows being pumped (by foot) is a reassuring link with the pre-electric past. The pitch is sharp (A460 Hz). The quarter-comma meantone temperament, with its pure thirds, is well suited to music of this period. Whatever its provenance, the sound of this organ in the Knole chapel acoustic might not be far from what Tallis knew in the Chapel Royal.

For the performer, there are several aspects of performance practice that need to be addressed. For example, the only ornament signs used in England until the mid 17th century were single or double diagonal slashes through note stems. There are various theories about what these signs mean, but no consistent evidence. The most common interpretations

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are that the signs either indicate whether an upper or lower note alternation is intended, or a suggestion of the number of repetitions required. The single slash could also indicate a slide up to the marked note, as it did later in the seventeenth century. But no one theory works consistently, even within one piece. Equally confusing is whether the ornaments, particularly in the Felix namque, are original. There is inconsistency between sources and many ornaments are likely to have been added by others. Also problematical is the application of accidentals, including the distinctive Tudor use of false relations (the simultaneous sounding of a note and its chromatic alteration, usually an octave apart) and other aspects of *musica ficta*. This is a major feature in the music of Tallis, and can be heard particularly in the last verse of *Ex more docti* and *Clarifica me pater II*. As is so often the case, many aspects of interpretation were left up to the player.

*Andrew Benson-Wilson, January 2002*  
*Texts and translations*

### **1 Audivi vocem de coelo**

R. Audivi vocem de coelo venientem: venite omnes virgines sapientissimae; oleum recondite in vasis vestris dum sponsus advenerit.

V. Media nocte clamor factus est: ecce sponsus venit.

R. Oleum recondite in vasis vestris dum sponsus advenerit.

### **2 Candidi facti sunt**

R. Candidi facti sunt Nazarei ejus, alleluia; splendorem Deo dederunt, alleluia; et sicut lac coagulati sunt, alleluia.

V. In omnem terram exivit sonus eorum: et in fines orbis terrae verba eorum.

R. Et sicut lac coagulati sunt, alleluia.

V. Gloria Patri et Filio et Spiritui Sancto.

R. Et sicut lac coagulati sunt, alleluia.

### **3 Honor virtus et potestas**

R. Honor, virtus, et potestas, et imperium sit Trinitati in Unitate, Unitati in Trinitate, in perenni saeculorum tempore.

V. Trinitati lux perennis, Unitati sit decus perpetim.

R. In perenni saeculorum tempore.

V. Gloria Patri et Filio et Spiritui Sancto.

R. In perenni saeculorum tempore.

### **1 Audivi vocem de coelo**

R. I heard a voice that came from heaven: come, all ye wise virgins; take oil in your vessels until the bridegroom shall come.

V. At midnight there was a cry made: behold the bridegroom comes.

R. Take oil in your vessels until the bridegroom shall come.

### **2 Candidi facti sunt**

R. His Nazarites were made radiantly white, alleluia; They gave their splendour to God, alleluia; and they were changed as milk turning to curds, alleluia.

V. Their sound is gone out through all the earth: And their words to the end of the world

R. And they were changed as milk turning to curds, alleluia.

V. Glory be to the Father and to the Son and to the Holy Ghost.

R. And they were changed as milk turning to curds, alleluia.

### **3 Honor virtus et potestas**

R. Honour, power, might and dominion be to the Trinity in Unity, so the Unity in Trinity, throughout everlasting ages.

V. To the Trinity be endless light, to the Unity be glory unceasingly.

R. Throughout everlasting ages.

V. Glory be to the Father and to the Son and to the Holy Ghost.

R. Throughout everlasting ages.

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#### 4 Homo quidam fecit coenam

R. Homo quidam fecit coenam magnam, et misit servum suum hora cenae dicere invitatis ut venirent, quia parata sunt omnia.

V. Venite, comedite panem meum, et bibite vinum quod miscui vobis.

R. Quia parata sunt omnia

V. Gloria Patri et Filio et Spiritui Sancto.

R. Quia parata sunt omnia.

#### 5 - 6 Te lucis ante terminum

Te lucis ante terminum,  
Rerum Creator poscimus  
Ut solita clementia  
Sis praesul et custodiam.

Procul recedant somnia  
Ex noctium phantasmata  
Hostemque nostrum comprime  
Ne pollutantur corpora.

Praesta, Pater omnipotens,  
Per Jesum Christum Dominum;  
Qui tecum in perpetuum  
Regnat cum Sancto Spiritu. Amen.

#### 7 Natus est nobis hodie

Natus est nobis hodie salvator qui est Christus dominus in civitate David.

#### 4 Homo quidam fecit coenam

R. A certain man made a great supper, and sent his servant at supper time to say to them that were bidden that they should come, for all things are now ready.

V. Come ye, and eat of my bread, and drink of the wine that I have mingled for you.

R. For all things are now ready.

V. Glory be to the Father and to the Son and to the Holy Ghost.

R. For all things are now ready.

#### 5 - 6 Te lucis ante terminum

Before the day is finished,  
Creator of the world, we earnestly ask of you that,  
in keeping with your mercy,  
You will be our protector and defence.

May no ill dreams  
nor fantasies of the night come near us.  
Hold in check our enemy  
lest our bodies be defiled.

Omnipotent Father,  
be near us through the Lord Jesus Christ  
who reigns with you  
everlasting with the Holy Spirit. Amen.

#### 7 Natus est nobis hodie

Unto us this day is born, in the city of David, a Saviour, who is Christ the Lord.



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## 8 Veni redemptor gentium

Veni Redemptor gentium  
ostende partum virginis  
miretur omne seculum  
talis decet partus Deum.

Non ex virile semine  
sed mystico spiramine  
verbum Dei factum caro  
fructusque ventris floruit.

Alvus tumescit virginis  
claustra pudoris permanent  
vexilla virtutum micant  
versatur in templo Deus.

Procedens de thalamo suo  
pudoris aula regia  
gemine gigas substantie  
alacris ut currat viam.

Egressus eius a Patre  
regressus eius ad Patrem:  
excursus usque ad inferos:  
recursus ad sedem Dei.

Equalis eterno Patri  
carnis tropheo accingere  
infirmi nostri corporis  
virtute firmans perpetim.

Presepe iam fulget tuum  
lumenque nox spirat novum  
quod nulla nox interpolet  
fide quo iuge luceat.

Deo Patri sit gloria  
eiusque soli Filio  
cum Spiritu Paraclyto  
nunc et in perpetuum. Amen.

## 8 Veni redemptor gentium

Come, redeemer of the heathen,  
show your birth from a virgin:  
let the whole world wonder,  
such a birth befits God.

Not from the seed of man,  
but by a holy breath  
was the word of God made flesh,  
grew and flourished in the womb.

The belly of the virgin grew,  
while the locks of her modesty remained intact:  
the flags of her dignity billowed  
while God was in his temple.

Coming forth from his inner chamber,  
his royal estate of modesty,  
a giant twofold of substance,  
keen to run the course of life.

Having left the Father  
he returned to the Father:  
Having gone down to hell  
he returned to the seat of God.

Equal to the eternal Father  
he was armed with the trophy of the flesh,  
with the weakness of our body,  
but the strengthened with perpetual honour.

Your crib now shines out  
and night breathes forth a new light,  
so that no night may interfere  
with him who ever gives light by faith.

To God the Father be the glory,  
and to his only Son,  
with the Spirit, the Paraclete,  
now and for evermore. Amen

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## 9 Jam lucis orto sidere

Jam lucis orto sidere  
Deum precemur supplices:  
ut in diurnis actibus  
nos servet a nocentibus.

Linguam refrenans temperet  
ne litis horror insonet  
visum fovendo contegat  
ne vanitates hauriat.

Sint pura cordis intima  
absistat et vecordia  
carnis terat superbiam  
potus cibique parcitas.

Ut cum dies abscesserit  
noctemque sors reduxerit  
mundi per abstinentiam  
ipsi canamus gloriam.

Deo Patri sit gloria  
eiusque soli Filio  
cum Spiritu Paraclyto  
nunc et in perpetuum.

## 10 Ecce tempus idoneum

Ecce tempus idoneum  
medicina peccaminum  
quibus Deum offendimus  
corde verbis operibus

Qui pius et propitius  
nobis pepercit actibus  
ne nos cum nostris perderet  
tantis iniquitatibus

Hunc igitur ieiuniis  
cum precibus et lacrimis  
multisque bonis aliis  
placemus devotissimi

Ut nos a cunctis sordibus  
purgans ornet virtutibus  
angelicis et cetibus  
coniungat in caelestibus

Sit benedictus genitor  
eiusque unigenitus  
cum Spiritu Paraclyto  
trinus et unus Dominus. Amen.

## 9 Jam lucis orto sidere

Now, as there arises the light of the star,  
so we, suppliants, pray to God,  
that in our daily acts  
he may save us from harm.

By restraint may he calm down the tongue,  
lest a horrid quarrel resound,  
may he touch the sight with loving images  
lest it is devoured by vanities.

May the innermost things of the heart be pure,  
and madness stay away;  
may sparingness in food and drink  
wear down the body's pride.

So that when day has departed  
and destiny brought night,  
we may sing of the glory achieved  
through abstinence from the world.

To God the Father be the glory,  
and to his only Son,  
with the Spirit, the Paraclete,  
now and for evermore.

## 10 Ecce tempus idoneum

Behold the proper time  
the medicine for our sins  
by which we have offended God  
in thought and word and deed.

He who is true and gracious  
has spared us thus far  
nor has he destroyed us  
despite our great sins.

Him therefore with fasts  
prayers and tears  
and many other good things  
let us, the very devout, please;

So that he, having purged us from all stains,  
may adorn us with virtues  
and with crowds of angels  
he may join us in heaven.

Blessed be the Father  
and his only begotten  
with the Spirit Paraclete  
Lord, three in one. Amen

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## 11 Ex more docti mistico

Ex more docti mistico  
servemus hoc jejunium  
deno dierum circulo  
ducto quater notissimo

Lex et prophetae primitus  
hoc praetulerunt postmodum  
Christus sacravit omnium  
Rex atque factor temporum.

Utamor ergo parcius  
verbis cibus et potibus  
Somno iocis et articus  
perstemus in custodia.

Vitemus autem pessima  
quae subruunt mentes vagas  
Nullumque demus callidi  
Hostis locum tyrannidi.

Dicamus omnes cernui  
Clamemus atque singuli  
ploremus ante iudicem  
flectamus iram vindicem.

Nostris malis offendimus  
tuam Deus clementiam  
effunde nobis desuper  
remissor indulgentiam.

Memento quod sumus tui  
licet caduci plasmatis  
ne des honorem nominis  
tui precamur alteri.

Laxa malum quod fecimus  
auge bonum quod poscimus  
placere quod tandem tibi  
possimus hic et perpetim.

Praesta beata trinitas  
concede simplex unitas  
ut fructuosa sint tuis  
ieiuniorum munera. Amen.

## 11 Ex more docti mistico

As holy custom has taught us  
let us keep this fast  
in cycles of ten days  
and as is well known conducted four times.

The law and the first prophets  
revealed this,  
and later Christ hallowed it,  
who the King and maker of all seasons.

Therefore let us be more sparing  
of words, food, drink,  
sleep and amusements  
and more carefully persist in our vigilance.

But let us avoid sin  
for it undermines the unreflecting soul.  
Let us yield no ground  
before our cunning foe's tyrannical demands.

Let us speak humbly  
let each of us cry out  
and let us before his judgement seat  
and let us bow before his avenging anger.

Our sins have offended  
your divine mercy  
yet pour out on us from heaven  
the grace of pardon, O forgiver of sins.

Remember that we are,  
though fallen your handiwork.  
Do not give the honour that is due to your  
name me beg you, to another.

Pardon the evil we have done,  
increase the grace we ask for  
so that at last it may come about that we are  
pleasing to You in this life and the next.

Praise be to the Trinity  
and to the simple unity  
so that the gifts of the fast  
may be fruitful to you. Amen

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## 12 -14 Clarifica me pater

Magnificat: anima mea Dominum.  
Et exsultavit spiritus meus: in Deo salutari meo  
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus.  
Et misericordia ejus a progenie in progenies: timentibus eum.  
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum: recordatus misericordiae suae.  
Sicut locutus est ad patres nostros: Abraham et semini ejus in saecula.  
Gloria Patri et Filio: et Spiritui Sancto.

Sicut erat in principio et nunc et semper: et in secula seculorum. Amen.

Clarifica me pater apud te ipsum claritate quam habui priusquam mundus fieret. Alleluja.

## 15 Gloria tibi trinitas

Gloria tibi trinitas equalis una deitas  
et ante omnia secula et nunc et in perpetuum.

## 12 -14 Clarifica me pater

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his hand-maiden. 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 showed strength with his arm: he had scattered the proud in the imagination of their hearts.

He had put down the mighty from their seat: and hath exalted the humble and meek.

He had filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen him servant of Israel:  
as he promised to our forefathers, Abraham and his seed for ever.

Glory be 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

Cause me to shine, Father, in thy presence with the brightness that I possessed before the world was made. Alleluia

## 15 Gloria tibi trinitas

Glory to thee, equal trinity, single deity,  
before all ages, now, and forever

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## 16 Iste confessor

Iste confessor Domini sacratus  
festa plebs cuius celebrat per orbem  
hodie letus meruit secreta  
scandere celi.

Qui pius prudens humilis pudicus:  
sobrius castus fuit et quietus  
vita dum presens vegetavit ejus  
corporis artus.

Ad sacrum cujus tumulum frequenter  
membra languentum modo sanitati  
quolibet modo fuerint gravati  
restituuntur.

Unde nunc noster chorus in honore  
ipsius hymnum canit hunc libenter  
ut piis ejus meritis iuvenmur  
omne per aevum.

Sit salus illi decus atque virtus  
qui supra celi residet cacumen  
totius mundi machinam gubernat  
trinus et unus. Amen.

## 17 Alleluia: per te Dei genitrix

Alleluia: per te dei genitrix nobis  
est vita perdita data  
que celo suscepisti prolem  
et mundo genuisti salvatorem.

## 16 Iste confessor

This holy confessor of the Lord,  
whose feast the people celebrate throughout the  
world, today with joy won the secret  
by which he might climb to heaven.

He was devout, prudent, humble, modest,  
sober, chaste and calm,  
whilst this present life  
animated his bodily strength.

Often at his sacred tomb  
are restored to health  
the feeble of limb,  
and those who are encumbered in any way.

Whence our chorus now sings hymns  
gladly in his honour,  
so that we may be helped  
by his pious achievements for all time.

Salvation, honour and strength be to him  
who lives at the highest point above the heavens,  
who drives the engine of the whole world,  
three in one. Amen.

## 17 Alleluia: per te Dei genitrix

Alleluia: our ruined life hath been given back to  
us through thee, mother of God,  
who didst conceive a child from heaven  
and bear a Saviour for the world.



***Music for a Reformed Church***

This sixth CD of Chapelle du Roi's recording of the Complete Works is devoted to music which Thomas Tallis (d.1585) composed for use during the reformed services promulgated in *The booke of the common prayer*, which came into effect on Whitsunday (9 June) 1549 following the passage of *An Act for the Uniformity of service* by both Houses of Parliament earlier that year. This statutory introduction of services in the vernacular brought to an end the fifteen-year period of liturgical and musical experimentation which followed Henry VIII's formal break with Rome in 1534.

Tallis's music, together with the associated intonations and collects (for Easter Day at Matins and for the Fourth Sunday in Advent at Evensong), is here presented in the normal liturgical sequence for the day—Matins, Holy Communion, and Evensong. It concludes with Tallis's nine psalm-tune harmonisations which he contributed to Archbishop Matthew Parker's Psalter, published in about 1567.

Little of the music on this recording can be reliably dated. Very few printed or manuscript music sources have survived from the period of Tallis's lifetime, while the two music sources which are known to have been copied during the brief reign of Edward VI (1547-1553)—the 'Lumley' partbooks (British Library, London, Royal Appendix Mss. 74-76) and the 'Wanley' partbooks (Bodleian Library, Oxford, Mss. Mus. Sch. e. 420-422)—contain only a handful of pieces by the composer. The difficulty of dating these works is exacerbated by the fact that musical style is a precarious criterion on which to distinguish between music composed during Edward's reign and that written during the sustained period of liturgical stability which followed Queen Elizabeth's accession in 1558.

Much of the music recorded here may well have been composed for performance at the Chapel Royal, to which Tallis was appointed a Gentleman at some time probably in the late 1530s or early 1540s. He retained this prestigious post until his death, having dutifully served four monarchs in the varying capacities of singer, organist and composer. His considerable wealth at the time of his death almost certainly reflects the favour and esteem in which he was held at Court.

During the years immediately following the introduction of the 1549 Prayer Book the standard choral texture was that of a four-part choir (MATB) without soloists, a disposition which was both practically convenient and wholly in keeping with the new desire for economy of texture and directness of expression. By the mid-Elizabethan period, however, the standard choral texture for English sacred music included a fifth voice type, that of the 'treble' (i.e. a boy's voice with a range lying approximately a fourth above that of the standard boy or 'mean'). Although Tallis is known to have written only one anthem ostensibly making use of the treble voice (the anthem *O give thanks*, of which only the organ accompaniment survives), he occasionally made excursions into a five-part texture with divided countertenors (MAATB)—a texture which was to become established as the norm by the end of the sixteenth century, and which was to remain so until the cessation of services at the Civil War.

A significant corpus of the Anglican church music composed in the Edwardian and early Elizabethan periods may have been conceived for performance by men's voices, probably CCTB. Indeed, much of the repertory contained in the Wanley and Lumley collections and in John Day's *Certaine notes* (1560/5) is of such restricted compass that performance by men's voices would have been a viable option. Although some of Tallis's anthems (e.g. *A new commandment give I unto you*, *Hear the voice and prayer and If ye love me*) may well have been intended for men's voices, none of the compositions included on this recording appears to have been intended for—or is here performed by—men's voices.

The surviving music for the early Anglican rite consists primarily of canticles and anthems for use at Matins and Evensong (Morning and Evening Prayer), together with music for selected sections of Holy Communion. The canticles normally sung at Matins comprised *Venite*, *Te Deum* and *Benedictus*; while those for Evensong were *Magnificat* and *Nunc Dimittis* (the 1552 Prayer Book introduced alternative canticles at both Matins and Evensong, though relatively few composers chose to set them to music). In November 1547 the Mass Ordinary had been sung in English at Westminster Abbey to mark the opening of Parliament and Convocation, and by early 1548 English translations of sections of the Mass Ordinary were already available in print. The sections usually set to music were *Kyrie* (i.e. responses to the commandments) and *Credo*.

Tallis's rather austere 'First' or 'Short' Service, familiarly known today as the 'Dorian' Service, provides all seven standard canticles for Matins (*Venite/Te Deum/Benedictus*), Holy Communion (*Kyrie/Credo*) and Evensong (*Magnificat/Nunc Dimittis*). It is one of several services of the period to include settings also of *Sanctus* and *Gloria*. The Offertory Sentence associated in some sources with this service—Not every one that sayeth unto me—is possibly

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spurious, since it is absent from the most authoritative sources. It survives only in a set of manuscripts used in the chapel of Chirk Castle, near Wrexham, in about 1630. The Dorian Service is predominantly homophonic with little verbal repetition, resulting in a concise form in which the text is delivered with clarity and economy. Tallis's unpretentious and mainly chordal anthem *Verily, I say to you* is included here within the service of Holy Communion not for any liturgical rationale but because of the clear eucharistic nature of its text.

Tallis was one of the earliest composers to provide choral settings of the *Preces* ('O Lord, open thou our lips' etc.) and the 'Responses after the Creed' ('The Lord be with you' etc.) for use at Matins and Evensong. Such settings are usually found in contemporary sources in conjunction with settings of the Proper psalms for major church festivals, and it may safely be assumed that the use of polyphony for these parts of the service was mainly restricted to such festivals. The three psalm settings recorded here are those for Evensong on the 24th day of the month, and comprise the second, third and fourth sections of Psalm 119 (Tallis's setting of the first section of this psalm survives in too incomplete a state to permit reconstruction). This psalm setting was clearly intended for use on Christmas Eve, since Tallis also composed similar settings for Evensong for Christmas Day and for the 26th day of the month (presumably intended specifically for 26th December, St Stephen's Day). Unfortunately, these two sets, also, are incomplete. The three sections of Psalm 119 which are recorded here are strictly functional, comprising chant-like harmonisations of the traditional Sarum tones which are placed in the tenor voice.

The Matins and Holy Communion sections of Tallis's First Service and the Festal psalm settings recorded here all incorporate antiphony, i.e. the exploitation of spatial effect through the performance of selected passages by opposite sides of the choir, *Decani* and *Cantoris*. This practice was condemned by some contemporary commentators. In 1572 a London cleric, John Field, observed that singers '... tosse the psalmes in most places like tennice balles', and about a decade later (1583) the Separatist Robert Browne similarly observed that 'Their tossing to & fro of psalms and sentences is like tenisse plaie'). Even so, antiphony had the undoubted merit of providing some relief from unremitting homophony and from the functional repetitiousness of much Elizabethan festal psalmody. However, none of the surviving sources of Tallis's First Service or Festal psalms was copied during the composer's lifetime, and the antiphony may well be a result of seventeenth-century scribal interference. Sometimes the antiphony is confined to selected sources only, reinforcing suspicions that local musicians occasionally 'improved' earlier compositions in this way.

The text of *Christ rising again from the dead* is that of the 'Easter Anthems', which were set out in the 1549 and 1552 Prayer Books to be sung or said at Matins on Easter Day. In the 1549 Prayer Book the anthems are directed to be used immediately prior to Matins, as soon as the congregation has assembled in church. In the 1552 Prayer Book, however, they are decreed to be used during Matins itself, as a substitute for *Venite*. There is some doubt over the authenticity of this setting. It survives in three sources, all of which date from some forty years or more after Tallis's death. One of the three sources is anonymous, and the second more plausibly attributes it to William Byrd. Only a post-Restoration organ-book now at Berkeley, California, ascribes it to Tallis.

Neither the 1549 nor the 1552 Prayer Books makes explicit reference to the singing of anthems, although their performance undoubtedly figured prominently in early Anglican services, since anthems are to be found in both the Lumley and Wanley collections. It was not until 1559, in the *Royal Injunctions*, that Elizabeth provided that, at Morning or Evening Prayer, '... for the comforting of such that delight in music ... there may be sung an hymn, or such-like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence [sense] of the hymn may be understood and perceived'. The 1662 Prayer Book is the first in which the location of the anthem immediately following the third collect at Matins and Evensong was formalised in the famous rubric that 'In Quires and Places where they sing, here followeth the Anthem'.

Tallis was one of a small group of identifiable composers (including Robert White, John Sheppard and Christopher Tye) who composed some of the earliest English anthems. Most of these composers had served their apprenticeship during the currency of the Latin rite, and all would have approached with some trepidation the task of providing music in the vernacular which would conform to the spirit of the Lincoln Cathedral Injunctions (1548), which required '... a plain and distinct note for every syllable one'. It is hardly surprising, then, that the quality of the English church music by some of these composers falls somewhat short of that which they wrote for the pre-Reformation liturgy.

Although Tallis has been credited with as many as 40 anthems, this figure represents a highly misleading picture of his genuine output, since a significant proportion of these are *contrafacta* of Latin compositions. When *contrafacta*, loosely sacred (or spiritual) compositions for domestic performance, and incomplete and misattributed works are discounted, a nucleus of only about a dozen works remains. The inclusion of the texts of several of these in James Clifford's *The Divine Services and Anthems* (1663/4) suggests that they retained their popularity at the Restoration.

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Tallis's authorship of *Out from the deep* is open to some doubt. It survives only in seventeenth-century sources, some of which attribute it to William Parsons (fl. 1545-63). The words are from an otherwise unknown metrical version of Psalm 130. In common with *O Lord, give thy Holy Spirit and Purge me, O Lord* it is cast in the popular ABB mould (i.e. two sections, the second of which is repeated) favoured by many Edwardian and early Elizabethan anthem composers. The splendidly fluid *O Lord, give thy Holy Spirit* is a setting of a text from *Lidley's Prayers* (1566), and is characterised by a more relaxed attitude to textual repetition than many of Tallis's other anthems. It, too, is structured in ABB form, although as in several works of the period (including Tallis's *O Lord, in thee is all my trust*) the repeat of the B section is not found in all sources. *Purge me, O Lord*, also in ABB format, is a setting of an unidentified penitential metrical text. It exists also as a partsong with the secular words 'Fond youth is a bubble', and is one of relatively few examples from this period of a composition surviving with secular and sacred texts both in English. It is evident from the word-setting that the sacred version heard here is the earlier of the two, although Paul Doe has suggested that the secular version may date from the Henrician period. Remember not, *O Lord God* is a setting of a text from *The King's Primer* (1545) based on verses from Psalm 79. This must be one of Tallis's earliest anthems, since it survives in two versions, the earlier and shorter of which (in the Lumley partbooks) dates from about 1547. The version recorded here is the later of the two surviving versions, and probably dates from about 1560. It is notable for its more elaborate cadences, and for its greater use of repetition of material. *O Lord, in thee is all my trust* was printed in John Day's *Certaine notes set forthe in foure and three partes ...* (1560/5), the only collection of English church music to be published during Tallis's lifetime. Although Day's print carries the date 1560, it would seem that publication was actually deferred until 1565, when it appeared as *Mornyng and Evenyng prayer and Communion, set forth in foure partes*. Day's anthology provided undemanding music to accommodate the basic Prayer Book requirements for the three principal services of the Anglican rite.

In about 1567 the Elizabethan music printer John Day issued *The whole psalter translated into English metre*, containing psalms in metrical translations by Matthew Parker, the first Anglican Archbishop of Canterbury (1559-75). The nine items which Tallis contributed are unlikely to have been intended for liturgical use, since such settings were generally regarded as more suited to domestic devotional use. In style Tallis's settings are reminiscent of the harmonisations which his contemporary Christopher Tye provided in his *Actes of the Apostles* (1553), although Tallis's settings, unlike those of Tye, avoid almost all suggestion of imitation, melisma or cadential elaboration. Tallis's settings are of Psalms 1, 68, 2, 95, 42, 5, 52 and 67, to which is added a setting of *Come, Holy Ghost* ('Tallis's Ordinal'), which may have been sung at services of ordination. Tallis's settings are preceded by Parker's description of the characteristics of Tallis's eight tunes:

The first is meek, devout to see,  
The second, sad, in majesty,  
The third doth rage, and roughly brayeth,  
The fourth doth fawn, and flattery playeth,  
The fifth delighteth, and laugheth the more,  
The sixth bewaileth, it weepeth full sore,  
The seventh treadeth stout, in forward race,  
The eight goeth mild, in modest pace.

For reasons of space Tallis's setting of the English version of the *Litany* is included in a subsequent CD in this series. Although not strictly liturgical it is nevertheless worth including in a discussion of Tallis's music for the Anglican service. Written by Thomas Cranmer, Archbishop of Canterbury from 1532-1553, the *Litany* was intended for use in procession on church festivals. It received authorisation in 1544, thus becoming one of the earliest parts of the Anglican rite to receive official approval. Tallis's setting incorporates the 1544 tones in the highest voice part. In addition to the five-part version recorded here, an adaptation for four voices, with Tallis's two original countertenor parts conflated for a single voice, was already in established use at Peterhouse Chapel, Cambridge, and Durham Cathedral by the 1630s.

*John Morehen, February 2003*

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## 1 Christ rising again from the dead

Christ rising again from the dead now dieth not. Death from henceforth hath no power upon him.

For in that he died, he died but once to put away sin; but in that he liveth, he liveth unto God.

And so likewise, count yourselves dead unto sin, but living unto God in Christ Jesus our Lord.

Christ is risen again, the first fruit of them that sleep.

For seeing that by man came death, by man also cometh the resurrection of the dead.

For as by Adam all men do die, so by Christ all men shall be restored to life. Alleluia.

## 2 & 12 Preces

V. O Lord, open thou our lips.

R. And our mouth shall show forth thy praise.

V. O God make speed to save us.

R. O Lord make haste to help us.

V. Glory be to the Father, and to the Son, and to the Holy Ghost;

R. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Praise ye the Lord!

## 3 Venite

O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving; and show ourselves glad in him with psalms.

For the Lord is a great God; and a great king above all gods. In his hand are all the corners of the earth; and the strength of the hills is his also.

The sea is his, and he made it; and his hands prepared the dry land.

O come, let us worship and fall down; and kneel before the Lord our maker.

For he is the Lord our God; and we are the people of his pasture, and the sheep of his hand.

Today, if ye will hear his voice, harden not your hearts as in the provocation, and as in the day of temptation in the wilderness;

when your fathers tempted me, proved me, and saw my works.

Forty years long was I grieved with this generation, and said, it is a people that do err in their hearts; for they have not known my ways;

unto whom I swore in my wrath, that they should not enter into my rest.

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.

## 4 Te Deum

We praise thee, O God: we 'knowledge thee to be

the Lord. All the earth doth worship thee, the Father everlasting; to thee all angels cry aloud: the heavens and all the powers therein.

To thee cherubin and seraphin continually do cry,

holy, holy, holy Lord God of Sabaoth; heaven and earth are full of the majesty of thy glory.

The glorious company of the apostles praise thee.

The goodly fellowship of the prophets praise thee.

The noble army of martyrs praise thee.

The holy church throughout all the world doth 'knowledge thee; the Father of an infinite majesty;

thine honourable, true, and only Son;

the Holy Ghost, also being the comforter.

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Thou art the King of glory, O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.  
Thou sittest at the right hand of God: in the glory of the Father.  
We believe that thou shalt come to be our judge.  
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy saints in glory everlasting.  
O Lord, save thy people: and bless thine heritage.  
Govern them: and lift them up for ever.  
Day by day we magnify thee; and we worship thy name: ever world without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us, have mercy upon us.  
O Lord, let thy mercy lighten upon us: as our trust is in thee.  
O Lord, in thee have I trusted: let me never be confounded.

## 5 Benedictus

Blessed be the Lord God of Israel; for he hath visited and redeemed his people;  
and hath raised up a mighty salvation for us, in the house of his servant David.  
As he spake by the mouth of his holy prophets, which have been since the world began;  
that we should be saved from our enemies, and from the hands of all that hate us.  
To perform the mercy promised to our forefathers,  
and to remember his holy covenant;  
to perform the oath which he sware to our forefather Abraham, that he would give us;  
that we being delivered out of the hands of our enemies might serve him without fear;  
in holiness and righteousness before him all the  
days of our life.  
And thou, child, shalt be called the prophet of the highest: for thou shalt go before the face of the Lord to prepare his  
ways;  
to give knowledge of salvation unto his people for the remission of their sins,  
through the tender mercy of our God;  
whereby the dayspring from on high hath visited us;  
to give light to them that sit in darkness, and in the shadow of death, and to guide their feet into the way of peace.  
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.

## 6 Responses and Collects for Easter Matins

V. The Lord be with you.  
R. And with thy spirit.  
V. Let us pray.  
R. Lord have mercy upon us.  
Christ have mercy upon us.  
Lord, have mercy upon us.  
V. O Lord show thy mercy upon us.  
R. And grant us thy salvation.  
V. O Lord, save the King.  
R. And mercifully hear us when we call upon thee.  
V. Endue thy ministers with righteousness.  
R. And make thy chosen people joyful.  
V. O Lord, save thy people.  
R. And bless thine inheritance.  
V. Give peace in our time, O Lord.  
R. Because there is none other that fighteth for us, but only thou, O God.  
V. O God, make clean our hearts within us.  
R. And take not thy Holy Spirit from us.



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Almighty God, which through thine only begotten son Jesus Christ hast overcome death, and opened unto us the gate of everlasting life: we humbly beseech thee, that as by thy special grace, preventing us, thou dost put in our minds good desires; so by thy continual help, we may bring the same to good effect, through Jesus Christ our Lord: who liveth and reigneth with thee and the Holy Ghost, now and for ever. Amen.

O God, which art the author of peace, and lover of concord, in knowledge of whom standeth our eternal life, whose service is perfect freedom: defend us, thy humble servants, in all assaults of our enemies, that we, surely trusting in thy defence, may not fear the power of any adversaries: through the might of Jesus Christ our Lord. Amen.

O Lord, our heavenly Father, almighty and ever living God, which hast safely brought us to the beginning of this day: defend us in the same with thy mighty power; and grant that this day we fall into no sin, neither run into any kind of danger, but that all our doings may be ordered by thy governance, to do always that is righteous in thy sight: through Jesus Christ our Lord. Amen.

## 7 Commandments

1. God spake these words, and said; I am the Lord thy God: thou shalt have none other gods but me.

R. Lord, have mercy upon us and incline our hearts to keep this law.

2. Thou shalt not make to thyself any graven image, nor the likeness of any thing that is in heaven above, or in the earth beneath, or in the water under the earth. Thou shalt not bow down to them, nor worship them: for I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children unto the third and fourth generation of them that hate me, and shew mercy unto thousands of them that love me and keep my commandments.

R. Lord, have mercy upon us and incline our hearts to keep this law.

3. Thou shalt not take the name of the Lord thy God in vain: for the Lord will not hold him guiltless that taketh his name in vain.

R. Lord, have mercy upon us and incline our hearts to keep this law.

4. Remember that thou keep holy the sabbath day. Six days shalt thou labour and do all that thou hast to do, but the seventh day is the sabbath of the Lord thy God. In it thou shalt do no manner of work, thou and thy son and thy daughter, thy man servant, and thy maid-servant, thy cattle, and the stranger that is within thy gates: for in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day. Wherefore the Lord blessed the seventh day, and hallowed it.

R. Lord, have mercy upon us and incline our hearts to keep this law.

5. Honour thy father and thy mother, that thy days may be long in the land which the Lord thy God giveth thee.

R. Lord, have mercy upon us and incline our hearts to keep this law.

6. Thou shalt do no murder.

R. Lord, have mercy upon us and incline our hearts to keep this law.

7. Thou shalt not commit adultery.

R. Lord, have mercy upon us and incline our hearts to keep this law.

8. Thou shalt not steal.

R. Lord, have mercy upon us and incline our hearts to keep this law.

9. Thou shalt not bear false witness against thy neighbour.

R. Lord, have mercy upon us and incline our hearts to keep this law.

10. Thou shalt not covet thy neighbour's house. Thou shalt not covet thy neighbour's wife, nor his servant, nor his maid, nor his ox, nor his ass, nor any thing that is his.

R. Lord, have mercy upon us.



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## 8 Credo

I believe in one God the Father almighty, maker of heaven and earth, and of all things visible and invisible: and in one Lord Jesus Christ, the only begotten Son of God; begotten of his Father before all worlds, God of God, light of light, very God of very God; begotten not made; being of one substance with the Father; by 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: and was crucified also for us under Pontius Pilate. He suffered and was buried: and the third day he rose again according to the scriptures: and ascended into heaven, and sitteth at the right hand of the Father.

And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified; who spake by the prophets.

And I believe 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.

## 9 Offertory sentence

Not every one that saith unto me Lord, Lord, shall enter into the kingdom of heaven, but he that doeth the will of my Father which is in heaven.

## 10 Sanctus

Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory: glory be to thee, O Lord most high.

## 11 Gloria

Glory be to God on high, and on earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father almighty.

O Lord, the only begotten Son, Jesus Christ; O Lord God, lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

## 13 Wherewithal shall a young man

Wherewithal shall a young man cleanse his way? Even by ruling himself after thy word.

With my whole heart have I sought thee; O let me not go wrong out of thy commandments.

Thy word have I hid within my heart, that I should not sin against thee.

Blessed art thou, O Lord; O teach me thy statutes.

With my lips have I been telling of all the judgements of thy mouth.

I have had as great delight in the way of thy testimonies, as in all manner of riches.

I will talk of thy commandments, and have respect unto thy ways.

My delight shall be in thy statutes, and I will not forget thy word.

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.

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## 14 O do well unto thy servant

O do well unto thy servant; that I may live, and keep thy word.  
Open thou mine eyes; that I may see the wondrous things of thy law.  
I am a stranger upon earth; O hide not thy commandments from me.  
My soul breaketh out for the very fervent desire that it hath alway unto thy judgements.  
Thou hast rebuked the proud; and cursed are they that do err from thy commandments.  
O turn from me shame and rebuke; for I have kept thy testimonies.  
Princes also did sit and speak against me; but thy servant is occupied in thy statutes.  
For thy testimonies are my delight, and my counsellors.  
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.

## 15 My soul cleaveth to the dust

My soul cleaveth to the dust; O quicken thou me according to thy word.  
I have 'knowledged my ways, and thou heardest me:  
O teach me thy statutes.  
Make me to understand the way of thy commandments; and so shall I talk of thy wondrous works.  
My soul melteth away for very heaviness; comfort thou me according unto thy word.  
Take from me the way of lying, and cause thou me to make much of thy law.  
I have chosen the way of truth;  
and thy judgements have I laid before me.  
I have stuck unto thy testimonies; O Lord, confound me not.  
I will run the way of thy commandments, when thou hast set my heart at liberty.  
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.

## 16 Magnificat

My soul doth magnify the Lord; and my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his hand-maiden.  
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 showed 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 forefathers, 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.

## 17 Nunc dimittis

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

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## **18 Responses and collects for Christmas Eve evensong**

*Responses as track 6*

O Lord, raise up (we pray thee) thy power, and come among us, and with great might succour us; that whereas through our sins and wickedness we be sore let and hindered, thy bountiful grace and mercy, through the satisfaction of thy Son our Lord, may speedily deliver us; to whom with thee and the Holy Ghost be honour and glory, world without end. Amen.

O God, from whom all holy desires, all good counsels, and all just works do proceed; give unto thy servants that peace, which the world cannot give; that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies, may pass our time in rest and quietness: through the merits of Jesus Christ our Saviour. Amen.

Lighten our darkness, we beseech thee, O Lord, and by thy great mercy, defend us from all perils and dangers of this night, for the love of thy only Son, our Saviour, Jesus Christ. Amen.

## **19 O Lord, give thy Holy Spirit**

O Lord, give thy Holy Spirit into our hearts, and lighten our understanding, that we may dwell in the fear of thy name all the days of our life, that we may know thee the only true God, Jesus Christ whom thou hast sent.

## **20 Purge me, O Lord**

Purge me, O Lord, from all my sin,  
and save thou me by faith from ill,  
that I may rest and dwell with thee  
upon thy holy blessed hill.  
And that done, grant that with true heart  
I may without hypocrisy  
affirm the truth, detract no man,  
but do all things with equity.

## **21 Verily, verily I say unto you**

Verily, verily, I say unto you: except ye eat the flesh of the Son of man, and drink his blood ye have no life in you. Whoso eateth my flesh, and drinketh my blood, have eternal life; and I will raise him up at the last day. For my flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him.

## **22 Remember not, O Lord God**

Remember not, O Lord God, our old iniquities,  
but let thy mercy speed'ly prevent us, for we be very miserable.  
Help us, God our Saviour, and, for the glory of our name, deliver us.  
Be merciful and forgive our sins, for thy name's  
sake.  
Let not the wicked people say, 'Where is their God?'

We be thy people, and the sheep of thy pasture.  
We shall give thanks unto thee for ever.  
From age to age we shall set forth thy laud and praise.  
To thee be honour and glory, world without end. Amen.

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### **23 O Lord, in thee is all my trust**

O Lord, in thee is all my trust.  
Give ear unto my woeful cries.  
Refuse me not, that am unjust,  
but bowing down thy heav'nly eyes,  
behold how I do still lament  
my sins wherein I thee offend.  
O Lord, for them shall I be shent,  
sith thee to please I do intend?

No, no, not so! Thy will is bent  
to deal with sinners in thine ire:  
but when in heart they shall repent  
thou grant'st with speed their just desire.  
To thee therefore still shall I cry,  
to wash away my sinful crime.  
Thy blood, O Lord, is not yet dry,  
but that it may help me in time.

Haste now, O Lord, haste now, I say,  
to pour on me the gifts of grace  
that when this life must flit away  
in heav'n with thee I may have place  
where thou dost reign eternally  
with God which once did down thee send,  
where angels sing continually.  
To thee be praise, world without end. Amen.

### **24 Out from the deep**

Out from the deep I call to thee, O Lord hear my invocation.  
Thine ears bow down, incline to me, and hear my lamentation.  
For if thou wilt our sins behold, that we have done, from time to tide,  
O Lord, who then dare be so bold as in thy sight for to abide.

*Tunes for Archbishop Parker's Psalter:*

### **25 Man blest no doubt**

Man blest no doubt who walk'th not out in wicked men's affairs,  
and stand'th no day in sinner's way nor sitt'th in scorner's chairs;  
but hath his will in God's law still, this law to love aright,  
and will him use, on it to muse, to keep it day and night.

### **26 Let God arise in majesty**

Let God arise in majesty and scatter'd be his foes.  
Yea, flee they all his sight in face, to him which hateful goes.  
As smoke is driv'n and com'th to naught, repulse their tyranny.  
At face of fire, as wax doth melt, God's face the bad must fly.

### **27 Why fum'th in fight**

Why fum'th in fight the gentiles spite, in fury raging stout?  
Why tak'th in hand the people fond, vain things to bring about?  
The kings arise, the lords devise, in counsels met thereto,  
against the Lord with false accord, against his Christ they go.

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## 28 O come in one to praise the Lord

O come in one to praise the Lord and him recount our stay and health.  
All hearty joys let us record to this strong rock, our Lord of health.  
His face with praise let us prevent; his facts in sight let us denounce.  
Join we, I say, in glad ascent. Our psalms and hymns let us pronounce.

## 29 E'en like the hunted hind

E'en like the hunted hind the waterbrooks desire, e'en thus my soul, that fainting is, to thee would fain aspire.  
My soul did thirst to God, to God of life and grace. It said e'en thus: when shall I come to see God's lively face.

## 30 Expend, O Lord, my plaint

Expend, O Lord, my plaint of word in grief that I  
do make.  
My musing mind recount most kind; give ear for  
thine own sake.  
O hark my groan, my crying moan; my king, my  
God thou art.  
Let me not stray from thee away, to thee I pray in heart.

## 31 Why brag'st in malice high

Why brag'st in malice high, O thou in mischief stout?  
God's goodness yet is nigh all day to me no doubt. Thy tongue to muse all evil it doth itself inure.  
As razor sharp to spill, all guile it doth procure.

## 32 God grant with grace

God grant with grace, he us embrace,  
in gentle part bless he our heart.  
With loving face shine he in place,  
his mercies all on us to fall.  
That we thy way may know all day,  
while we do sail this world so frail.  
Thy health's reward is nigh declared,  
as plain as eye all gentiles spy.

## 33 Ordinal

Come Holy Ghost, eternal God,  
which dost from God proceed;  
the Father first and eke the Son,  
one God as we do read.

***Music for Queen Elizabeth***

On CD 7 of *The Complete Works of Thomas Tallis* we meet Thomas Tallis as the composer of Latin-texted motets in the reign of Elizabeth I.

Elizabeth I's reign (1558-1603) was a time of increasing stability in political, artistic and religious life. It was also a time when—despite the fear of Catholic invasion, especially from Spain—England enjoyed growing cultural exchange with continental Europe. In the arts, Elizabeth's reign was a golden age. England's rich, but essentially insular and conservative, pre-Reformation heritage was infused with increasing continental influence, and in both literature and music we see the rise of humanism shaping new ideas and forms. The introduction of printing in England meant that English culture would be more widely disseminated and exported.

Like many of her subjects, Elizabeth I must have had mixed feelings about England's reformed church and the music that accompanied the new liturgy. (Tallis's music for the Anglican liturgy can be heard on CD 6 in this series.) Elizabeth had been brought up as a Catholic by her father, Henry VIII and at times she must surely have hankered after the lost colour and richness of the Sarum Use. Indeed, at the outset of her reign she allowed considerable freedom of practice and belief. Though she was firmly in favour of a vernacular liturgy for the general population, she was happy to license a Latin version of her 1559 Book of Common Prayer, for use in college and university chapels where Latin was understood. In her own chapels she certainly liked a more lavish ceremonial (including choral music) than some of her clergy could stomach.

Elizabeth was the fourth monarch to sit on the throne in Tallis's lifetime. The composer, now in his sixth decade of life, must have regarded the new queen's protestant settlement as another provisional stage in a wearying succession of political and institutional reforms, rather than the start of the status quo we now perceive. Whatever his personal convictions—and the slight evidence we have suggests his sympathies lay with the Catholics—the ever-adaptable Tallis met the challenges of a new liturgy, its new styles and genres, with the imaginative force of a man half his age.

Tallis's pragmatism, though, must have been tempered with sorrow. He had witnessed the wholesale destruction of much of England's church music tradition. Dozens of monastic and collegiate choirs which had cultivated polyphony were now silenced; their choirbooks and partbooks, too, destroyed. He had learned his craft as a church musician in the Sarum liturgy, and served his compositional apprenticeship in genres now defunct—the festal Mass, the votive antiphon. To younger composers such as Byrd, Tallis must have seemed a bridge into an age already receding into folk memory.

Yet if Tallis felt himself the heir to a precious, vanishing tradition, he was not oppressed by the responsibility. In his maturity he brought the virtues of cogency and economy to every genre he cultivated; in his Elizabethan motets he mingled the nostalgic sonorities of the insular, conservative English tradition with the latest imitative techniques from the continent. To the last, Tallis was adaptable and open to the possibilities of new compositional approaches. His restless, questing approach is also revealed in sources which show him revising and reusing his own music.

An important effect of the Reformation was to expose English composers fully to continental innovations. On the continent, under humanist influence and at the hands of Josquin in particular, the motet had developed into a key genre by the end of the fifteenth century, one in which composers could select (or compile) affective or dramatic texts which did not necessarily have a 'proper' liturgical function. Longstanding ways of organising texture—for example, laying out a plainchant in the tenor voice—had been replaced with pervading imitation, with text-based ideas passed around the voices, along with devices such as homophony and contrasts of scoring and harmony. Although English composers before the Reformation were clearly aware of continental trends (for example, some of Taverner's antiphons are highly imitative), and indeed were simplifying their styles under both Reformatory pressure and continental influence, they remained loyal to conservative genres and styles well into the 1530s. The years of Reformation, and Elizabeth's protestant settlement, freed the Latin-texted tradition of liturgical propriety, allowing composers to reinvent the language and harness it to new, expressive and personal ends.

As a group, Tallis's Elizabethan Latin motets (which number about fifteen) are similar to those of his contemporaries in that they are based on a mixture of liturgical and non-liturgical texts. *Absterge Domine* and *Miserere Domine* are both 'devotional' settings (i.e. with non-liturgical prayerful or confessional texts), as is *Suscipe quaeso* (probably from the Marian period and heard on CD 3). *Mihi autem nimis* is based on an introit text, whereas all other settings are on texts from the offices. *Salvator mundi* (two settings), *O sacrum convivium*, *In manus tuas*, *In ieiunio et fletu*, *Derelinquat*



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*impius* and *Spem in alium* are all responds. *O nata lux de lumine* is a hymn text, *O salutaris hostia* is an antiphon and *Laudate Dominum and Domine, quis habitabit* are both psalm texts.

The celebrated Lamentations (to be heard on CD 8) are similar to many of the works heard on this disc in that they are again motet-style settings of liturgical texts. Their style dates them as Elizabethan and, indeed, there was a brief fashion in England during the later 1560s for setting the Holy Week readings from the Book of Jeremiah.

With the exception of *Spem in alium* and *Miserere nostri*, all Tallis's motets are scored for five voices. *O salutaris hostia* apart, the vocal ranges are more limited than in his pre-Reformation music. The ranges tend to be closer to one octave and a third rather than one octave and a fifth, which raises the possibility that they might have been written for performance at more than one pitch. It is perhaps not too fanciful to suggest that at a lower pitch they could be performed by an ATTBaB combination, perhaps in a private chapel service, whereas if transposed upwards three or four semitones they are performable by an SAATB combination, perhaps domestically where ladies could take the top line.

Some support to this theory is lent by the fact that most of the motets appear in *Cantiones Sacrae*, the publication of 1575 in which Elizabeth commissioned her two senior Chapel Royal musicians, Tallis and Byrd, to publish 34 motets (17 each) in part book form. *Cantiones Sacrae* marked Elizabeth's determination that England should be put on the musical map and the intention was almost certainly that sets of part books would be purchased by domestic households as well as finding their way into churches and chapels on the continent. The only motets heard here that do not appear in *Cantiones Sacrae* are *O salutaris hostia*, the two psalm motets and (for obvious reasons) *Spem in alium*. The widening of the 'market' for sacred music to include gifted amateurs may also partly explain the shrinking of the vocal ranges.

While the Latin-texted motets may have been intended for private use, their musical success is demonstrated by the large number of contrafacta that seem to have been made from them. Cathedral musicians in the new Anglican liturgy fitted English words to the motets—sometimes a translation but more often new, unrelated, words. *Absterge Domine* seems to have been particularly popular since four English versions survive. One of these, *Discomfort them O Lord*, is heard here whilst most others are to be found on CD 8 in this series. *Salvator mundi I* and *O sacrum convivium* both survive in two versions each; the other motets with surviving contrafacta are *O salutaris hostia*, *Mihi autem nimis*, *O sacrum convivium*, *Salvator mundi II* and *Spem in alium*.

*Salvator Mundi I* opens this disc, as indeed it does Tallis and Byrd's printed collection *Cantiones Sacrae*. The opening section is highly imitative: the five voices enter in sequence from superius to bassus, with arresting rising intervals of fifths and fourths. There is dramatic homophony for the words 'auxiliare nobis' (help us), and a repeated imitative section, 'te deprecamur'. Whilst restricting himself to an economic use of rhythmic and melodic motifs, Tallis nevertheless manages to create a continuous musical unfolding across the entire length of the piece. The text is an antiphon, proper to Matins of the Exaltation of the Cross.

*O sacrum convivium* appears to have its origins as an instrumental fantasia and then to have been re-written as a vocal piece. An English-texted version, *I call and cry*, may also date from the mid-1570s; both texts fit the music equally well, giving rise to doubt about Tallis's original intentions. It is a beautifully crafted motet whose cogency is achieved by means of pervading imitation and climactic sequential repetition. The text is from the Magnificat antiphon of second Vespers at the feast of Corpus Christi.

*In manus tuas* is a setting of the respond from Compline. It differs slightly from Tallis's other motet settings in that it has a 22-note compass rather than 19 or 20 and therefore does not lend itself to the possibility of performance at dual pitches. This is not to imply that it was intended for liturgical use; it is still a respond-motet, unperformable in a correct liturgical form.

Tallis's setting of *O nata lux de lumine* is similarly 'unliturgical' in structure. It is a setting of the first two verses of the hymn for Lauds on the feast of the Transfiguration. Tallis's liturgical hymn settings (heard on CDs 4 and 5) all begin in triple time and Tallis honours this tradition in this motet setting. Despite its near-continuous homophony the work is a gem: phrase lengths are cleverly varied, modulation is swift and well-planned, and the occasional inner part motion is motivically cogent. Tallis indicates a repeat of the last line of music which is unique in his motet settings, but reminiscent of his English anthems set in ABB form.

*Absterge Domine* was evidently one of Tallis's most popular and enduring motet settings. Not only does it appear in *Cantiones Sacrae* but it also survives in no less than four contrafacta—later reinvented versions with differing English texts. The extended 'confessional' text results in one of Tallis's longer settings and, unlike in some of his shorter motets,

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Tallis mirrors the textual punctuation in the music, resulting in a series of clearly defined musical phrases.

*Discomfort them O Lord* is one of the four surviving contrafacta based on Absterge Domine. The scribe undertaking the adaptation sticks faithfully to Tallis's notes, subdividing and altering durations as necessary to fit the new syllables to the existing notes. As an illustration of our proposed dual pitch theory, Absterge Domine is here performed at low pitch and Discomfort them O Lord at high pitch.

*Domine, quis habitabit and Laudate Dominum* are Tallis's two surviving settings of Latin psalm texts. They are part of an extensive Elizabethan tradition of psalm settings, to which composers such as Christopher Tye, Robert White and Tallis's younger contemporary William Mundy also contributed. These two substantial motets have imitative sections alternating with homophony. *Domine, quis habitabit* is a setting of psalm 15, and the rather more successful *Laudate Dominum* is a lively setting of psalm 117 (only two verses long) and is notable in that it includes the Gloria Patri.

*Miserere nostri* follows a continental tradition of complex canonic demonstrations of technical skill; it is partnered in the *Cantiones Sacrae* by Byrd's double canon *Miserere mihi Domine*. The setting is a canon six in two; six voices are used to create a simultaneous or double canon. The first is a canon at the unison, between the two highest voices. Superius 1 is the antecedent—the first sounding voice—by one semibreve. The second is a mensuration canon of four voices, all beginning simultaneously. The Discantus part is the antecedent with the Contra tenor in canon in double augmentation, meaning that the notes are four times longer. The two Bassus parts are in canon 'per Arsin et Thesin', that is, they are inverted so that upward intervals in the antecedent are downward in the consequent (the answer). Bassus 2 is augmented—so that the note values are doubled—and Bassus 1 is triple augmented; the note values are eight times longer. The seventh voice is a 'free' tenor part, though only in one place is its presence required to complete the harmonies.

Like *O sacrum convivium*, Tallis's second setting of *Salvator mundi* may also have begun life as an instrumental fantasia. It may have been conceived as a two-part canon (at the octave) with a bass part and may have had its first five-voice incarnation as the English-texted version *When Jesus went into Simon the Pharisee's house*. If this is the case the Latin-texted version represents a further and final revision, in which the non-canonic voices were substantially recomposed.

*Mihi autem nimis* sets the opening text of the introit for Mass on the feasts of the Apostles. Tallis approaches it in devotional mood and creates an intimate and finely wrought setting which, like *Salvator Mundi I*, forms a continuous phrase of music from start to finish with little audible punctuation.

*O salutaris hostia* stands apart from Tallis's other motets in two ways. Firstly it appears to have existed in several revisions during the course of its lifetime and (especially since it does not appear in *Cantiones Sacrae*) the modern editor has a number of decisions to make in producing a single 'definitive' version. Secondly, the five voices are widely and evenly spaced, more akin to the SATBarB arrangement of pre-Reformation music than Tallis's usual pattern of employing similar voices in the second and third parts from the top. The text is the fifth verse of the hymn at Lauds at Corpus Christi, but is probably more familiar as the opening of the hymn at Benediction.

*In ieiunio et fletu* and *Derelinquat impius* are almost certainly among the last works that Tallis composed. They are markedly experimental settings of Lenten, penitential texts which can be read as especially apposite to the plight of the recusant Catholic community. *In ieiunio et fletu* tells of weeping priests who beg to save their heritage from destruction whilst *Derelinquit impius* is a plea for the sinful to return to the Lord. In the second work Tallis was clearly preoccupied with the expressive possibilities of modulation and of denying the gravitational pull of a 'tonal centre', a concern signalled at the outset by an imitative exposition in which voices enter on unexpected degrees of the scale. The work is harmonically conceived, with much of its interest achieved by chromatic means. *In ieiunio et fletu* takes this tendency further, dispensing with standard imitative techniques altogether and replacing them with canon and repeating blocks of texture; in addition the nominal 'tonal centre', G, is not established until the closing bars, thereby creating a disorientating aural effect. Both motets take their texts from the Tridentine Matins on the first Sunday of Lent. They are the third and fifth responds respectively, and it is surely no coincidence that in *Cantiones Sacrae* they appear with William Byrd's setting of the fourth respond, *Emendemus in melius*. Perhaps the two composers intended them for use by the recusant Catholic community.

A further characteristic of *In ieiunio et fletu* is that Tallis scored it very low. In order to perform the motet with the usual combination of voices, upwards transposition of more than half an octave is required. Performance at the scored pitch makes for very sonorous and rich textures but requires a bass who can sing a low D! For comparative purposes we have chosen to perform *In ieiunio et fletu* at both low and high pitches on adjacent tracks.

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*Spem in alium* is surely not just the greatest of all Thomas Tallis's musical achievements, but one of the great musical compositions of all time. Written for 40 independent voices, this is a noble and monumental edifice which in the course of its 69 longs makes creative and imaginative use of the extensive musical palette.

Tallis groups his singers into eight choirs of five voices (soprano, alto, tenor, baritone and bass) and it seems most likely that he intended them to stand in a horseshoe shape. The piece begins with a single voice from the first choir; gradually the voices enter in imitation and, as the earlier voices fall silent, the sound moves around the line from choir one to choir eight. During the fortieth breve, all forty voices enter simultaneously for a few bars, and then the process happens in reverse with the sound moving back from choir eight to choir one. After another brief full section the choirs sing in pairs alternately throwing the sound across the space between them until finally all voices join for a full culmination to the work.

*Clearly Spem in alium* is an occasional piece despite being based on a liturgical text; 'Spem in alium' is a respond from Sunday Matins during the reading of the history of Judith. Various theories have been put forward concerning the purpose for which *Spem in alium* was written and the significance of the number of voices. Of these, Paul Doe's suggestion that the first performance took place in 1573, the fortieth year of Elizabeth I's reign, was originally the most plausible explanation.

However, as Denis Stevens later pointed out, a near contemporary account from 1611 describes how Tallis was commissioned to compose the work—probably by Thomas Howard, fourth duke of Norfolk—as an answer to Striggio's 40-part *Ecce beatam lucem*. This may place the first performance in the long gallery at Arundel House on the Strand, perhaps in 1570, after Norfolk was released from prison (he was executed in 1572). It is intriguing to note, too, that the banqueting hall of Nonsuch Palace—Norfolk's country home—was octagonal and possessed first-floor balconies.

The earliest surviving manuscript of this great work, the Egerton manuscript, is laid out with an English contrafactum, Sing and glorify heavens high majesty. This version was evidently produced for the coronation (as Prince of Wales) of Prince Harry in 1610 and (after his untimely death) repeated in 1616 at Charles' coronation. In the manuscript Harry's name is clearly written in each part—then crossed out and Charles' name substituted. The English words are not a translation of the Latin, but a new poem written as a syllable-for-syllable replacement. Evidently the authorities decided that musically *Spem in alium* was fitting for such an impressive occasion as a coronation, but that the Latin words were too sombre.

An interesting feature of *Spem in alium* is that its total length is 69 longs (a long being two breves). This is a cryptogram; the same number is arrived at by taking Tallis' name, ascribing each of the letters of the Latin alphabet a number (A=1, B=2 etc.) and summing the values. Perhaps it is not too fanciful to imagine that Tallis 'signed' the work in a way that ensures he is fully bound up with his *summa* for perpetuity?

*Alistair Dixon and David Allinson, November 2003*  
*Texts and Translations*

## **1 Salvator mundi**

Salvator mundi salva nos qui per crucem et sanguinem redemisti nos: auxiliare nobis te deprecamur, Deus noster.

## **2 O sacrum convivium**

O sacrum convivium, in quo Christus sumitur, recolitur memoria passionis eius, mens impletur gratia et futurae gloriae nobis pignus datur.

## **1 Salvator mundi**

O Saviour of the world, who by thy cross and precious blood hast redeemed us: save us and help us, we humbly beseech thee, O Lord.

## **2 O sacrum convivium**

O sacred feast in which the body of Christ is consumed, the memory of his passion is brought to mind, the mind is filled with grace, and a pledge of the glory to come is given to us.

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### 3 In manus tuas

In manus tuas, Domine, commendo spiritum  
meum: redemisti me Domine, Deus veritatis

### 4 O nata lux de lumine

O nata lux de lumine  
Jesu redemptor seculi  
dignare clemens supplicum  
laudes precesque sumere.

Qui carne quondam contegi  
dignatus es pro perditis  
nos membra confer effici  
tui beati corporis.

### 5 Absterge Domine

Absterge Domine delicta mea quae inscrupe  
iuvencis feci et ignosce poenitenti:

nam tu es Deus meus, tibi soli fidet anima mea,  
tu es salus mea.

Dolorem meum testantur lacrimae meae:  
sis memor Domine bonae voluntatis tuae.

Nunc exaudi preces meas, et serviet per aevum  
tibi spiritus meus. Amen

### 3 In manus tuas

Into your hands, O Lord, I commend my spirit.  
You have redeemed me, O Lord, God of truth.

### 4 O nata lux de lumine

O light born of light,  
Jesus redeemer of the world,  
in your mercy graciously receive the praise and  
prayer of those who kneel before you.

As once you deigned to take upon you human flesh  
for the sake of lost mankind,  
grant that we may be made members  
of your blessed body.

### 5 Absterge Domine

O Lord, wipe away my transgressions, which in  
my youth I unknowingly committed, and  
pardon me, penitent as I am.

For you are my God, my spirit trusts in you  
alone. You are my salvation.

My tears testify to my grief.

Remember, O Lord, your good will.

Hear now my prayers and my spirit shall serve  
you forever. Amen.

### 6 Discomfort them O Lord

Discomfort them O Lord that trust to their own  
multitude and strength,  
and forget not that thou art ev'n he our God,  
which destroyest wars from the beginning, for  
the Lord is thy name.

Lift up thine arm and in thy power bring their power to  
nought.

Cause thy might to fall in thy  
wrath.

There was never proud person that pleased thee  
but in the prayer of the meek hath thy pleasure  
been evermore

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## 7 Domine, quis habitabit

Domine, quis habitabit in tabernaculo tuo?  
Aut quis requiescet in monte sancto tuo?  
Qui ingreditur sine macula, et operatur  
iustitiam: qui loquitur veritatem in corde suo.

Qui non egit dolum in lingua sua, nec fecit  
proximo suo malum, et opprobrium non accepit  
adversus proximos suos.  
Ad nihilum deductus est in conspectu eius  
malignus: timentes autem Dominum glorificat.

Qui iurat proximo suo, et non decipit:  
qui pecuniam suam non dedit ad usuram,  
et munera super innocentem non accepit:  
Qui facit haec, non movebitur in aeternum.

## 8 Laudate Dominum

Laudate Dominum, omnes gentes, laudate eum,  
omnes populi.  
Quoniam confirmata est super nos misericordia  
eius, est veritas Domini manet in aeternum.  
Gloria Patri et Filio, et Spiritui Sancti, sicut erat  
in principio, et nunc et semper, et in saecula  
saeculorum. Amen.

## 9 Miserere nostri

Miserere nostri, Domine, miserere nostri.

## 10 Salvator mundi II

Salvator mundi salva nos qui per crucem et  
sanguinem redemisti nos: auxiliare nobis te  
deprecamur, Deus noster.

## 11 Mihi autem nimis

Mihi autem nimis honorati sunt amici tui, Deus:  
nimis confortatus est principatus eorum.

## 7 Domine, quis habitabit

Lord, who shall dwell in thy tabernacle:  
or who shall rest upon thy holy hill?  
Even he that leadeth an uncorrupt life: and  
doeth the thing which is right, and speaketh the  
truth from the heart.

He that hath used no deceit in his tongue, nor  
done evil to his neighbour: and hath not  
slandered his neighbour.

He that setteth not by himself but is lowly in his  
own eyes: and maketh much of them that fear  
the Lord. He that sweareth unto his neighbour,  
and disappointeth him not though it were to his  
own hindrance.

He that hath not given his money upon usury:  
nor taken reward against the innocent.

Whoso doeth these things: shall never fall.

## 8 Laudate Dominum

Praise the Lord, all nations; praise him, all  
peoples.  
For his loving kindness towards us is strong, and  
the truth of the Lord endures 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, for ever and ever.

## 9 Miserere nostri

Have mercy upon us, Lord, have mercy on us.

## 10 Salvator mundi II

O Saviour of the world, who by thy cross and  
precious blood hast redeemed us: save us and  
help us, we humbly beseech thee, O Lord.

## 11 Mihi autem nimis

Those dear to you are greatly honoured in my  
sight, O God. The strength of their power is  
greatly reinforced.

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## 12 O salutais hostia

O salutaris hostia  
quae celi pandis ostium  
bella premunt hostilia  
da robur fer auxilium.

## 13-14 In ieiunio et fletu

In ieiunio et fletu orabunt sacerdotes, dicentes:  
Parce, Domine, parce populo tuo;  
et ne des hereditatem tuam in perditionem.  
Inetr vestibulum et altare plorabunt sacerdaotes,  
dicentes: Parce populo tuo.

## 15 Derelinquit impius

Derelinquit impius viam suam, et vir iniquus  
cogitationes suas, et revertatur ad Dominium, et  
miserebitur eius:

quia benignus et misericors est, et praestabilis  
super malitia Dominus Deus noster.

## 16 Spem in alium

Spem in alium nunquam habui praeter in te,  
Deus Israel qui irasceris, et propitius eris,  
et omnia peccata hominum in tribulatione  
dimittis

Domine Deus, creator coeli et terrae, respice  
humilitatem.

## 12 O salutais hostia

O saving victim  
opening wide the gate of heaven to man below.  
Our foes press hard on every side  
thine aid supplle thine strength below.

## 13-14 In ieiunio et fletu

Fasting and weeping, the priests shall pray:  
Spare thy people, Lord,  
and give not thy heritage over to destruction.  
Between the porch and the altar, the priests  
shall pray: Spare thy people.

## 15 Derelinquit impius

The wicked man forsake his ways, and the  
unrighteous man his thoughts; and let him  
return unto the Lord, and he will have mercy  
upon him:  
for the Lord our God is gracious and merciful,  
and ever ready to relent when he threatens  
disaster.

## 16 Spem in alium

I have never put my hope in any other but you,  
God of Israel, who will be angry and yet  
become again gracious, and who forgives all the  
sins of suffering man

Lord God, creator of heaven and earth, look  
upon our lowliness.



*Lamentations and Contrafacta*

This eighth and penultimate CD of *Chapelle du Roi's* recording of the Complete Works brings together Tallis's two fine settings of the Lamentations of Jeremiah and English adaptations of several of his best-known Latin motets.

With the exception of *Sing and glorify heaven's high majesty*—an English adaptation of the famous 40-part motet *Spem in alium*—all the music recorded here is scored for five-part choir. As has been pointed out in the notes for CD 7, the vocal ranges of many of Tallis's Elizabethan motets (and consequently of their English adaptations) are more restricted than those of his pre-Reformation music. One inference that may be drawn from this is that the Elizabethan motets were conceived for performance at more than one pitch. Thus at a lower pitch they could have been performed by an ATTBaB combination, perhaps in private chapels, whereas if transposed upwards three or four semitones would have been performable by an SAATB ensemble, possibly in a domestic setting with females taking the top line. Consequently, for all the music on this disc, with the exception of *Blessed are those that be undefiled, Sing and glorify heaven's high majesty, and O praise the Lord*, all of which have wide compasses, two pitch standards are used. These two pitch levels are described in the index as 'high' (usually SAATB) and 'low' (usually ATTBaB) respectively.

Tallis was one of many continental and English composers who composed settings of texts from the Lamentations of Jeremiah, the opening five verses of which formed part of the office of Matins (or Tenebrae) during Holy Week. Tallis's richly expressive first setting of the Lamentations sets the text of the First Lesson at Matins on Maundy Thursday according to the Sarum Use (Chapter 1, verses 1-2), while his longer second setting uses the text of the Second Lesson (verses 3-5). Thus Tallis's two settings could have been performed ritually, but they are set in different modes which causes a clash with the mode of their surrounding responds. In all likelihood, though, Tallis's settings are Elizabethan works intended for use at the private devotions of staunch Catholic sympathisers. The translators of the Vulgate retained the acrostic nature of the original Hebrew (where each verse opened with successive letters of the Hebrew alphabet) by prefacing each of the five verses by the words Aleph, Beth, Gimel, Daleth and Heth respectively. In each of his two settings Tallis follows traditional practice in providing music not only for the Lesson's formal opening ('Incipit lamentatio [or De lamentatione] Ieremiae prophetae') but also for the concluding refrain 'Jerusalem convertere ad Dominum Deum tuum' (from Hosea 14.1). In common with other composers Tallis also supplies highly melismatic settings of the initial Hebrew letters, which thus stand in austere contrast to the generally syllabic treatment of the Lamentation texts as a whole.

Although the statutory introduction of the *First Book of Common Prayer* on Whitsunday, 9 June 1549 was merely the culmination of a gradually unfolding process that went back many years, it nevertheless precipitated an urgent need for a repertory of service music in the vernacular. One straightforward solution to this predicament was to adapt existing Latin motets to English texts, a category of composition that has come to be known as a contrafactum. Contrafacta survive of liturgical music by pre-Reformation English composers, such as John Taverner (d.1545), as well as by several composers whose working life spanned the period of the Reformation, such as Hugh Aston (c.1485-1558?) and Robert White (c.1538-1574). The identification of a work as a contrafactum is usually unproblematic. Where a pre-Reformation Latin motet or Mass section survives also in a post-Reformation source with an English text—as in the case of Taverner's *In trouble and adversity* and *O give thanks unto the Lord* (both of which are adapted from the composer's Mass *Gloria tibi trinitas*)—the English-texted version is inevitably the contrafactum. Even where no Latin-texted version has survived, the internal evidence of some English-texted compositions suggests that one is dealing with a Latin work that has undergone adaptation. Where an English-texted work carries a metrical text that is a translation from Latin the work could be a contrafactum. Thus William Mundy's well-known anthem *O Lord, the maker of all things*, a setting of a text from *The King's Primer* (1545), could well be a contrafactum of a Latin work entitled *Deus Creator omnium* despite the fact that no such Latin-texted version survives. The most reliable indication that some form of adaptation has taken place is the presence of repeated notes of relatively short duration, the repetition suggesting that the phrase has been modified to carry a larger number of syllables than was originally intended. The English texts chosen for adaptation to Latin motets at this period would almost certainly have been especially written for the purpose, since the likelihood that a pre-existing English text could be made to fit satisfactorily is negligible.

During the Elizabethan and Jacobean periods *contrafacta* and their models assumed several forms of dual existence, and were performed not only within a liturgical setting but also in a domestic context for recreation or private devotion. The genre includes works surviving with sacred and secular English texts, works surviving as an Italian madrigal and as an English anthem, works surviving both in texted and untexted (keyboard or ensemble) form, and anthems with alternative English texts (usually metrical). The largest category of contrafacta, however, comprises English adaptations of Latin motets, a phenomenon which accounts for over half of the hundred or so contrafacta which have so far been identified.

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In the case of a small number of English contrafacta of Latin motets the English words are either an almost literal translation or a loose paraphrase of the Latin. Usually, however, there is no textual relationship between the model and the contrafactum. Indeed, several of Tallis's motets served as a model for more than one contrafactum: *Absterge Domine*, for instance, exists in no fewer than four English adaptations, while *O sacrum convivium*, *Salvator mundi* (I) and *O salutaris hostia* each survive in two adaptations. Few of the surviving Tallis contrafacta are likely to pre-date the composer's death in 1585, and there is no evidence that any of them were arranged by him personally or that he approved of the adaptations.

During the late sixteenth and early seventeenth centuries the *contrafacta* which enjoyed the widest appeal were English adaptations of Latin motets which had first appeared in the various printed collections of Tallis and his pupil William Byrd. Tallis's seventeen contributions to the joint Tallis-Byrd *Cantiones sacrae* (1575) inspired no fewer than ten contrafacta. Indeed, eight of the contrafacta recorded here are adaptations of motets which Tallis contributed to the 1575 *Cantiones sacrae*. A further two—*O praise the Lord* (*O salutaris hostia*) and *Sing and glorify heaven's high majesty* (*Spem in alium*)—derive from motets which survive in manuscript sources only.

One putative Tallis contrafactum is of unusual interest, although it is not included here as it remains the subject of speculation. In his *History of English Cathedral Music* (1908) the musical and ecclesiastical historian John S. Bumpus claimed that one of Tallis's earliest English anthems—*If ye love me*—is a contrafactum of a Latin motet *Caro mea, vera est cibus*, the text of which is the Alleluia verse at Mass on the Feast of Corpus Christi. The Latin text (St. John 6, verses 55-56) is certainly of an appropriate length, and, for the most part, can be made to fit the surviving music satisfactorily. Furthermore, there are rhythmic features of the surviving English version which suggest that there may once have been a lost Latin original. Yet there are two obvious arguments against Bumpus's theory. First, the anthem's 'ABB' structure was not one favoured by pre-Reformation composers, whereas it is characteristic of the early Edwardian and Elizabethan anthem. Secondly, the simple syllabic style of the setting, especially with its homophonic opening, is alien to Tallis's pre-Reformation style. Yet while no Latin setting of *Caro mea, vera est cibus* by Tallis (or by any other English composer for that matter) is known to have survived, it seems unlikely that Bumpus's claim was a deliberate fabrication.

Two further *contrafacta* of motets by Tallis unfortunately only survive in an incomplete state, and are consequently omitted from this recording. The first is *O holy Lord, and blessed Saviour*, the opening of the bass part of which survives in a fragmentary manuscript at St. John's College, Oxford; it is an adaptation of Tallis's hymn-setting *O salutaris hostia*. The second, untitled and lacking an *incipit* in the source, is an adaptation of the six-part votive antiphon *Gaude gloriosa Dei Mater*. Fragments of the contratenor part of this contrafactum are preserved in the Bodleian Library, Oxford (Corpus Christi College MS 566). The loss of most of the English text for this last work is particularly regrettable, since *Gaude gloriosa* is one of Tallis's most substantial Latin compositions.

*Wipe away my sins* (*Absterge Domine*), described by John Barnard as 'A Prayer', enjoyed considerable popularity during the seventeenth century. *Forgive me, Lord, my sin* survives solely in a seventeenth-century manuscript source, although the inclusion of the words in James Clifford's published collections of anthem texts (1663, revised and enlarged edition 1664) suggests that it may have enjoyed a much wider circulation. Two further *contrafacta* of *Absterge Domine* survive: *O God, be merciful*, which will be included in CD 9, may have been adapted for use in the chapel of Peterhouse, Cambridge, as it is unique to manuscripts used in the college chapel in the 1630s; *Discomfort them, O Lord*, which also was used at Peterhouse and elsewhere, is included in CD 7.

*Blessed are those that be undefiled* is a setting of Psalm 119, verses 1-6, in the translation by Myles Coverdale (1535). The English version is headed 'Beati immaculati' in a manuscript partbook formerly associated with Ludlow Parish Church (now in the Shropshire County Record Office), suggesting that the work may be a contrafactum. Although it is not uncommon for English settings of psalm texts to carry a Latin heading, the theory of a Latin original theory is certainly supported also by the internal evidence of the word setting, with its frequent division of longer notes into repeated shorter ones, and by its scoring for TrSATB. No Latin setting of *Beati immaculati* by Tallis has survived, although an editorial reconstruction of a conjectural Latin original is included on CD 3.

*With all our hearts and mouths and Arise, O Lord, and hear* both derive from Tallis's first setting of *Salvator mundi*. *With all our hearts and mouths*, with its text suitable for use on Trinity Sunday, enjoyed a wide circulation during the Elizabethan and Jacobean period. The adaptation of *Arise, O Lord, and hear* may well have been made for the choir of Durham Cathedral in the 1620s, since it survives only in sources associated with the cathedral.

*I call and cry to thee* and *O sacred and holy banquet* are an unusually interesting pair of adaptations. *I call and cry* was by far the most popular of all Tallis's English anthems, and can be found in most of the important sacred music

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manuscripts of the late sixteenth and early seventeenth centuries. An early seventeenth-century arrangement for treble and lute also survives. Because the Latin version *O sacrum convivium* contains an uncharacteristic amount of note repetition it was until recently believed that the English-texted version was the original from which the Latin motet was derived. However, John Milsom has demonstrated that neither version is the original, but that they both derive from a much longer untitled instrumental fantasia found in a fragmentary manuscript partbook bound as part of British Library, Harleian 7578 (see CD 9). *O sacred and holy banquet* is an untypical *contrafactum* in that its English text paraphrases the Latin text for the Feast of Corpus Christi. In contrast to the popularity of *I call and cry* this adaptation is found only in a single manuscript source, Thomas Myriell's *Tristitia Remedium* (British Library, Add. MSS 29372-7, which dates from 1616).

The many discrepancies between the various manuscript sources of *When Jesus went into Simon the Pharisee's house* (*Salvator mundi II*) suggest that the work passed through several processes of adaptation, and the performing version used here is a practical compromise. The composition is a canon at the octave between the soprano and tenor voices at the interval of four beats. The text, from St. Luke 7, verses 36-38, was paraphrased by Richard Nicholson for his consort anthem *When Jesus sat at meat*. While this text would have lent the English version of Tallis's work a particular suitability for performance on the Feast of St. Mary Magdalen (22 July) it would at the same time have rendered it unsuitable for general use. This is not normally the case with *contrafacta*, the adapted texts of which are usually concerned with themes of penitence or praise.

*Blessed be thy name* (*Mihi autem nimis*) was one of four Tallis *contrafacta* printed in John Barnard's anthology *The First Book of Selected Church Musick* (1641), the only collection of liturgical music to be published in England between the 1560s and the Civil War. Barnard's collection contained music only by composers who were no longer living, and constituted a representative cross-section of those Elizabethan and Jacobean compositions which were firmly established within the repertory of English cathedrals and major parish churches. Barnard's partbooks were still available at the Restoration for purchase by those institutions which wished to acquire a basic repertory of service music to replace music manuscripts which had been lost or destroyed during the Civil War.

*O praise the Lord* (*O salutaris hostia*) should not be confused with Tallis's English anthem with the same text which survives incomplete in a handful of post-Restoration manuscripts. The *contrafactum* survives only in a single bass manuscript from a set of partbooks closely associated with John Barnard, *Minor Canon of St. Paul's Cathedral*, although the editorial adaptation of the English text to the other four voice parts is unproblematic.

*Sing and glorify heaven's high majesty* is an adaptation of Tallis's celebrated eight-choir (40-part) motet *Spem in alium*. The English adaptation of this veritable tour de force was performed at the investiture as Prince of Wales at Westminster in 1610 of Prince Henry (the eldest son of James I and Anne of Denmark). The opportunities for performing a composition on this scale would have been severely limited, and the *contrafactum* may well have been adapted especially for the occasion. Following Prince Henry's untimely death from typhoid in November 1612, an event which was commemorated in specially-composed music by several of the most prominent composers of the day, the adaptation was performed again at the investiture of Henry's brother Prince Charles at Whitehall in 1616.

Full details of the Latin originals on which these *contrafacta* are based can be found on the liner notes for CD 7 of the Complete Works.

*John Morehen, April 2004*  
*Texts and Translations*

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## 1 Lamentations of Jeremiah I

Incipit lamentatio Ieremiae prophetae:

Aleph.

Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

Beth.

Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum

## 2 Lamentations of Jeremiah II

De lamentatione Ieremiae prophetae:

Ghimel.

Migravit Iuda propter afflictionem ac multitudinem servitutis, habitavit inter gentes, nec invenit requiem.

Daleth.

Omnes persecutores eius apprehenderunt eam inter angustias. [Viae Sion] Lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae. Sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

He.

Facti sunt hostes eius in capite, inimici illius locupletati sunt: quia Dominus locutus est super eam propter multitudinem iniquitatem eius: parvuli eius ducti sunt captivi ante faciem tribulantis.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

## 3 Wipe away my sins, O Lord

Wipe away my sins, O Lord, which ignorantly in my youth I have done; and give pardon to the penitent, for thou art my Lord my God.

All the hope of my soul doth only rest in thee. Thou art my hope, thou art my health. My tears do testify my grief, my dolour and affliction.

Be mindful O Lord God of thy goodwill, and with favour give ear unto my prayer. Then shall my heart rejoice in thee and my spirit shall serve thee for ever and ever. Amen.

## 1 Lamentations of Jeremiah I

Here beginneth the lamentation of Jeremiah the prophet:

1. How doth the city sit solitary that was full of people! How is she become as a widow! She that was great among nations, and princess among the provinces, how is she become tributary!

2. She weepeth sore in the night, and her tears are on her cheeks; among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

## 2 Lamentations of Jeremiah II

From the lamentation of Jeremiah the prophet:

3. Judah is gone into captivity because of affliction, and because of great servitude; she dwelleth among the heathen, she findeth no rest.

4. All her persecutors overtook her within the straits. [The ways of Zion] they mourn, because none come to the solemn assembly. All her gates are desolate, her priests sigh, her virgins are afflicted, and she herself is in bitterness.

5. Her adversaries are become the head, her enemies prosper; for the Lord hath afflicted her for the multitude of her transgressions; her children are gone into captivity before the adversary.

Jerusalem, Jerusalem, return unto the Lord thy God

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#### **4 Forgive me, Lord, my sin**

Forgive me, Lord, my sin which ignorantly I have done and give pardon to the penitent for thou art my God.

All the hope of my soul doth rest on thee. Thou art my rock and sure defence. My fears do terrify my grief. Be mindful O Lord God of thy goodwill.

And with favour give ease o my prayer. Then shall my heart rejoice in thee and my spirit shall serve thee for ever. Amen.

#### **5 Blessed are those that be undefiled**

Blessed are those that be undefiled in the way: and walk in the law of the Lord.

Blessed are they that keep his testimonies: and seek him with their whole heart.

For they who do no wickedness: walk in his ways.

Thou hast charged us, O Lord: that we shall diligently keep thy commandments.

O that our ways were made so direct: that we might keep thy statutes.

So shall we not be confounded: while we have respect unto thy commandments.

Glory 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.

#### **6 Arise, O Lord, and hear**

Arise, O Lord, and hear my voice when I call upon thee. Be thou my rock a sure defence so will I sing and praise thy name. Amen.

#### **7 With all our hearts**

With all our hearts and mouths we confess, praise and bless thee, God the Father unbegotten, and thee the Son, only begotten, with the Holy Ghost the comforter. Holy and unseparable Trinity, to thee be glory for evermore. Amen.

#### **8 I call and cry to thee**

I call and crie to thee O Lord, give ear unto my plaint. Bow down thine eyes and mark my heavy plight, and how my soul doth faint, for I have many ways offended thee. Forget my wickedness O Lord, I beseech thee.

#### **9 O sacred and holy banquet**

O sacred and holy banquet wherin Christ Jesus is received. And we recount the memory of his bitter passion. And the minde is filled with his heavenly grace. And the pledge of everlasting life is given to us.

#### **10 When Jesus went into Simon the Pharisee's house**

When Jesus went into Simon the Pharisee's house and sat down at meat, behold a woman in the city who was a sinner; as soon as she knew that Jesus sat at meat in the Pharisee's house, she brought an alabaster box of ointment and stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet and anointed them with the ointment.

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### **11 Blessed be thy name**

Blessed be thy name, O God of our fathers, which when thou art wroth showest mercy and in the time of trouble thou forgivest the sins of them that call upon thee.

### **12 O praise the Lord II**

O praise the Lord all ye heathen, praise him all ye nations. For his merciful kindness is ever more and more towards us and the truth of the Lord endureth for ever.

### **13 Sing and glorify heaven's high majesty**

Sing and glorify heaven's high majesty. Author of this blessed harmony sound divine praises with melodious graces. This is the day, holy day, happy day, for ever give it greeting, love and joy, heart and voice meeting. Live Henry princely and mighty, Henry live in thy creation happy.



### *The Instrumental Music and Songs*

This ninth CD of *The Complete Works of Thomas Tallis* explores the most obscure and enigmatic corner of Tallis's output: the secular music. The very existence of this music calls for some explanation. Tallis was a professional church musician for his entire adult career, and in that capacity he served as an organist, a singer, an administrator and, most importantly from our modern point of view, a composer of church music for voices and organ. His official duties did not require him to write secular songs, or pieces to be played on viols, virginals or harpsichord. Why, then, do these 'unofficial' works by him exist?

There is probably more than one explanation. Some pieces may have been destined for performance at the Tudor court. The English monarchs, from Henry VII onwards, retained an impressive staff of secular musicians: keyboard players, lutenists, consorts of instrumentalists, and a small ensemble of chamber singers. Their personnel is well documented, but almost nothing is known about the music they played and sang. Tallis, who was a member of the Chapel Royal—a wholly separate department of the royal household—had no formal link with these court musicians, yet there may have been occasions when the boundaries between court and chapel were briefly blurred. It is even possible (although this is mere speculation) that some of Tallis's keyboard pieces were composed for England's most celebrated amateur performer, Queen Elizabeth herself.

An alternative performance context comes to mind for some of the secular music. As a member of the Chapel Royal, Tallis worked alongside generations of choirboys, and almost certainly there would have been times when he assisted in their training, or wrote pieces for them to perform outside their chapel duties. In fact, there is a strong case for linking several of Tallis's secular songs with choirboy plays. His instrumental consort music, too, and some of the keyboard pieces, possibly connect with pedagogy and the musical training of choristers.

Not all the music on these discs, however, is 'secular' in its origins. Some works that Tallis conceived for choral performance in church were taken over by amateur musicians, to be arranged, sung and played in circumstances quite different from those the composer originally had in mind. These annexed pieces underline the fact that Tallis's music was used and admired far beyond the Chapel Royal and the court; amateur musicians, too, acknowledged him as the finest English composer of the age. In the words of the Oxford don Robert Dow, writing around 1580, 'Talis es et tantus Tallisi musicus, ut si / Fata senem auferrent musica muta foret' ('Thou art so renowned and great a musician, Tallis, that if fate should carry thee away in thine old age, music would be mute'). William Byrd echoed those same sentiments in his elegy *Ye sacred muses* (track 23), which closes with the words 'Tallis is dead, and Music dies'.

Issues of performance context are of more than historical interest, for they can have implications for performance practice. This is true, for instance, of Tallis's consort works (tracks 1-5). Today, these pieces tend to be linked automatically with viols, and that is certainly a viable performance option. In Tallis's lifetime, a band of professional viol players existed at court; and viols were also apparently played by boy choristers. In the will of Sebastian Westcott, Master of the Children at St Paul's Cathedral in London, there is mention of a 'cheste of vyalyns and vialls to exercise and learne the children and choristers there'. If the St Paul's boys were encouraged and instructed to play these instruments, the same may have been true of the Chapel Royal choristers.

But is performance on viols the only possibility? The Tudor manuscripts containing Tallis's consort works make no mention of specific instruments, and in the most important of them, dated c. 1578, the book's heading leaves matters quite open: 'A booke of In nomines and other solfainge songes of v, vi, vii and viii parts for voyces or instrumentes'. More than one interpretation is possible for the word 'solfainge'. At face value, it implies vocal performance in which the singers articulate the traditional solmization syllables ('ut, re, mi, fa, sol, la') used in music theory at the time. But 'solfainge' might mean vocalization without any words at all. Or 'solfainge songes' could equate with our modern concept of 'chamber music', evading the issue of performance medium altogether.

Whichever, there is no disputing the fact that Tallis was one of the founding fathers of English consort music. He was, for instance, among the first to write so-called 'In nomines'—pieces structured around the 'Gloria tibi Trinitas' plainchant, laid out as in the 'in nomine' section of the Benedictus from John Taverner's *Missa Gloria tibi Trinitas*. (The genre flourished long after Tallis's death; even Henry Purcell contributed to it.) There are two In nomine settings by Tallis (tracks 1, 2). Both are for four-voice consort, and in each the plainchant melody is given to one of the inner voices of the texture, leaving the treble and bass free to engage in the dialogue of melodic invention.\*

The five-voice *Solfing song* (track 3) lies on the margins of authentic Tallis. In its main manuscript source it is placed anonymously among a cluster of works by the Tudor court musician, Philippe van Wilder, and has the words 'Je nilli

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croysse' written in a corner of one page. Had a second manuscript not named Tallis as the composer, the piece would surely have been claimed as an otherwise unknown French chanson by van Wilder, not least because it bears all the hallmarks of his style: busy imitative texture, incisive rhythms, and an overall ABA form. But the case is not quite clear cut, for Tallis must have known van Wilder's music, and may have tried to emulate it. If the Solving song is indeed by Tallis, then it must be reckoned a nod of tribute to his foreign-born colleague.

*Salvator mundi* (track 4) takes us down a path of speculation. There is a five-voice piece by Tallis that survives in two different forms: as an anthem (set to the words 'When Jesus went into Simon the Pharisee's house'; included in Vol. 8) and as a motet (*Salvator mundi* [II]; Vol. 7); but in neither of these versions does the music seem to grow out of the words, and although the anthem and motet agree about the music's foundation three-voice texture—a two-voice canon with accompanying bass—they differ significantly in the content of the two remaining voices. Perhaps, then, Tallis conceived the piece as an instrumental trio, and subsequently expanded it with both words and additional voice-parts. The three-voice version recorded here has been reconstructed by Alistair Dixon.

Tallis's five-voice *Fantasia* (track 5) survives incomplete; only its top two voices are known to exist, in an early Elizabethan manuscript where the piece has no title, text or attribution. In places, however, its musical content significantly overlaps with Tallis's *O sacrum convivium*, and there is one passage that recurs in his *Absterge Domine*. It seems likely, then, that the *Fantasia* precedes both of those pieces, and was subsequently carved up for redistribution. The lower voices of the *Fantasia*, as recorded here, have been reconstructed by John Milsom, partly using the models of the work's successors: *O sacrum convivium* (CD 7; also two versions of the same music with English words *I call and cry* and *O sacred and holy banquet*, in CD 8), and *Absterge Domine* (CD 7; also three versions with English words: *Wipe away my sins* in CD 8; *Forgive me, Lord* and *Discomfort them* in CD 7).

Not a single note of lute music by Tallis is known ever to have existed, and the few pieces by him that survive in lute arrangements were almost certainly made by other hands. Among them is one of the most unlikely pieces in the entire repertory of Tudor lute music: an adaptation of Tallis's longest and most complex keyboard piece, *Felix namque II* (track 6). The keyboard version of this piece, composed apparently in 1564, belongs to the long-established English tradition of writing elaborate organ works based around the 'Felix namque' plainchant melody. (There are also settings by Preston, Redford and Blitheman, among others.) Tallis contributed two pieces to the genre: a relatively modest first setting in 1562 (track 7) and, two years later, the more adventurous and virtuosic second setting. Why anyone should have attempted to adapt this latter work for lute is unclear; but in a separate note below, lutenist Lynda Sayce ponders this strange arrangement at greater length, and describes some of the problems it poses for the player. (The keyboard original of *Felix namque II* is included in CD 5.)

The *Felix namque* settings apart, relatively few of Tallis's keyboard works survive. Of those that do, the longest and most striking is *the Lesson of Mr Tallis: two partes in one* (tracks 15 and 18). In one of the work's two surviving manuscript sources, it is attributed to the much younger John Bull, but this seems unlikely on two counts: first, stylistically the piece belongs to the mid 16th century; and second, it is based upon a canon ('two partes in one'), a technique Tallis uses with some frequency. (An example is *Salvator mundi*, track 4.) In the *Lesson*, the player's right hand plays the canon, which resolves at the lower fifth, worked in close stretto. Against it, the left hand plays a fast-moving accompaniment. The piece may therefore be a 'lesson' in two ways simultaneously: as a study in canon, and as an exercise in independence of the player's two hands (and specifically in left-hand agility).

As for the remainder of Tallis's keyboard music, almost all of it has come down to us solely in a manuscript anthology known today as the 'Mulliner Book' (London, British Library, MS Add. 30513). This functional little CD, written out by Thomas Mulliner in the late 1550s and early 1560s, arises from his years of study with the keyboard player, poet and dramatist, John Heywood. Its contents are extremely miscellaneous; they include, for instance, many of Tallis's liturgical organ settings (all of which are recorded in CD 5). But Mulliner also copied out music that may have been meant for other purposes, such as the study of counterpoint and harmony.

The most obviously didactic of these is *A point* (tracks 13 and 17), one of six tiny pieces in the Mulliner Book that bear this name. Possibly these minuscule works were meant to be used as intonations, establishing the key in advance of an unaccompanied vocal work. But the word 'point' suggests 'point of imitation', and the pieces do indeed include imitative points passed from voice to voice; so it is equally possible that they are compositional studies, notated in score in order that the budding student might learn from their example. *Per haec nos* (tracks 12 and 16), too, could have been scored up for study purposes, since it is a straight transcription of a three-voice extract from Tallis's earliest known vocal work, *Salve intemerata* (performed complete in CD 1). But there is another possibility too: was it intended that the player of this extract should improvise ornamentation around the music's bare bones?

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Several of Tallis's English-texted works survive as unornamented scores in the Mulliner Book. One of them, the anthem Remember not, O Lord God (track 14), may have been meant for actual liturgical use, as an organ accompaniment to the choir. But it is less clear why Mulliner should have copied out four of Tallis's partsongs (tracks 8-11). Are these for playing, or for study? Whichever, we must be grateful to Mulliner for including them, since two of the songs would otherwise have been lost altogether.

A possible context can be suggested for these songs. From 1539 onwards, choirboy plays were regularly staged by members of the Chapel Royal, typically for performance before the monarch on New Year's Day. Two of Tallis's partsongs may have been meant for inclusion in them. Like as the doleful dove is a setting of words by William Hunnis, who from 1566 served as Master of the Choristers at the Chapel Royal. In that capacity he was responsible for writing and staging choirboy plays, a genre that regularly included songs; Like as the doleful dove was probably one of them. It is performed here in two versions, first as notated in the Mulliner Book (track 9), then in a modern arrangement for voice and lute (21). When shall my sorrowful sighing slack, with its strongly alliterative text, may also have come from a choirboy play, although in this case the author of the words is unknown. It too is presented twice, first as given in the Mulliner Book (track 8), then in a modern reconstruction for solo voice and viols (20).

The Mulliner Book is our only source for *O ye tender babes* (track 10), the original words of which are lost. Admittedly the title hints at its missing text, and a passage beginning 'O ye tender babes' has been located in the prose introduction to William Lily's *Grammar*, a textbook decreed by Henry VIII for use as the standard schoolboy introduction to Latin. The passage in question, which advises children to study hard for the benefit of themselves, their parents and their country, can just about be squeezed into Tallis's music (track 22), but it is not a comfortable fit, and almost certainly the music calls for a text in verse, not in prose. If the original poem did indeed echo the words of Lily's *Grammar*, then this too would seem to be a song suited to boy choristers.

As for the fourth Tallis partsong copied out by Mulliner, Purge me, O Lord (track 11), it has a religious text, and for that reason it is usually classified as an anthem. (It is performed as such in CD 6.) The words, however, are in rhyming verse, and Tallis may have had domestic use in mind, not choral performance in church. Inexplicably, the keyboard reduction of it in the Mulliner Book is prefaced with the words 'Fond youth is a bubble'. This prompted Edmund Thomas Warren-Horne in the late 18th century to devise a poem opening with those words that would fit to the music. The result has been published in modern times, but it has absolutely no claim to authenticity.

Standing apart from the songs proper is *Tu nimirum* (track 19), which like *Per haec nos* is a three-voice extract from Tallis's *Salve intemerata*. The adaptation performed here, for solo voice and lute, was made during Tallis's lifetime, and it hints at a manner of performance that may once have been common, but was very rarely written down—or at least, not until the rise of the lute ayre in the age of Dowland and Campian.

Disc 9 closes with *Ye sacred Muses* (track 23), a musical tribute paid to Tallis by his close colleague and friend, William Byrd. The tradition of writing elegies for composers stretches back at least to the fourteenth century; Josquin des Prez's lament for Johannes Ockeghem, *Nymphes des bois*, is perhaps its most celebrated example. In England, however, the genre appears to have begun with Byrd. When *Ye sacred Muses* was first heard—presumably soon after Tallis's death in 1585—some listeners may have wondered that homage to Tallis should be made in words that are explicitly pagan. (They appeal to the 'sacred Muses, race of Jove' to 'come down from crystal heavens above'.) Byrd's imagery, though, surely derives from continental models, and perhaps specifically echoes the *Musae Iovis* elegies for Josquin composed by Appenzeller and Gombert, copies of which were accessible to Byrd through the collection of printed music at Nonsuch Palace. Unlike those motet-elegies, Byrd's *Ye sacred Muses* calls for the typically English texture of solo voice accompanied by four viols. Not surprisingly, the subject-matter brought out the best of Byrd's invention, and the resulting song has justifiably become one of his most popular works.

*John Milsom, 2004*

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### **Felix Namque - version for lute**

The lute version of Felix namque II (track 6) is preserved in a manuscript compiled by the singing-man Matthew Holmes, and stands alone in the English repertory of English lute music in both duration and complexity. It is a direct transcription of the keyboard original, transposed down a tone and shorn of its introduction and coda, but otherwise faithful in every detail. However, the density of the writing, the large range, and especially the metrical complexity, all make the work spectacularly ill-suited to the lute. It is possible that it served as a study score adapted for Holmes's favoured instrument; many uncorrected errors suggest that it was never performed.

Holmes's tablature is problematic on three counts. First, it frequently disagrees with the keyboard sources on issues of accidentals. My policy has been to retain any chromatic oddities confirmed by other versions, but to rationalize others. Second, it is difficult to notate metrical relationships in tablature, especially the interplay between different simultaneous metres. When, in the keyboard original, one hand plays nine notes in the time of the other hand's four, the tablature result was hopelessly garbled and had to be reconstructed. Third, in several instances the lute part suggested proportional relationships between sections that are quite different from those in the more prescriptive keyboard notation. To avoid some implied but intolerably slow tempi, I have followed the keyboard instructions.

The biggest problem was the sheer technical difficulty of the piece. Perversely, Holmes often selected the most awkward fingerings possible, preferring stopped notes to open strings, and making much use of high positions and large stretches. It is possible that he conceived his transcription for the orpharion, a wire-strung instrument tuned like the lute but with a shorter string length and a relatively longer neck. His manuscripts include a great deal of music for wire-strung instruments, and his fingerings would make more sense on orpharion than on lute. I have not hesitated to refinger awkward passages, always retaining the original note content; this practice is not inauthentic, since few sources agree exactly on fingerings. In spite of that, the piece appears on this disc only by virtue of the considerable assistance which modern recording techniques can offer, and I would like to record here my gratitude to Adrian Hunter, my long-suffering producer and editor.

*Lynda Sayce, 2004*

### **The instruments**

The organ tracks of cd 9 and 10 were recorded on the organ in the late medieval private chapel of Knole in Kent, arguably the oldest playable organ in England. Knole was owned during Tallis's lifetime by both Archbishop Crammer and Henry VIII, his employers respectively at Canterbury Cathedral and the Chapel Royal. There are four ranks of oak pipes (Stopped Diapasson 8, Principal 4, Twelfth 22/3 and Fifteen 2) contained in a rectangular ornamented chest with the keyboard at the top. The Knole organ has had a chequered history. We do not know who built it, when it was built, when it first appeared at Knole or where it might have been before it arrived. An early guidebook refers to the date of 1623 being marked on the organ, although this is not apparent today. The quarter-comma meantone temperament, with its pure thirds, is well suited to music of this period.

Laurence Cummings plays a virginal attributed to Vincentius Pratensis, Italy of the late 16th or early 17th century, and a single strung harpsichord, built in Italy around 1590, builder unknown.

Lynda Sayce plays a 7 course lute in G by Michael Lowe (track 6 solo), a 7 course lute in F by Martin Shepherd, and a 8 course bass lute in D by Ivo Magherini.

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## 8 When shall my sorrowful sighing slack?

When shall my sorrowful sighing slack?  
When shall my woeful wailing cease?  
When shall my tears and mourning make mercy and pity me to release?  
When shall the pensive heart find peace?  
When shall the mind find quiet rest, that hath been long with thought opprest?

How long shall I in woe lament?  
How long shall I in care complain?  
How long shall danger me torment, augmenting still my deadly pain,  
till hope and dread between them twain, agree that hope have her request?  
Till then live I with thought opprest.

## 9 Like as the doleful dove

Like as the doleful dove delights alone to be,  
and doth refuse the bloomed branch, choosing the leafless tree,  
where on wailing his chance, his bitter tears besprent,  
doth with his bill his tender breast oft pierce and  
all to rent;  
whose grievous groanings though, whose grips of pining pain,  
whose ghastly looks, whose bloody streams outflowing from each vein,  
whose falling from the tree, whose panting on the ground,  
examples be of mine estate, though there appear no wound.

## 10 O ye tender babes of England

O ye tender babes of England, shake off slothfulness,  
set wantonness apart.  
Apply your wits wholly to learning and virtue,  
whereby you may do your duty to God and your King.  
Make glad your parents, profit yourselves,  
And much advance the commonweal of your country.

## 19 Tu nimirum

Tu nimirum universas  
alias longe superasti virgines  
sincera mentis impolite  
conscientia quot vel adhuc fuerunt  
ab ipso mundi primordio  
vel umquam future sunt  
usque in finem mundi.

## 19 Tu nimirum

Doubtless, in the untarnished conscience  
of thine undefiled mind,  
thou hast far surpassed all other virgins,  
that have been hitherto,  
from the very beginning of the world,  
or shall ever be  
until the end of the world.

## 23 Ye sacred Muses

Ye sacred Muses, race of Jove,  
whom music's lore delighteth,  
come down, come down from crystal heav'ns above,  
to earth, where sorrow dwelleth.  
In mourning weeds, with tears in eyes,  
Tallis is dead, and music dies

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## CD 10

To complete the series of The Complete Works of Thomas Tallis we include with this 10th disc consisting of four tracks. The first of these tracks was recorded in Juli 2000 as part of the recording for CD 6 in this series. Space did not permit the inclusion of the Litany which is therefore heard here. The remaining three tracks were recorded at the organ in the chapel of Knole in Sevenoaks in may 1999 at the same time as the organ music found on CD 5. Tracks two and tree should be considered dubia since in their source they appear untitled, with a composer ascription that is almost decipherable. Whilst this could be read as 'Tallis' this is by no means certain. The final tracks is a recording of the first Felix Namque setting which can also heard played on the virginals on CD 9.

*Alistair Dixon*



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### ***Chapelle du Roi***

The London based *Chapelle du Roi* is a choir specialising in the performance of sacred renaissance music. Founded in October 1994, the group undertakes a substantial programme of concerts and recordings each year in which it aims to present historically informed performances of music- often repertoire which is less well known and deserving of greater attention.

### ***Alistair Dixon***

Alistair Dixon was educated at Millfield School and graduated from Liverpool University. In 1993 he was appointed a Gentleman in Ordinary at Her Majesty's Chapel Royal, and in the following year he founded *Chapelle du Roi*. He jointly runs the music publishing company The Cantiones Press and is chairman of The Renaissance Society.

***Andrew Benson-Wilson*** specialises in the performance of early organ music, ranging from early 14th-century manuscripts to the late Classical English composers. His approach is informed by experience of playing historic organs and an understanding of the related techniques of performance. Alongside recitals and workshop teaching, Andrew writes on early music topics and is the concert and organ CD reviewer for *Early Music Review*. His book, *The Performance of Early Organ Music*, was published in 1992 to critical acclaim.

***Charivari Agréable*** (trans. 'pleasant tumult', from Saint-Lambert's treatise on accompaniment, 1707) is noted for the 'ravishing sonorities and full-bodied textures' (Gramophone) it recreates using lutes, viols, and keyboards. These instruments were cherished for their refinement, and were granted privileged access to many monarch's private chambers.

The ensemble was formed at the University of Oxford in 1993 and has since 'carved something of a niche for itself in imaginative and well-thought-out programming. Its work is the fruit of both scholarly research and charismatic musicianship, a combination that puts it at the forefront of period-instrument ensembles' (BBC Music Magazine). The group has been hailed for its 'thinking musicians [who] treat music of the past more creatively' via their arrangements of music 'based on a greater knowledge of the historical and social contexts for the music'. They represent 'a new and very exciting phase of the early music revival, one that enriches the existing repertory and can bring us ever closer to the spirit of the original music (Gramophone). Described as 'one of the classiest bands' (The Sunday Observer), they are recognised as 'certainly one of the most original and versatile groups on the early music scene today' (Hexachord).

The group has recorded many live concerts for the BBC, and also for New York's WNYC, and many other European radio stations. Apart from hosting an annual summer festival of early music in Oxford, the ensemble also forms the core of Oxford's period-instruments orchestra, *Charivari Agréable Simfonie*. The orchestra has ongoing collaborations with some thirty vocal groups -choral societies and professional choirs alike- all over the UK, and has been conducted by many musicians of renown, including Sir Charles Mackerras.

*Charivari Agréable* has appeared at all prominent venues in London, including Buckingham Palace. Recent engagements include major festivals in the UK, and tours to Belgium, the Czech Republic, Finland, Germany, Holland, Hungary, Slovenia, Spain, Sweden, South East Asia and the USA. The ensemble's CD of French baroque chamber music entitled 'The Sultan & the Phoenix' won the *Diapason d'Or*, while its recording of poignant German sacred cantatas for Holy Week entitled 'Sacred Songs of Sorrow' was named 'The Best CD of the Year' by International Record Review. Its CD of transcriptions from the 'The Fitzwilliam Virginal Book' was selected for Classic FM's Christmas Choice and named 'outstanding disc of the month' by BBC Music Magazine. For details of the ensemble's publications (such as music by Carlo Farina) and discography, please visit [www.charivari.co.uk](http://www.charivari.co.uk)

### ***Lynda Sayce***

Originally trained as a flautist, Lynda Sayce took up the lute whilst reading music at St. Hugh's College, Oxford. She subsequently studied lute with Jakob Lindberg at the Royal College of Music, and continuo playing with Nigel North. She has performed and recorded with many leading ensembles including, The King's Consort, the Academy of Ancient Music, the Musicians of the Globe, and *Charivari Agréable*, the last of which she is founding member and artist director. Lynda appears on more than 90 CD recordings, and has broadcast on radio and television stations in most countries in Europe, Japan, the USA and South America. She has contributed articles to *Early Music*, *Grove VII*, and the art journal *Apollo*, and has written a history of the theorbo.

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### ***Laurence Cummings***

Laurence Cummings enjoys a successful career as a solo harpsichordist, continuo player and conductor, as well as broadcasting regularly on television and radio. Laurence plays for many period instrument groups including Les Arts Florissants, The Sixteen, the Gabrieli Consort, and The Orchestra of the Age of Enlightenment, and as a soloist he has recorded the music of Louis and Francois Couperin. Laurence studied with Robert Woolley at the Royal College of Music and later with Jill Servers and Kenneth Gilbert. As a great advocate of the performance of Handel opera he has undertaken several tours of Ireland, conducting with Opera Theatre Company. Laurence is Head of Historical Performance at the Royal Academy of Music and Co-Director of the London Handel Orchestra and Festival.

### ***Stephen Tayler***

Having begun his singing career as a chorister at Ely cathedral, Stephen Tayler read music at Durham University and has held appointments in various cathedral choirs, including Durham, Bristol, Christ Church, Oxford and is currently senior Lay Clerk at New College, Oxford. Stephen divides his time between professional singing and voice teaching. He has performed and recorded with many of England's leading vocal ensembles, such as The Tallis Scholars, The Cardinal's Musick, Chapelle du Roi, Magnificat, I Fagiolini and Opus Anglicanum. He has also appeared as a soloist alongside some of the finest Baroque orchestras, such as The King's Consort and The Academy of Ancient Music and is currently involved in a number of projects with Charivari Agréable, a period instrument ensemble based in Oxford. He has a particular interest in the nurture of young voices and teaches singing at various establishments, including Eton College.