

Audivi vocem de caelo

Edited by John Milsom
Matins Responsory, All Saints

SOPRANO

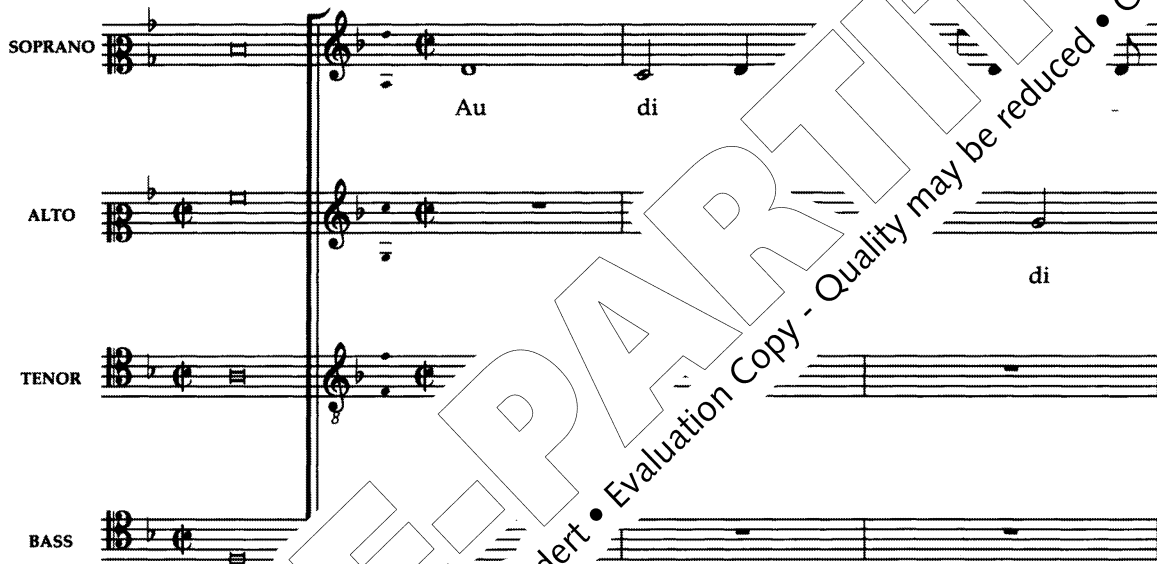
Au di

ALTO

di

TENOR

BASS

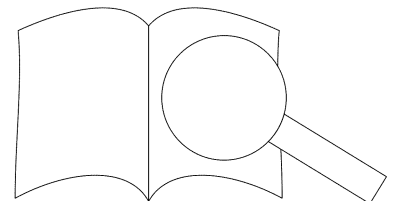
The image shows the vocal parts of a musical score. It consists of four staves labeled SOPRANO, ALTO, TENOR, and BASS. The Soprano part has the lyrics 'Au di'. The Alto part has the lyric 'di'. The Tenor and Bass parts are shown without lyrics. The music is written in a single system with a common time signature and a key signature of one flat. There is a large diagonal watermark across the page that reads 'PROBEPARTITUR' and 'Evaluation Copy - Quality may be reduced'.This block shows the continuation of the musical score for the lower vocal parts (Tenor and Bass). It consists of two staves with musical notation and lyrics. The lyrics are partially obscured by the watermark.

Translation: I heard a voice coming from heaven: Come, all you most wise virgins: until the bridegroom comes. At midnight the cry broke forth: Behold, the bridegroom is coming, open your vessels until the bridegroom comes.

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2 Audivi vocem de caelo

4

vi, au - di - - - - - vi, au - di -

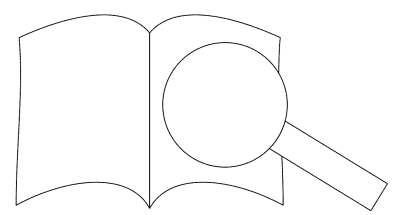
Au - - - di - - - - - vi,

8

vi, - di - - - - - [au - di] - - - - - vi, au - di - - - - - vi, au - di -

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Derelinquit impius

Edited by John Milsom

Matins Responsory, first Sunday in Lent (Roman rite)

THOMAS

SOPRANO

ALTO

TENOR 1

TENOR 2

BASS

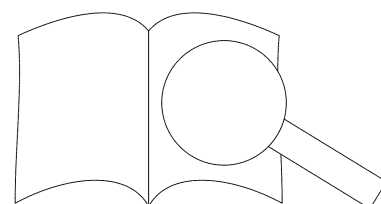
De re - li -

De - re -

Source: William Byrd and Thomas Tallis, *Cantiones . . . sacrae* (London, 1575), no. 13.

Translation: The wicked man forsakes his ways, and the unrighteous man his thoughts; the Lord, and He will have mercy upon him: for the Lord our God is gracious and merciful, and He threatens disaster.

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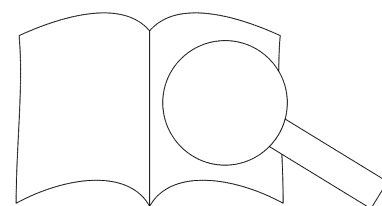
10 Derelinquit impius

4

- am su - - - - - am vi -
- lin - quit im - pi - us vi - am su - - - - -
De - - - re - lin - quit im - pi - us

8

- am su - - - - - am, - - - re - lin - quit im -
- - - am, - - - de -
- am s. - - - - - am, vi -
pi - us vi - am su - - - - -



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Hear the voice and prayer

Edited by John Milsom

1 Kings 8: 28–30

THOMAS TALLIS

(c.1505–85)

ALTO 1

ALTO 2

TENOR

BASS

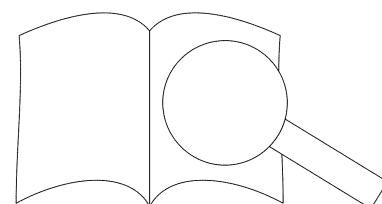
KEYBOARD
REDUCTION
(for rehearsal only)

- Sources**
- A** Oxford, P. c. 420–2 (three partbooks from a set of four, lacking Tenor; copied c. 1570).
- B** London, MS 15166 (Treble partbook, c.1570).
- C** New York, 1560/1565 and *Mornyng and Evenyng Prayer* (London, 1565).
New York, Public Library, MS Mus. Res. *MNZ [Chirk] (copied c.1620–35).
as in Ralph T. Daniel and Peter Le Huray, *The Sources of English Church Music*
Church Music, Supplementary Volume 1 (London, 1972); these have not been

Commentary

... provides a better reading of this anthem than **A**, which is the earliest extant but which lacks ...
... book. In this edition, **A** is followed for the Alto 1, Alto 2, and Bass parts; the Tenor has been ...
... d using sources **C** and **D**, not all of whose readings have been accepted ...
... either absent from **A** but present in other sources, or are missing in ...
... ally. Further viable accidentals stated or implied by **C** and **D** are sh ...
... onal. Other variant readings in sources **B**, **C**, and **D**, and obvious copying ...
... eported.

University Press 1992

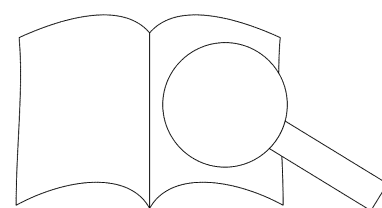


3

the voice and pray er of thy ser vants, of
Hear
of thy ser vants, of thy ser - vants,
Hear the voice and

6

thy ser vants
the vr d of thy ser - vants
thy ser - vants that
vants, of thy ser - vants



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6

in ieiunio et fletu

ieiunio et fletu, et fletu,

in ieiunio et fletu, in ieiunio et

In ieiunio et fletu, in

In

11

ora bant sacerdotes

et fletu

ora bant sacerdotes

ora bant sacerdotes

ora bant sacerdotes

ora bant sacerdotes

ora bant sacerdotes

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In manus tuas

Edited by
John Milsom

THOMAS

Compline Responsory

SOPRANO

ALTO

TENOR 1

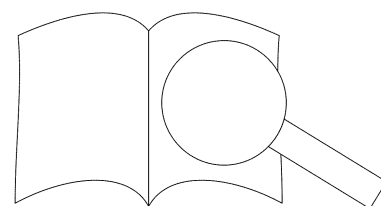
TENOR 2

BASS

In ma - ne, in ma - nus
 tu - as, Do - mi - ne, in ma -
 nus tu - as, Do - mi - ne, in ma -

Source: William Byrd and Thomas Tallis, *Cantiones . . . sacrae* (London, 1575), no. 7

Translation: Into thy hands, O Lord, I commend my spirit; thou hast redeer



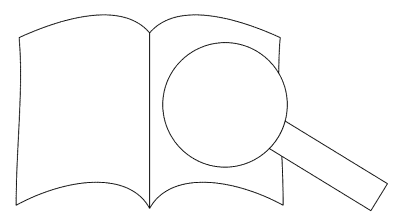
5

In ma - nus tu - as, Do - mi - ne, com - men - do
 In ma - nus tu - as, Do - mi - ne, com - men - do spi -
 tu - as, Do - mi - ne, com - men - do spi - ri - tum
 - nus tu - as, Do - mi - ne, com - men - do spi
 - nus tu - as, Do - mi - ne, com - men - do spi - ri - tur do

10

spi - ri - tum me - um: me Do - mi - ne,
 - ri - tum me - um: a ri me Do - mi - ne, De -
 - um, spi - ri - tum n: re - de - mi - sti me Do - mi - ne, De - us
 me .m: re - de - mi - sti me Do - mi - ne, De -
 - um: re - de - mi - sti me Do - mi - ne, De -

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Laudate Dominum

Edited by Alan Brown
Psalm 116 (117), with *Gloria Patri*

THOMAS TALLIS
(c.1505-85)

SOPRANO
ALTO 1
ALTO 2
TENOR
BASS

KEYBOARD REDUCTION
(for rehearsal only)

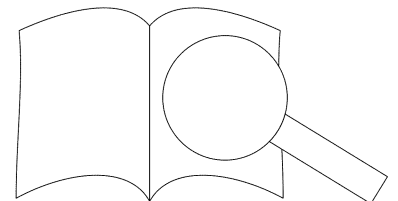
Praise the Lord, all nations; praise the Lord, all you who are his saints, his angels, his spirit, his kindness towards us is strong, and the truth of the Lord endure forever. Amen.

- A Oxford, Christ Church, MSS 369-73, f.35v (complete set of five partbooks).
- B Oxford, Bodleian, MSS 341-4, f.14v etc. (four partbooks from a set of five, lacking Tenor; hand of John Sadler, dated 1591).
- C Cambridge, University Library, MSS 369-73, f.35v (complete set of five partbooks).
- D Record Office, MS D/DP.Z6/1, f.36 (Bass only).
- E British Library, MS 2089, f.15 (lute arr. of voices II-V, a minor third above original).

Critical Commentary

accidentals for A1, 19.2; A2, 21.3; A2, 37.4; A1, 51.3. Accidentals to the following are F but are absent from the other sources: T, 14.4; A1, 15.3; T, 20.4; A1, 38.4; A2, 51.2; A1, 53.4. Accidentals to the following are naturals in F: T, 27.3; A2, 33.4.

Source: B, C, D: G for A / B, 28.2-4, D, E: sus-perms/ A2, 46.3-47.3, A: -nic-rum A-qqm.m



Mihi autem nimis

Edited by Jason Smart
Psalm 139:17

THOMAS TAYLOR

SOPRANO

ALTO 1

ALTO 2

TENOR

BASS

KEYBOARD REDUCTION (for rehearsal only)

How dear are

prayer and

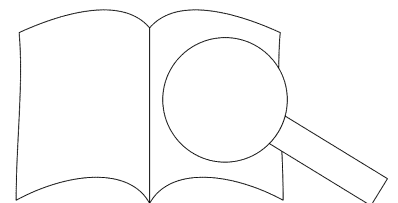
now great is the sum of them!

Sources

...s, *Cantiones . . . sacrae* (London, 1575), no. 7.
 . . . MS. 29247 (early 17th cent.), f.9. An arrangement of the lowest four
 ed for this edition.

Critical Commentary

...e; original key signature has B flat only, implying G natural in the edition from
 / S, 26.6: underlay '-o-' to qC (but c.f. bar 32) / B, 28.1: New line; original key signature
 flat, implying G flat in the edition from here onwards



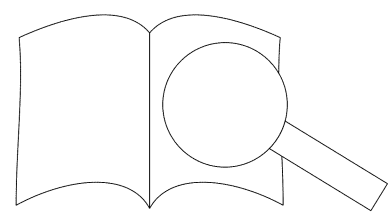
4

Mi - hi au - tem ni - mis ho - no -
ni - mis ho - no - ra - ti sunt a - mi - - ci tu - i, De -
Mi - - hi au - tem ni - mis ho - no - ra - ti sunt a

8

- ra - ti sunt a - mi - - - - - tu i,
- - - - - us, tu - i, - - - - - us, - - - - - mi -
- mi - ci - - - - - ci tu - i, De - - - - -
a** no - ra - ti sunt a - mi - ci tu - i, De - -
mi - hi au - tem ni -

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O Lord, give thy Holy Spirit

Edited by John Milsom
Text: from Lidley's Prayers

THOMAS TALLIS
(c.1505-85)

SOPRANO

O Lord, give thy Ho ly Spirit in - to our

ALTO

O Lord, give thy Ho - ly Spirit in - to our

TENOR

O Lord, give thy Ho - ly Spirit

BASS

O Lord, give thy Ho -

KEYBOARD REDUCTION
(for rehearsal only)

5

hearts, and light - ing, that we may dwell in -

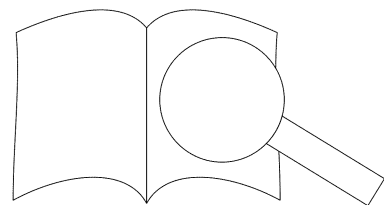
hearts, and ur - er - stand - ing, that we may dwell in -

hearts, and - ing, our un - der - stand - ing, that

and light - en our un - der - stand - ing, that

3 D: # 4 D: ♯

rd University Press 1992



O Lord, in thee is all my trust

Edited by John Milsom
Words: anon., c.1550

Day Chirk VERSE 1: The Day/Chirk Castle Version

SOPRANO
O Lord, in thee is all my trust; Give

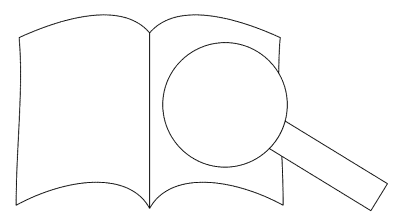
ALTO
O Lord, in thee is all my trust; Give

TENOR
O Lord, in thee is all my trust; Give

BASS
O Lord, in thee is all my trust; Give

Oxford University Press 1992

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3

ear un-to my woe-ful cry.¹ Re-fuse me not that am un-just, But

ear un-to my woe-ful cry.¹ Re-fuse me not that am un-just, But

ear un-to my woe-ful cry.¹ Re-fuse me not that am un-

ear un-to my woe-ful cry.¹ Re-fuse me not that a-

7

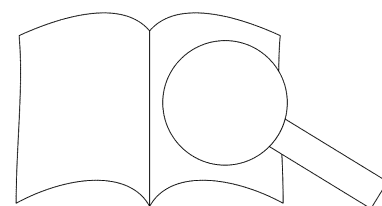
bow-ing down thy heav'n - do still la-ment My

bow-ing down th- old how I do still la-ment My

bow - ye,² Be-hold how I do still la-ment My

n-ly eye,² Be-hold how I do still la-ment My

² Day: eyes
at, ad lib.; see Commentary



O nata lux de lumine

Edited by Anthony Greening
Hymn at Lauds, Transfiguration

THOMAS TALLIS
(c.1505-85¹)

SOPRANO
O na - ta lux de lu - mi - ne, Je

ALTO
O na - ta lux de lu - mi

TENOR 1
O na - ta lux de - i. Je - su

TENOR 2
O na - ta lux ne, Je - su re -

BASS
O na ta lu - mi - ne, Je - su re -

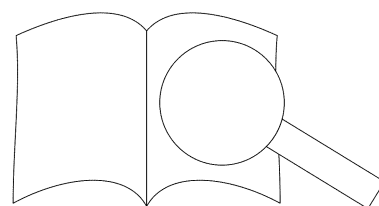
¹ Byrd and Thomas Tallis, *Cantiones . . . sacrae*. (London, 1575), no. 8.

Light of light, by love inclined,
Jesus, redeemer of mankind,
With loving-kindness deign to hear
From suppliant voices praise and prayer.

Thou who to raise our souls from hell
Didst deign in fleshly form to dwell,
Vouchsafe us, when our race is run,
In thy fair Body to be one.

© O.

ny Press 1969



4

- tor sae - cu - - li, Di - gna - re cle - mens sup - pli -

- demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

re - demp - tor sae - cu - li, Di - gna - re cle - mens sup - pli -

- demp - tor sae - cu - li, Di - gna - re cle - mens

- demp - tor sae - cu - li, Di - gna - re cle - r

7

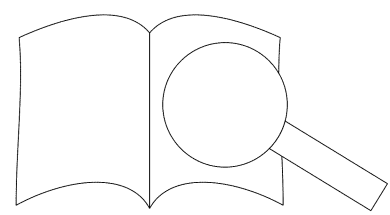
- cum Lau - des pre - ces Qui car - ne

- cum Lau - des pi - me - re. Qui car - ne

- cum - s que su - me - re. Qui car - ne

- cum que su - me - re. Qui car - ne

pre - ces que su - me - re. Qui car - ne



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O salutaris hostia

Edited by John Milsom
Verse 5 of 'Verbum supernum prodiens'
(Hymn at Lauds, Corpus Christi)

THOMAS TA'
(c.17th)

SOPRANO

O sa - lu - ta - ris ho sti

ALTO

O sa - lu - ta - ris

TENOR

ho sti

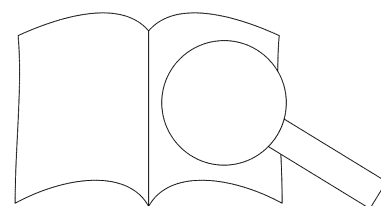
BARITONE

O sa - lu - ta - ris ho

BASS

O sa - lu -

Translation: O saving Victim! opening wide
The gate of heaven to man below,
Our foes press hard on every side;
Thine aid supply, thy strength bestow.

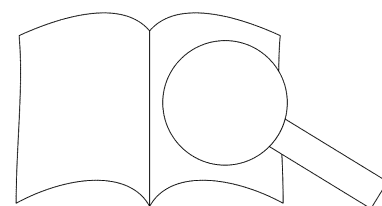


5

O sa - lu - ta - ris ho - sti -
- a, O sa - lu - ta - ris ho - sti
- a, O sa - lu - ta -
- sti - a,
- ta - ris ho - sti - a,

10

- a, li pan - dis o -
Quae cae - li pan - dis
ho - sti a, Quae
- ta - ric a,
- ris ho - sti - a,
- a,



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Purge me, O Lord

Edited by John Milsom
Words: anon., mid-16th-century

THOMAS TALLIS
(c.1505–6)

SOPRANO
Purge me, O Lord, from all my

ALTO
Purge me, O Lord, from

TENOR
Purge me, O Lord,

BASS
Purge me, O Lord, my sin,

KEYBOARD REDUCTION
(for rehearsal only)

Sources
A London: *Prayers for the Dead*, set of four partbooks, c.1565.
B London: *Prayers for the Dead*, 'Mulliner Book', copied by Thomas Mulliner c.1550–75; keyboard reduction of all four parts, c.1800.

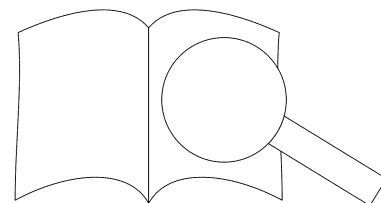
Critical Commentary

This piece is rather than an anthem, and there is no evidence that it was sung in churches during Tallis's lifetime. The present edition largely follows source A; for a diplomatic transcription of the version of source B, see Denis Stevens, *Musica Britannica* 1 (London, 2/1954), no.25. In source B the piece is inexplicably in G minor and it was on the basis of this that Edward Thomas Warren, in a collection of c.1800, provided alternative lyrics. Note that 'the words are adapted anew' (Oxford, Bodleian Library, Tenbury MS 958). Warren's adaptation is in *Thomas Tallis, English Sacred Music: 1. Anthems*, ed. Leonard Ellinwood, rev. Paul Doe, *Early English Church Music* 12 (London, 1964), p.16.

Accidentals: p implied / B, 5.3, B: F sharp implied / A, 7.2: D sharp in B only / Bar 9: B has the following accidentals:

S and A, 10.3–11.4, B:

A, 19.2, both sources: F sharp implied / B, 21.2: F sharp implied in B only / B, 23.4: F natural / B, 24.1–2, B: cc



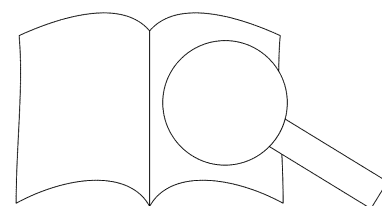
4

And save thou me by faith
save thou me by faith from ill, by faith from ill, That
And save thou me by faith from ill, by
And save thou me by faith from

7

from ill, That I dwell with thee
I may rest and dwell with thee Up -
faith from may rest and dwell with thee Up -
rest and dwell with thee Up -

ammentary for possible accidentals in this bar



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Salvator mundi

Edited by John Milsom
 Matins antiphon, Exaltation of the Cross

THOMAS TALLIS
 (c.1500)

SOPRANO

Sal - va - - - tor mun - di, sal

ALTO 1

Sal - v' or

ALTO 2

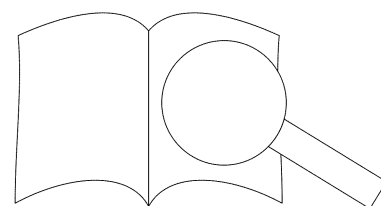
TENOR

BASS

The image shows the vocal staves for Soprano, Alto 1, Alto 2, Tenor, and Bass. The Soprano part has lyrics 'Sal - va - - - tor mun - di, sal'. The Alto 1 part has lyrics 'Sal - v' or'. The other parts (Alto 2, Tenor, Bass) are shown as empty staves with some musical notation. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Source: William Byrd and Thomas Tallis, *Cantiones . . . sacrae* (London, 1575), no. 1.

Translation: Saviour of the world, save us, who by your cross and yor
 we beseech you, our God.

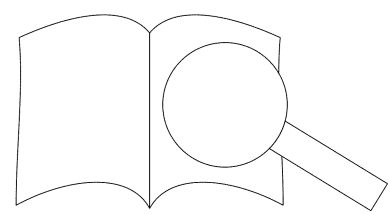


4

nos, sal - va nos, sal - va
sal - va nos, sal -
Sal - va - - tor mun - di, sal - va nos, sal -
Sal - va - - tor mun - di, sal -

8

nos, mun - di, sal
- va sal - va - - tor
- - va nos, sal - va
nos, sal - va
- va nos, sal - va



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6

Et noc-ti-um fan-tas-ma-ta;

Et noc-ti-um fan-tas-ma-ta;

Et noc-ti-um fan-tas-ma-ta, fan-tas-ma-ta;

Et noc-ti-um fan-tas-ma-ta;

Et noc-ti-um fan-tas-ma-ta;

12

Hos-tem-que no-strum com-pri-me,

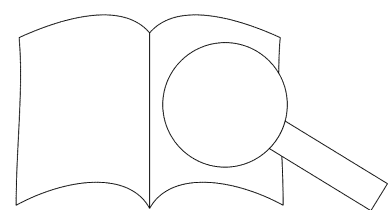
Hos-tem-que no-strum com-pri-me,

Hos-tem-que no-strum com-pri-me,

Hos-tem-que no-strum com-pri-me,

Hos-tem-que no-strum com-pri-me,

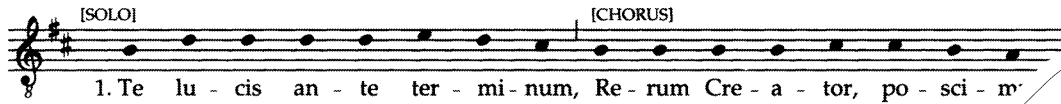
Hos-tem-que no-strum com-pri-me,



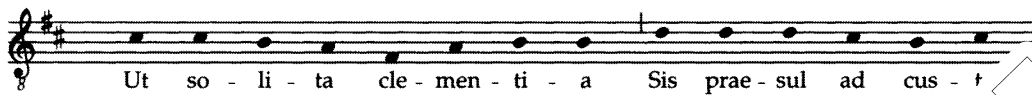
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2. FERIAL TONE

[SOLO] [CHORUS]




1. Te lu - cis an - te ter - mi - num, Re - rum Cre - a - tor, po - sci - m'



Ut so - li - ta cle - men - ti - a Sis prae - sul ad cus - t'

SOPRANO



2. Pro - cul re - ce ni -

ALTO 1



2. Pro - cu' som - ni

ALTO 2



2. dant som ni -

TENOR

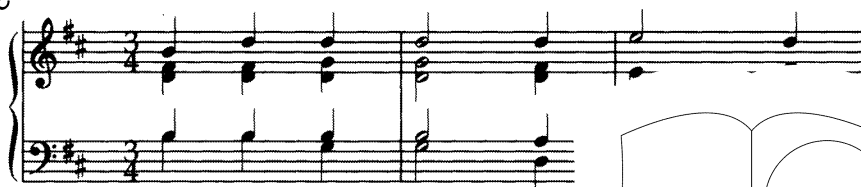


re ce dant som ni -

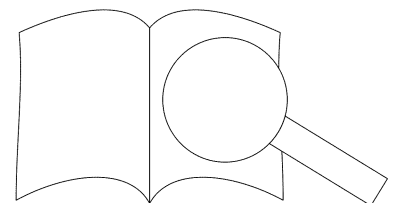
BASS



2. Pro - cul re ce - dant som ni -



PIANO (Cantata only)



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4

- a, Et noc - ti - um fan - tas - ma

- a, Et noc - ti um fan - tas ma -

- a, Et noc - ti - - um fan - tas - - m

- a, Et noc - ti - um fan - tas

- a, Et noc - ti - um fan

8

- ta; Hos - tem - que no - strum com - pri - me,

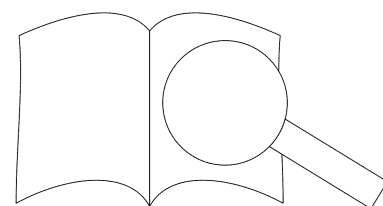
- ta; Hos - tem - que no - strum com - pri - me,

- ta; Hos - tem - que no - strum com - pri - me,

- ta; Hos - tem - que no - strum com - pri - me,

- tem - que no - strum com - pri - me,

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Verily, verily, I say unto you

Edited by
Anthony Greening

John 6:53-6

THOMAS T

SOPRANO

Ve - ri - ly, ve - ri - ly, I say un - to

ALTO

Ve - ri - ly, ve - ri - ly, I

TENOR

Ve - ri - ly, ve - ri - ly, un - to you: ex -

BASS

Ve - ri - ly, ve un - to you: ex -

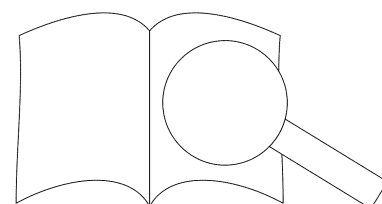
KEYBOARD REDUCTION
(for rehearsal only)

Sources

- British Library, Additional MS 15166 (c.1570): S only.
- Cambridge, Peterhouse, MSS 34, 38, 39 (c.1635): S, A, and B only.
- London, Cathedral Library, MS 1 (c.1635): Organ.
- Salisbury, Cathedral Library, MS 28 (mid-17th-century): T only.

Critical Commentary

which are largely absent from A (the earliest source), have been supplied from B and C without further note. Small is a partial reduction of the voice-parts for organ, have also not been recorded. For a more detailed commentary see *Early English Church Music*, 1, *Anthems*, ed. Leonard Ellinwood, rev. Paul Doe, *Early English Church Music*, 1



5

-cept ye eat the flesh of the Son of man, and drink his blood, ye have

-cept ye eat the flesh of the Son of man, and drink his blood, ye have

-cept ye eat the flesh of the Son of man, and drink his blood, ye have

-cept ye eat the flesh of the Son of man, and drink his blood, ye have

10

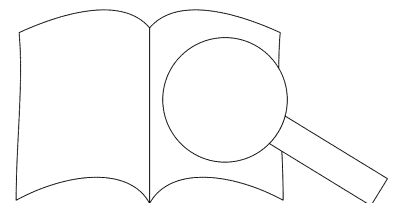
no life in you. eat - eth my flesh, -

no life in you. - - so eat - eth my flesh, -

no life in Who - - so eat - eth my flesh, -

hav' - a. Who - - so eat - eth my flesh, -

1 all .est for m.



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