

PREFACE

The most important sources of the motet have been fully described by Bertram Schofield in an article (*The Musical Quarterly*, vol. XXXVII, 1951, pp. 176-183) occasioned by the recovery of a long-lost manuscript that Thomas Tudway in 1718 described as 'ye original score of Mr. Tallis's 40 parts Anthem.' Now at the British Museum as Egerton MS. 3512, this is certainly the earliest available source; but, as Mr. Schofield pointed out, it can scarcely be Tallis's original. Underlying the music, but fitting it poorly, are English words in praise of King James I's two sons, Henry and Charles:

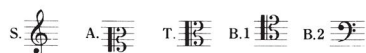
Sing and glorify heaven's high Majesty,
 Author of this blessed harmony;
 Sound divine praises
 With melodious graces;
 This is the day, holy day, happy day,
 For ever give it greeting,
 Love and joy, heart and voice meeting:
 Live { Henry } princely and mighty,
 { Charles }
 Harry live }
 Charles live long } in thy creation happy.

It is probable, therefore, that the manuscript—which could be the original of the English adaptation—was written at some time between the accession of James in 1603 and the death of Prince Henry in 1612. Fortunately, the scribe also wrote out the Latin words on the first page; Tallis probably took these from the Sarum Breviary where they appear (with slight variations) as a respond at Matins after Trinity during the reading of *Judith*. On the last page of the MS. appears the inscription 'Mr. Thomas Tallis, Gentleman of King Henry the Eyghts Chapel, King Edward, Queen Mary & of her Maiesties that now is, Queen Elyzabeth, the maker of this Song of forty parts.' The words 'that now is' suggest that the scribe was copying directly from an Elizabethan MS., possibly from Tallis's original. The Egerton MS. is in score, regularly barred. The parts are arranged not in choirs but in groups of equally-pitched voices with an unfigured thorough bass appearing in the middle after the twentieth voice. The division into eight choirs of five voices each is suggested by the scribe's numbering of the parts—1, 6, 11, 16, 21, 26, 31, 36 for the eight cantus or treble parts, 2, 7, 12, 17, 22, 27, 32, 37 for the altos, and so on for the other voices.

Since this important source was not available to the editors of *Tudor Church Music*, they accepted a manuscript in the Gresham College Library as the best authority for determining the musical text. (The MS. was then in the possession of Mr. John Brook of Southport, who returned it to the Gresham Library on discovering that it had been included in the sale of Sir Frederick Bridge's property by an oversight. It is at present in the Guildhall Library, London, under the shelf-mark G. Mus. 420.) Mr Schofield dates this volume from about the end of the first quarter of the 17th century; and his opinion that it was copied from the Egerton MS. is borne out by a note-for-note collation of the two sources. In the Gresham MS. each of the forty parts is copied on to a separate page; the English words are set to the music, and the Latin text appears at the bottom of a number of pages. At the end of the thirty-third part the scribe wrote, 'This song was first made to a latten ditty by Mr. Tho: Tallis; but who put in the English ditty I ame altogether ignorant off.' The first half of the sentence follows a similar inscription, now partly illegible, in the Egerton MS.; various composers, including Orlando Gibbons, Thomas Warwick, and John Amner, have since been put forward as authors of the English adaptation, but there is no evidence to substantiate these claims.

The other sources were listed and described by A. H. Mann in his edition of the motet published in 1888; some of them have since changed hands or disappeared. The editors of *Tudor Church Music* used as copy-text a score of the late eighteenth century (Royal Music MS. 4 g. 1) since it is the only source to set the Latin words to the music. Nevertheless, they pointed out that the underlay 'is in places so perverse that it appears like an attempt on the part of an unknown editor to fit the Latin words to the English adaptation'. This opinion was fully justified, for it is now clear that the manuscript was copied from the Egerton MS., which also appears to be the source, directly or indirectly, of all the other copies in Mann's list.

In this revised issue of the *Tudor Church Music* edition, few changes have been made to the verbal underlay, which is entirely conjectural. The musical text, however, has been corrected from a collation of the Egerton and Gresham MSS. The Gresham MS., though copied from the earlier score, provides an additional number of accidentals. Since some of them are clearly mistaken, it is less likely that they derive from a more authoritative source than the Egerton MS. than from the scribe's attempt to apply the rules of *musica ficta*; they are listed in the commentary below. Editorial accidentals are placed above the notes to which they apply; the barring follows that of the Egerton MS., and the note-values remain unchanged. The original clefs for each of the eight choirs are as follows:



It is not certain whether the thorough bass, included in both sources and designated 'for ye Organ' in the Gresham MS., was devised by Tallis or by the author of the English adaptation, but it is conceivable that there was an organ accompaniment even in the earliest performance. The part is printed separately in this edition with a certain amount of editorial figuring for the convenience of the performer.

Commentary. Accidentals affecting the following notes in this edition appear in the Gresham MS. but not in Egerton 3512: bar 8. *choir I tenor voice.* symbol 4/12.Ia.2/16.IIIIt.3/20.IVa.2/22.IVt.2/26.Vt.3/33.Va.2/37.IIIa.4/49.VIIIa.5; t.7/61.IVa.2; IIIIt.3/64.IVa.6 & 8/77.VIIa.5/80.VIa.4/83.IIs.4/85.IIa.5/86.Ia.3/98.IVs.6/99.VIII.3/104.Is.4; IIIIt.3/108.IVs.5. The following notes are sharpened in the Gresham MS.: 35.VIIIs.4/36.VIIIs.1/98.Va.5/105.IIa.3/129.IVt.1. Emendations: 58.IVt.2: D in both MSS./134.VIIIs.2: A in both MSS.

- bu i, - spem in a - li - um nun - quam ha - bu - i, non - quam ha - bu - i, nun - quam, nun -
 - bu - i, nun - quam ha - bu - i, spem in a - li - um nun - quam ha - bu - i, spem in a - li - um nun - quam,
 - um, in a - li - um, in a - li - um, in a - li - um, in a - li - um, spem in a - li -
 in a - li - um nun - quam, in a - li - um nun - quam, nun - quam, nun - quam, spem in a -
 in a - li - um, in a - li - um, in a - li - um nun - quam ha - bu - i, nun -
 - i, nun - quam, nun - quam ha - bu - i, non - quam ha - bu - i, in a - li - um, spem in a - li - um, in
 nun - quam ha - bu - i, nun - quam ha - bu - i, in a - li - um nun - quam ha -
 - i, in a - li - um, in a - li - um, in a - li - um nun - quam
 - i, spem in a - li - um nun - quam ha - bu - i, nun - quam, nun - quam ha - bu -
 ha - bu - i, in a - li - um nun - quam, in a - li - um nun -
 in a - li - um nun - quam ha - bu - i, nun - quam ha - bu - i, nun - quam ha - bu - i
 Spem in a - li - um nun - quam ha -
 Spem in a - li - um nun - quam ha - bu - i, in a -
 Spem in a - li - um nun - quam ha - bu -
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 Spem in
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