

Church Music Society Publications R48 (rev.)

Notes on the additional material edited and adapted by Geoffrey Webber

Thomas Tallis, *Preces & Responses*, adapted for 4 voices SATB

When the Church Music Society published the *Preces and Responses* by Thomas Tallis in 1933, editors Ivor Atkins and Edmund Fellowes noted that “Two independent, if somewhat similar, versions were in use soon after the composer’s death”. Since the only sources to survive date from the early seventeenth century, any attempt to determine exactly what the composer himself provided for use at Matins and Evensong is necessarily conjectural. The Tenor parts of both settings of the Responses after the Creed are based on standard chant formulas – hence the overall similarity between the sets – and complications with the source readings of the Alto (Contratenor) parts suggest that, as with Morley’s *Preces & Responses*, the original texture used by Tallis may have been for four parts rather than five. When John Barnard published his *First Book of Selected Church Musick* in 1641, he presented a single set that comprised the *Preces* from the so-called ‘First Set’ and the Responses after the Creed from the ‘Second Set’. For further information and editions of both sets, see *Early English Church Music Volume 13: Tallis, Thomas: II – English Sacred Music: II – Service Music*, edited by Leonard Ellinwood and revised by Paul Doe (Stainer & Bell, 1974).

The Church Music Society has previously published the following editions of *Preces & Responses* by Thomas Tallis:

‘Festal Responses’ in the Society’s *Choir Book* (1927); claimed as being from Barnard, but actually a standard corrupt form that had developed over previous centuries.

‘First version’, in *Six Settings of the Preces and Responses by Tudor composers*, ed. Atkins & Fellowes (1933), adapted to the 1662 Prayerbook.

‘Second version’, in *Six Settings of the Preces and Responses by Tudor composers*, ed. Atkins & Fellowes (1933), adapted to the 1662 Prayerbook.

CMS Reprints No. 61: *Preces* from ‘First Set’ with the Responses from the ‘Second Set’, edited by a ‘Member of the Church Music Society’, with an Introduction by Watkins Shaw (1985), containing the original form of the *Preces* as well as an adaptation for the 1662 Prayerbook.

CMS Reprints No. 62: Preces from 'First Set' with the Responses from the 'Second Set', "as later adapted to the Book of Common Prayer, 1662 and arranged for four parts" (1985).

When the Society published a new version of the collection of mostly Tudor Preces & Responses by Watkins Shaw in 1966, replacing that from 1933, all music by Tallis was removed. Shaw had in fact by this time published his *Two settings of the Preces and Responses by Thomas Tallis...together with the harmonized 'Ferial' use* for Novello & Co. in 1957. However, in 1985 the Society returned to the Tallis repertoire with its Reprint No. 61, with an Introduction by Shaw but the edition itself simply attributed to a 'Member of the Church Music Society'.

The new edition of the Preces & Responses by Tallis contained in CMS R48 (rev.) of 2022 maintains John Barnard's combination of the 'First' Preces and 'Second' Responses, as found in the Reprints Nos. 61 and 62. It presents them adapted where necessary (without comment) into four parts only. In the Preces, the opening and closing choral answers are given in the earliest sources in four parts; only the music from 'O Lord, make haste...' to '...without end. Amen' has required adaptation (to the alto and tenor parts). The alterations made to the Responses after the Creed to adapt the music to four parts are the same as those given in Reprint No. 62, with preference given to the original underlay for 'salvation'. Unlike Reprint No. 62, the new edition contains the original liturgical form of the Preces, without any adaptation for the 1662 Prayerbook.

For those wishing to perform Tallis's Preces & Responses with two alto parts, Reprint No. 61 is still available [here](#) from OUP.

Thomas Morley, *The Lord's Prayer*

Morley's setting of The Lord's Prayer contains the standard tune in the Tenor part, as found in other settings by composers such as John Farmer and William Parsons.

Source:

William Barley, *The whole booke of Psalmes with theirwoonted tunes, as they are sung in churches, composed into foure parts* (1598)

Editorial notes:

Transposed down one tone. Spelling modernised. Original time signature: cut-C. Clefs: Cantus C1, Altus C2, Tenor C3, Bassus F3 (with one flat). Barlines between whole phrases, as indicated.

Robert Stone, *The Lord's Prayer*

Stone's setting of The Lord's Prayer dates from the earliest years of the English liturgy in the 1540s. Its text (with modernised spelling) as found in the earliest source is as follows:

Our Father, which art in heaven, hallowed be thy name. Thy kingdom come, thy will be done in earth, as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive them that trespass against us. And let us not be led into temptation, but deliver us from all evil.

The formula 'and let us not be led into temptation' is found in the doctrinal treatise known as the King's Book issued by Henry VIII in 1543, and again in his Primer of 1545, though the concluding 'all evil' is not. The first Book of Common Prayer of 1549 established the formula 'and lead us not into temptation'. Stone's setting is also unusual in that the final phrase 'but deliver us...' has repeat marks. Although the particular context for which Stone composed his setting remains unknown, the earliest source dates from around the time that the first Book of Common Prayer was published and contains music for the three principal services of the new liturgy, Matins, Evensong and Communion, all of which contain the form of text without the concluding doxology.

The many different versions of the piece that abound today stem from the fact that there are two early sources for the piece which contain significant differences. It is found both in the Wanley partbooks in the Bodleian Library, Oxford, dating from c.1548/9, and also in John Day's published collection of liturgical music *Certaine Notes* which appeared during the early years of the reign of Elizabeth I (1560/5) but may have been prepared towards the end of the reign of Edward VI. The Wanley partbooks lack a Tenor part, but are the earliest surviving source; Day's publication as a whole contains many errors.

The edition of Stone's Lord's Prayer found in Church Music Society Reprint No. 61 (alongside *Preces & Responses* by Thomas Tallis) is based on Day's print. This new edition favours the earlier source, though with the notes of the Tenor part derived from Day.

Principal source:

Wanley partbook 420 [Alto line] fol. 60r, clef C3

Wanley partbook 421: [Soprano line] fol. 61r, clef C1

Wanley partbook 422: [Bass line] fol. 59r, clef F4

Secondary source (for Tenor line):

John Day, *Certaine notes set forth in foure and three parts* (1560/65)

A later sixteenth-century source with slightly different conclusion is found in a source at Brasenose College, Oxford. For full details see James Wrightson, *The Wanley Manuscripts*,

Part 1 (Recent Researches in the Music of the Renaissance, vol. 99) A-R Editions, Inc., 1995.

Editorial notes:

Transposed up a minor third; note values halved; spelling modernised; pause marks between phrases replaced by short bar-lines; repeat marks for final phrase ‘but deliver...’ removed; text for final two chords before the Amen changed from ‘all evil’ (with ‘evil’ on a single note) to ‘evil’. Original time signature: cut-C.

Stone’s Lord’s Prayer in an early 17th-century source

In the Old Library at Queens’ College, Cambridge, a 1636 printed Prayerbook catalogued as G.4.17 contains pages of manuscript of a Decani Tenor part that have been interleaved at the relevant liturgical places. This can be viewed on the DIAMM (Digital Image Archive of Medieval Music) website [here](#). For the Responses after the Creed (fol. 31) the music appears to be one of the versions ascribed to Thomas Tallis, and the Lord’s Prayer is first indicated as being sung freely on one note, and then, as an alternative, the Tenor part of Stone’s Lord’s Prayer is given. This would appear to be the earliest evidence we have of Stone being sung alongside a set of Responses by another composer. The rhythms are different in many places to those found in the mid 16th-century sources, but perhaps the most notable difference is the adaptation needed to incorporate the official Prayerbook text of the Lord’s Prayer: the phrase ‘and let us not be led...’, set by Stone, becomes ‘and lead us not...’.

Two alternative choral answers (for Byrd & Smith)

1. Alternative Alto 2 part to the Final Amen of the Preces & Responses by William Byrd.
Some performers prefer a ‘nota cambiata’ pattern at the end of Byrd’s Final Amen (as provided by Atkins & Fellowes in 1933) to the false relation solution provided by Watkins Shaw. The ‘cambiata’ form given here is by the General Editor, based on that devised by Bernard Rose for use at Magdalen College, Oxford.
2. Alternative version of part of the doxology in the Preces by William Smith, retaining the original Tenor part and adjusting the Alto 1 part.
Watkins Shaw provides a footnote on p. 12 of his edition to indicate the original Tenor part by Smith. Shaw alters the Tenor part to avoid parallels with the Alto 1 part. In the solution given here, the General Editor has preferred to retain the Tenor part, adjusting the Alto 1 part instead.

Geoffrey Webber (May 2022)