

ANCIENT GROOVE MUSIC

**CHORAL RESPONSES**

BY

**THOMAS TALLIS**

(c.1505 - 1585)

with the Lord's Prayer

by Thomas Morley

Edited by

**BEN BYRAM-WIGFIELD**



[www.ancientgroove.co.uk](http://www.ancientgroove.co.uk)

## 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. The omission of a set by Tallis in that collection seems a regrettable oversight.

### TALLIS

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') 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 *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.

### LORD'S PRAYER

Thomas Morley's music for the Lord's Prayer comes from various printings of Sterndale and Hopkins' metrical psalter in the 1590s. Note values have been halved and the music presented at original pitch. The cadential Amen in the Lord's Prayer, and that following the reciting tone alternative, are editorial.

As some 50 years have passed since Shaw's work was published, I decided to consult the original sources, to see what fresh insights might come to light, and what alternatives or alterations might be desirable. To this, I have complemented the collection with settings by Ayleward and Tallis, and with Tudor settings of the Lord's Prayer and E.W Naylor's *Final Responses* for the Dismissal. I have also created a 'contrafactum' setting by Henry Loosemore, derived from his setting of the Litany.

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

Ben Byram-Wigfield  
London, 2017

# ANCIENT GROOVE MUSIC

## THOMAS TALLIS

(c.1505 - 1585)

Edited by  
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**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:**

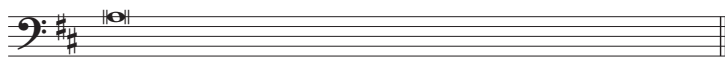
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.

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.

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 CREDO

PRIEST:



OR:

THOMAS MORLEY  
(c. 1557 - 1602)

Our Fa - ther, which in hea - ven art, Lord, hal - low'd be thy name.

Our Fa - ther, which in hea - ven art, Lord, hal - low'd be thy name.

Our Fa - ther, which in hea - ven art, Lord, hal - low'd be thy name.

Thy king - dom come, thy will be done in earth, e'en as the same in hea - ven is. Give

us, O Lord, our dai - ly bread this day. As we for - give our debt - ors, so for -

give our debts we pray. In - to temp - ta - tion lead us not, from e - vil make us free. For

king - dom, pow'r and glo - ry thine, both now and ev - er be. A - men.

## 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.

PRIEST:



Give peace in our time, O Lord.

PRIEST:



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

PRIEST:



The Collects.

*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