

THOMAS TALLIS
(c.1505-1585)

THE LAMENTATIONS OF JEREMIAH
I
(ATTBarB)



Thomas Tallis

THOMAS TALLIS

Critical edition by
Carlos Rodríguez Otero

INTRODUCTION

The question of whether Thomas Tallis' two surviving compositions with texts from the Book of Lamentations (*Incipit lamentation & De lamentatione*), the first being a setting of the first two verses of the first chapter and the second being a setting of verses three to five, were conceived as a unit is one to which there is yet no conclusive answer. However, their presence in several of the earliest surviving sources in collocated positions, and their frequent performance and popular conception as two parts of a single work, can hardly be ignored. John Milsom suggests that they were possibly written around the mid- to late 1560s, and stylistic factors, as well as the assumed chronology of the manuscript sources, lead Milsom to suggest that the second Lamentation – *De lamentatione* – might be the earlier work.¹ The extraordinary and purposefully disconcerting 'tonal argument' of *Incipit lamentatione*, with its carefully-calculated modulations away from and back towards the home modality of E phrygian, do perhaps suggest show a more mature Tallis at work. (The same could be said about the composer's more varied and structurally motivated approach to texture in *Incipit lamentatione*.) Either way, singers will not need me to tell them that both are certainly works of extreme skill and, to many, of great beauty.

Sources

A table of all the surviving manuscript sources, including more specific details such as foliation, is provided below. The Lamentations find their place among the more well-documented of Tallis' works. The earliest source is most likely GB-Ob MSS Mus. e. 1-5, known as the Sadler Partbooks (**A**). This complete set of five partbooks, compiled c.1565-85, is 'one of the most important English sources for Latin-texted sacred music from the latter half of the sixteenth century', and the best of the surviving sources.² Meticulously copied and decorated, it is likely that these are the earliest surviving source containing the Lamentations because, as David Mateer suggests, the section in which they are found was probably the first to be copied, around c. 1565-70.³ If this is true, one might choose tentatively to push Milsom's dating of the Lamentations back to the first half of the 1560s.

The two next oldest sources are GB-Ob MS Tenbury 1464 (**B**), an orphaned bass partbook from a set of probably five copied c.1575, containing only the second Lamentation, and GB-Och MSS Mus. 979-83 (**C**), a set of originally five partbooks, missing the tenor book, known as the Baldwin Partbooks, copied c.1575-81. The omission of the first Lamentation in the former source, as well as the reversed order of both Lamentations in the latter, might support the above point about the order of their composition. Source **C**, although not as richly decorated as **A**, is still an key source of the music of Byrd and Tallis; John Baldwin, who copied the partbooks himself, maintained close ties with Byrd's musical circle. Roger Bray tells us that 'small details', such as Baldwin's more relaxed attitude to accidentals, should not cast into doubt the thoroughness and skilfulness of his work.⁴

GB-Lbl Add. MS 32377 (**D**) an orphaned Cantus partbook originally from a set of five, was copied c.1585-90, perhaps by Hugh Geare of Dorset, a possible relative of the Dorset clergyman John Geare. It is a generally scruffy source, containing the Contratenor part (Tenor 2) from 'Plorans' of the first Lamentation, followed by the Cantus part (Alto) of the preceding music. Twenty-five folios later, it contains the complete Cantus part of the *De lamentatione*. The presence of textual incipits only suggests that this source might have intended to be used for instrumental performance.

¹ John Milsom, 'English polyphonic style in transition: a study of the sacred music of Thomas Tallis' (unpublished doctoral thesis, University of Oxford, 1983), Vol. I: p. 49.

² James Burke, 'John Sadler and the Sadler partbooks (Oxford, Bodleian Library MSS Mus. e. 1-5)' (unpublished doctoral thesis, University of Oxford, 2017), Vol. I, p. 1.

³ David Mateer, 'John Sadler and Oxford, Bodleian Mss Mus. e. 1-5', *Music & Letters* 60/3 (Jul, 1979): 281-295.

⁴ Roger Bray, 'John Baldwin', *Music & Letters* 56 (1975): 55-9 (pp. 56-57).

GB-CF MS D/DP Z6/1 (**E**), GB-Ob MSS Tenbury 341-44 (**F**), GB-Ob MSS Tenbury 1469-71 (**G1**) and GB-Ob MS Tenbury 369-73 (**G2**) all originate from the household of the music manuscript collector, Edward Paston. An influential amateur musician, patron and collector of music manuscripts, he had connections to Byrd's circle through the composer's neighbour and patron Sir John Petre, with whom he shared Catholic sympathies and to whom he gifted source **E**. Of this set copied c.1590, only the bass book survives; Philip Brett suggests that it was copied, as well as source **F**, by Paston's secretary William Corbett.⁵ **F**, a complete set of five partbooks, was copied around the early seventeenth century. Certainly **E** is the finer of the two – its beauty and precision, compared to **F**'s inconsistency and carelessness in matters of accidentals and text underlay, would indeed reflect its intended purpose as a presentation gift. Nonetheless, these later sources are helpful because of their more generous use of accidentals, often left to the musicians' discretion in the earlier sources.

G1 and **G2**, as well as US-NYp MSS Drexel 4180-84 (**H1**) and GB-Lbl Add. MSS 17792-96 (**H2**), are not currently digitised and were therefore unavailable for this edition. **G1**, known as the Harmsworth manuscript, survives as three partbooks out of a set of originally five; **G2**, in the same hand, survives as a complete set of five. Both were written in the early seventeenth century and contain only the second Lamentation. Sources **H1**, a complete set of six partbooks, and **H2**, a complete set of five, both in the same hand, come from the collection of John Merro, a singer at Gloucester Cathedral. May Hofman suggests that **H2**, copied c.1624-50, was partly copied from **H1**, in turn copied c.1615-25.⁶

The three partbooks GB-Cp MSS 35, 37, 44 (**I**) are from a set of seven (originally eight) partbooks known as the Latter Caroline set at the library of Peterhouse College, Cambridge. They were copied by diverse hands c.1625-40, and assembled shortly after. Annotations along with the source's scruffy appearance, bear witness to its primarily practical, as opposed to antiquarian, purpose. The two Lamentations are presented together, divided by a barline. The hand is untidy and details of text underlay are often unclear or muddled. Nonetheless, the musical notation itself is generally well detailed.

GB-Lbl Add. MSS 34726, 5059 and 34070 are included in the table for completeness' sake, but they have not been considered for this edition on the grounds of their modernity.

Editorial Method

Sources **A** and **C**, being the oldest and best sources, are the ones most closely followed in this edition. In cases of discrepancy between the sources, the prime considerations have been the age of the sources, and concordance with the other manuscripts. Only in the few cases of genuine ambiguity on both these matters have I felt it necessary to appeal to my own subjective musical judgement. In all cases, however, any alternatives are always provided in the notes.

Original note values are retained. All barlines, apart from the double barlines at the end of sections, are editorial. *Ficta* accidentals are placed above the note. Cautionary accidentals are also editorial, provided in round parentheses. For extended passages where the absence of accidentals can safely be assumed to be a product of the copyist's carelessness, or of their confidence in (and deference to) musicians' intuition, I have tried to avoid clutter by marking this absence with a single footnote per part. In these cases, where the prolonged lack of accidentals cannot be literally intended, individual footnotes seemed redundant. However, if a genuine question of modal inflection arises in these passages, as far as I could discern, I have broken this rule – if necessary making reference to earlier footnotes for context. Ligatures are marked with square brackets, and editorial text is provided in italics.

C.R.O. – Cambridge, September 2020

⁵ Philip Brett, 'Edward Paston (1550-1630): A Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society* 4/1 (1964): 51-69 (pp. 57-58).

⁶ May Hofman, 'The Survival of Latin Sacred Music by English Composers 1485-1610' (unpublished doctoral thesis, University of Oxford, 1977), Vol. II: pp. 123-128.

Source	Date	Reference	Type	Page/Folio
Sadler PBs (A)	c.1565-85	GB-Ob MS Mus. e. 1	Tr	37v
		GB-Ob MS Mus. e. 2	M	36r
		GB-Ob MS Mus. e. 3	A	36v
		GB-Ob MS Mus. e. 4	T	33v
		GB-Ob MS Mus. e. 5	B	33r
Bassus (B)	c.1575	GB-Ob MS Tenbury 1464	B	59v
Baldwin PBs (C)	c.1575-81	GB-Och MS Mus. 979	S	Nos. 41,42
		GB-Och MS Mus. 980	D	
		GB-Och MS Mus. 981	Ct	
		GB-Och MS Mus. 983	B	
Cantus PB copied by Hugh Geare (D)	c.1585-90	GB-Lbl Add. MS 32377	C, CT	27r, 62v
Bass PB, Paston collection (E)	c.1590	GB-CF MS D/DP Z6/1	B	42r
Paston collection (F)	early C17th	GB-Ob MS Tenbury 341	S	26v
		GB-Ob MS Tenbury 342	Q and Sx	30v
		GB-Ob MS Tenbury 343	Ct	28v
		GB-Ob MS Tenbury 344	T	29v
Paston Collection "Harmsworth MS" (G1) Up a 5 th , Cantus up a 7 th	early C17th	GB-Ob MS Tenbury 1469	C	28r
		GB-Ob MS Tenbury 1470	A	
		GB-Ob MS Tenbury 1471	B	
Paston collection (G2) (same scribe as G1) Up a 5 th .	early C17 th	GB-Ob MS Tenbury 369	S	5r
		GB-Ob MS Tenbury 370	M	
		GB-Ob MS Tenbury 371	Q	
		GB-Ob MS Tenbury 372	T	
		GB-Ob MS Tenbury 373	B	
John Merro (2) (H1)	c.1615-25	US-NYp MS Drexel 4180	C	70r
		US-NYp MS Drexel 4181	A	69v
		US-NYp MS Drexel 4182	T	72r
		US-NYp MS Drexel 4183	B	66r
		US-NYp MS Drexel 4184	Q	47r
John Merro (1) (H2) (same scribe as H1)	1624-c.1650	GB-Lbl Add. MS 17792	C	169
		GB-Lbl Add. MS 17793	A	174
		GB-Lbl Add. MS 17794	T	174
		GB-Lbl Add. MS 17795	Q	162
		GB-Lbl Add. MS 17796	B	166
Peterhouse PBs, latter Caroline set (I)	c.1625-40	GB-Cp MS 35	TD	113v
		GB-Cp MS 37	BD	N3v
		GB-Cp MS 44	MD	P2
Score (see Cole) by John Travers	C18th	GB-Lbl Add. MS 34726	Sc	19
Score (see Cole) by Needler	Mid C18th	GB-Lbl Add. MS 5059	Sc	137
Score (see Cole)	Mid C19th	GB-Lbl Add. MS 34070	Sc	3

10

(4)

re - mi - æ pro - phe - tæ, pro - phe - - - - tæ,

(5)

re - mi - æ pro - phe - tæ, pro - phe - - - - tæ,

In - ci - pit la - - men - ta - ti - o Ie - re - mi -

(3)

- tæ, In - ci - pit la - - men - ta - ti - o Ie -

mi - æ pro - phe - tæ, In - - ci - pit la -

15

In - ci - pit la - - men - ta - ti - o Ie - re - mi - æ pro - phe -

In - - ci - pit la - - men - ta - ti - o Ie - re - mi - -

(6)

æ - pro - phe - - - - tæ, pro - phe - tæ, -

(8)

- re - mi - æ pro - phe - tæ, pro - phe -

(7)

- men - ta - ti - o, la - men - ta - ti - o Ie - re - mi - æ pro - phe -

20 (9) (11)

-tæ, pro - phe - - - - - tæ. A - leph, a - - - - -

-æ pro - phe - tæ, pro - phe - tæ.

(10)

pro - phe - - - - - tæ. A - leph, a - - - - -

tæ, pro - phe - - - - - tæ.

tæ, pro - phe - - - - - tæ.

26

leph.

(10) A - - - - - leph,

(12) leph, a - - - - - (13)

(14)

A - - - - - leph, a - - - - - leph, a - - - - -

(15)

A - - - - -

31

A - - leph, a - - - - -
 a - - - - - leph, a - leph, a - - - - -
 - leph, a - - leph, a - - - - -
 - - - - - leph, a - leph, a - - - - - leph.
 leph, a - - - - leph, a - leph, a - - - - -

(17,20) (17)
 (18) (19) (17)
 (16) (17) (21)

37

leph. Quo - mo - do se - - det so - la ci - vi - tas
 leph. Quo - mo - do se - det so - - la ci - vi - tas
 leph. Quo - mo - do se - - det so - la ci - vi - tas ple
 Quo - mo - do se - - det so - la ci - vi - tas ple -
 leph. Quo - mo - do se - - det so - la ci - vi - tas

(18) (22) (17) (23)

42 (27)

ple - na po - pu - lo? Fa - cta est qua - si

(24)

ple - na po - pu - lo? Fa - cta est qua - si

- - na po - pu - lo? Fa - cta est qua - si

(25)

- na po - pu - lo? Fa - cta est qua - si vi - du -

(26)

ple - na po - pu - lo? Fa - cta est qua - si

47

vi - du - a do - mi - na gen - ti - um: prin - ceps pro - vin - ci -

vi - du - a do - mi - na gen - ti - um: prin - ceps pro -

(18) (4) (28)

vi - du - a do - mi - na gen - ti - um, gen - ti -

a do - mi - na gen - ti - um: prin - ceps pro -

vi - du - a do - mi - na gen - ti - um:

52

- a - - - rum, prin - ceps pro - vin - ci - a - - -

vin - ci - a - rum, prin - ceps pro - vin - ci - a - rum fa - cta

(16) um, prin - ceps pro - vin - ci - a - - rum fa - cta est

vin - ci - a - rum, fa - cta est sub tri -

(29) prin - ceps pro - vin - ci - a - rum fa - cta est

57

(30) - rum fa - cta est sub tri - bu - to, sub tri - bu - -

(31) est sub tri - bu - to, fa - cta est sub tri - bu - to, sub

(33) sub tri - bu - to, fa - cta est sub tri - bu -

(34) - bu - - to, fa - cta est sub tri - bu - - - - -

(32) sub tri - bu - to, fa - cta est sub tri - bu -

62

to, sub tri - bu - to, sub tri - bu - to, sub tri - bu -

(36)

tri - bu - to, sub tri - bu - to, sub tri - bu -

(37)

to, sub tri - bu - to, sub tri - bu -

(38)

to, sub tri - bu - to, sub tri - bu - to, sub tri - bu -

(39)

(40)

(41,21)

(42)

to, sub tri - bu - to, sub tri - bu - to, sub

67

bu - to. Beth, Beth, Beth, beth, Beth, beth, to. Beth, beth, to. Beth, beth, to. Beth, beth, to. Beth, beth, to. Beth, beth, to. Beth, beth, to.

(43)

(44)

(45)

(46)

(47)

(18)

72

(51,52)

Plo - rans plo - ra -
 beth. Plo - rans plo -
 beth. Plo - rans plo -
 beth. Plo - rans plo -
 Plo - rans plo -

(48)
 (49) (50)

78

vit, plo - rans plo - ra - vit
 ra - vit in no - cte, plo - rans plo - ra -
 ra - vit in no - cte, plo - rans plo - ra -
 ra - vit in no - cte, plo - rans plo - ra -
 ra - vit in no - cte, plo - rans plo - ra -

(53)
 (54)

84

in nocte, et lacrimae eius in maxillis -
 vit in nocte, et lacrimae eius in ma -
 vit in nocte, et lacrimae eius in maxillis -
 vit in nocte, et lacrimae eius in maxillis -

(55)
 (56)
 (57)

89

illis eius: non est qui consoletur e - am,
 xillis eius: non est qui consoletur e - am, qui
 e - eius: non est qui consoletur e - am, qui
 e - eius: non est qui

(60)
 (61)
 (62)
 (59)
 (50)

94

non est qui con - so - le - tur e - am, qui con - so - le - tur
 con - so - le - tur e - am, non est qui con - so - le - tur, qui con - so - le -
 con - so - le - tur e - - am, non est qui con - so - le - tur, e - am
 con - so - le - tur e - am, non est qui con - so - le - tur
 con - so - le - tur e - am, non est qui con - so - le - tur

r.h.

99

e - am ex o - mni - bus ca - ris e - ius, ex
 tur e - - am ex o - mni - bus ca - ris e - ius,
 ex o - mni - bus ca - ris e - - ius, ex o - mni - bus ca - ris,
 e - am ex o - mni - bus ca - ris e - ius, ca - - ris e -
 e - - am ex o - mni - bus ca - ris e -

104

o - mni - bus ca - ris e - ius, ca - ris e - ius. ca - ris e - ius, ca - ris e - ius. O -
 (68) (71)
 ex o - mni - bus ca - ris e - ius, car - ris e - ius. O - mnes a -
 (69) (70)
 - ius, ex o - mni - bus ca - ris e - ius. O -
 - ius, ex o - mni - bus ca - ris e - ius.

109

O - mnes a - mi - ci e - ius, o - mnes a - mi - ci e -
 (76)
 mnes a - mi - ci e - ius, o - mnes a - mi - ci e - ius
 (74) (79)
 (72) (73) (77)
 mi - ci e - ius, a - mi - ci e - ius spre - ve - runt
 (75) (78)
 mnes a mi - ci, a - mi - ci e - ius, om - nes a - mi - ci e -
 O - mnes a - mi - ci e - ius, o - mnes a - mi - ci e -

114 (80)

ius spre - ve - runt e - - am, et fa - cti sunt e - -
 spre - ve - runt e - am, et fa - cti sunt e - - i et
 e - am, spre - ve - runt e - am, et fa - cti sunt e - - i i - ni - mi -
 ius spre - ve - runt e - am, et fa - cti sunt e - i i - ni - mi -
 ius spre - ve - runt e - am, et fa - cti

119 (85)

- i, et fa - cti sunt e - - i i - ni - mi - - ci.
 fa - cti sunt e - i, e - - i i - ni - mi - -
 - ci, et fa - cti sunt e - i i - ni - mi - -
 ci, et fa - cti sunt e - i i - ni - mi - ci, i - ni - mi - -
 sunt e - i, et fa - cti sunt e - i i - ni - mi - -

124

Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re ad
 -ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re
 (87)
 -ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re
 -ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re
 ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re

129

Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie - ru - sa -
 re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -
 re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -
 re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -
 re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -

134

lem, con - ver - te - re ad Do - mi num De - um tu - - um, con -
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um, (22)

139

ver - te - re ad Do - mi - num De - um tu - - - - - um. (16)
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um. (88)
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um. (89)
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um. (88)
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um. (90)

NOTES

(1) F: 'tæ' here

(2) ; F: 'phe' at b.8, extended through to E \flat at b.11
C: te, in - ci - pit la - men - ta - ti - o Ie -

(3) F,I: no # (4) A,F: no #

(5) C: Ie - re - mi - æ pro - phe - tæ

(6) C,F: æ pro - phe -
I: æ _____ pro ['phe' uncl.]

(7) I: sig. B \flat through to the end.

(8) F,I?: pro - phe - tæ, pro - phe -

(9) C,F: no # (10) C: only one 'Aleph' (11) C: om. 2nd 'Aleph' (12) C: no G# or F#; A,F: no F#

(13) A: [A] - - leph, A - leph
F: [A] - - leph, A leph
I: [A] - leph, A - leph, A - leph

(14) F: a - - leph, a - -

(15) C,E: only one Aleph (16) F: lig. σ (17) F: no \flat (18) F: no # (19) F: om. 'Aleph' (20) C,F: om. 2nd 'Aleph'

(21) C,F,I: no \flat (22) I: # (23) A: no \flat

(24) leph, A: ple - na po - pu - - lo
C: ple - - na po - pu - lo

(25) I: 'lo' here. (26) E: 'lo' here. (27) C: $c \flat b$

(28) C: Do - mi - na gen - ti - um
I: gen - ti - um, gen - ti - um

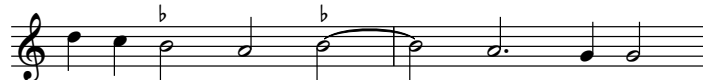
(29) C,I: no # (30) F: 'bu' here. (31) C: \sharp , F: no \flat

(32) C: 'princeps provinciarum' (33) C: 'princeps provinciarum'
(syllable for syllable, but '-rum_' on B \flat) (syllable for syllable)

(34) 
C: to, sub_ tri- bu - - - - - to, sub tri - bu -

(35) F,I: no \flat (36) F: 'tri-' extended, '-bu' on first \downarrow of b.63 (37) I: 'facta est', until 'sub' at end of b.63

(38) I: 'facta est', uncl. (39) C: \sharp (40) A: 'to'


(41) 
A: tri- bu - to, sub_ tri - bu -


(42) C,E \flat ? : 'bu' extended through b.67 (43) C,F: no \flat (44) Signature $B\flat$ in A:T1,T2(b.111-), Bar(bb.84-114),B; F (all but B). see f.n. 7,51

(45) C: only one 'Beth', no \flat s until b.74; (46) C: only one Beth (47) F: no on-stave accidentals hereon; C: no \flat s until b.73. See fn. 44,45
I: no \flat s until b.78; F: no on-stave accidentals hereon. See fn. 7,44,47.


(48) A,C,F: only one 'Beth' (49) E,I: add. 'Beth'. (50) I: no lig.

(51) Signature $B\flat$ present in C:B(bb.83-135); D:T2; E:B; I:T2,Bar(b.111-). Sig. $E\flat$ in I:B. See fn. 7 & 44. (52) D: A. finishes here, T2 starts.

(53) 
F: vit_ in no - - - cte,
I: vit in no - - - cte_

(54) 
E: vit_ in no - cte
I: vit in no - cte_

(55) F: 'mae' extended, 'e'(ius) on $C\circ$. (56) E: 'ius' on \downarrow

(57) 
F: ma-xil - lis e - ius
I: ma-xil - lis_ e -

(58) I: \flat poss. implied (59) F: no on-stave accidentals until bb.142-3. See fn. 44,45,47 (60) C: no accidentals until b.107. F: no accidentals until b. 142. See fn. 44,45,47,51,59


(61) F: 'tur_' extended, 'e' on $A\downarrow$. (62) A: 'am_' here (63) A: \flat


(64) A,F?: 'qui consoletur eam' (syllable for syllable) (65) F: no \sharp , see fn. 47 (66) A: no lig.

(67) I: 'ris' here, 'eius' on first two \downarrow of next bar. (69) A: 'ris' extended, om. 'eius'. (68) A,F: \circ ligature

(69) A: 'ris' extended, om. 'eius'. (70) I: \circ for $\circ\downarrow$ (71) C: no \flat

(72) D,(F): no \sharp but see fn. 44, 45, 51

(73) 
C: e - ius, a - mi - ci - e -



(74) C,F: 'ius' on 

(75) F,I?: 'ius' here

(76) F: no # (see fn. 60)

(77) A: 'ius' here

(78) F: b.112: 'amici', b.113: 'e-'.

(79) A: 'ius' here, 'e' next two , 'ius' on .



(80) C,(F): no # (see fn. 60,76)

(81) C: no accidentals until b.128.

(82) C: 'e-' ext. through bb.120-21

See fn. 44,45,51


(83) C: 

(84) C: 'e-' on ,
'ci' a bar earlier; 
I: e - i, i - ni - mi - ci, i - ni-mi -

(85) 
A,F: i i - ni - mi-

(86) A: 'ci' here

(87) F: see fn. 45

(88) F: 

(89) 
A: num De - um tu - um.