

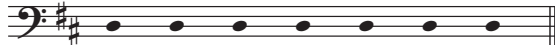
# ANCIENT GROOVE MUSIC

## THOMAS TALLIS

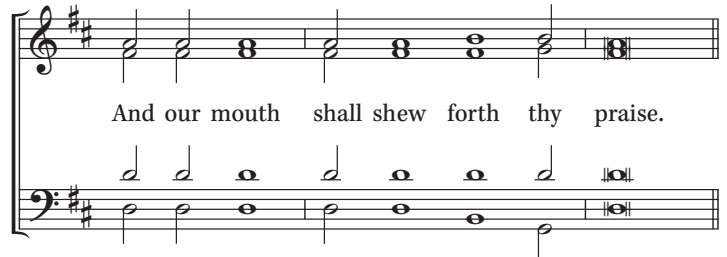
(c.1505 - 1585)

Edited by  
Ben Byram-Wigfield

**PRIEST:**




O Lord, o - pen thou our lips.

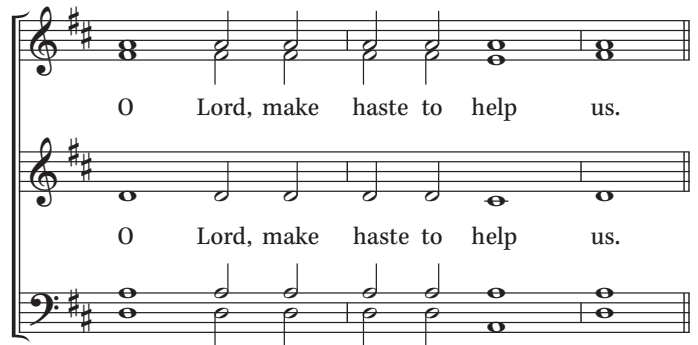


And our mouth shall shew forth thy praise.

**PRIEST:**




O God, make speed to save us.




O Lord, make haste to help us.


**EITHER:**



Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.



Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.

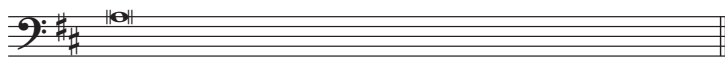


Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.

THOMAS TALLIS

OR:

PRIEST:



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

As it was in the be - gin - ning, is now and

As it was in the be - gin - ning, is now and

As it was in the be - gin - ning is now and

ev - er shall be, world with - out end. A - - - men.

ev - er shall be, world with - out end. A - - - men.

ev - er shall be, world with - out end. A - - - men.

Praise ye the Lord, praise ye [the Lord,] the Lord.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

AFTER THE CREEED

PRIEST:



The Lord be with you.

And with thy spi - rit.

And with thy spi - rit.

PRIEST:



Let us pray.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us. Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us, Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us. Lord, have mer - cy up - on us.

Our Father... A - - - men.

THOMAS TALLIS

PRIEST:



O Lord, shew thy mer - cy up - on us.

And grant us thy sal - va - ti - on.

And grant us thy sal - va - ti - on.

And grant us thy sal - va - ti - on.

PRIEST:



O Lord, save the Queen.

And mer-ci-ful-ly hear us when we call up - on thee.

And mer-ci-ful-ly hear us when we call up - on thee.

And mer-ci-ful-ly hear us when we call up - on thee.

PRIEST:



En - due thy min - is - ters with righ-teous-ness.

And make thy cho - sen peo - ple joy - ful.

And make thy cho - sen peo - ple joy - ful.

And make thy cho - sen peo - ple joy - ful.

PRIEST:



O Lord, save thy peo - ple.

And bless thine in - he - ri-tance.

And bless thine in - he - ri-tance.

THOMAS TALLIS

PRIEST:



Give peace in our time, O Lord.

Be-cause there is none oth-er that fight-eth for us, but on - ly thou, O God.

Be-cause there is none oth-er that fight-eth for us, but on - ly thou, O God.

PRIEST:



O God, make clean our hearts with-in us.

And take not thy Ho - ly Spi-rit from us.

And take not thy Ho - ly Spi-rit from us.

PRIEST:



The Collects.

I II III

A - men. A - men. A - men.

A - men. A - men. A - men.

*During Advent, Lent and other times when four collects are recited, the sequence I - II - I - III should be used. Alternatively, the setting below may be used as the fourth Amen.*

From Tallis's Mass for Four Voices

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

# TALLIS RESPONSES

## Editorial Notes

Watkins Shaw's venerable and ubiquitous edition of the *Preces and Responses* of 1966 was itself a revision and reflection on an earlier edition by Ivor Atkins and Edmund Fellowes of 1933, which itself followed a variety of publications in the 19th, 18th and 17th centuries. Although Shaw did not include Tallis's settings in that collection, he did publish them separately. This edition follows the tradition of its predecessor, going back to the original source material for new insights.

Source: Peterhouse Cambridge, Perne Library MS 33: Cantoris Bass; MS 34 Cantoris Medius; MS 38 Decani Bass; MS 39 Decani Contratenor I; MS 47 Decani Medius; MS 49 Cantoris Contratenor I.

The music presented here (up a tone) is that often referred to as Tallis's 'First Set' of Preces and Responses. This is found in the 'Former Caroline Set' of partbooks at Peterhouse, Cambridge, as well as incomplete sets at the Royal College of Music and Christ Church, Oxford. The music known as the 'Second Set' (from the 'Latter Caroline' set of partbooks) is made up from a different setting of the Preces, together with what seems to be an inferior reworking of the Responses from the First Set. It is therefore my conclusion that Tallis wrote two sets of Preces but only one post-Creed Responses. As far back as Barnard's *First Book of Selected Church Musick* of 1641, Tallis's music has been presented (with further alteration) as a mixture of the two settings: Preces from Set 1, Responses from Set 2. It appears reworked again in Boyce's *Cathedral Music*, and in most subsequent editions. The Peterhouse partbooks are the earliest and most authoritative record of Tallis's original intentions, and unusually, the parts are complete.

Features of this edition include the placement of 'bar-lets' to denote the obvious word stress inherent in the music, which more regular barring obscures. (The source material is un-barred.) Where underlay in the sources is ambiguous, anacruces and more interesting contrapuntal variants have been favoured. Where the word 'spirit' is found as one syllable, the music has been divided into two syllables. A Final Amen from Tallis's Mass setting for four voices has been included.

This edition of Tallis's Preces and Responses is part of a collection of new editions of Responses by Aleward, Byrd, Barnard, Morley, Smith, Tallis, and Tomkins, together with a contrafactum setting by Henry Loosemore, based on his setting of the Litany. To this has been added the Naylor Final Responses, and an assortment of 'Amens'.

Copies of the complete edition, or custom-made booklets of Responses, are available on request.

Ben Byram-Wigfield  
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