

I give you a new commandment

Edited by Jason Smart

John Sheppard (d.1558)

Countertenor 1

Countertenor 2

Tenor

Bass

Keyboard

I give you a new com - mand - ment, _____

I give you a new com - mand - ment, _____

I give you a new com - mand - ment, _____

I give you a new com - mand - ment, _____

The first system of the score features five vocal parts and a keyboard accompaniment. The vocal parts are arranged in a SATB format: Countertenor 1 (Soprano), Countertenor 2 (Alto), Tenor, and Bass. The keyboard part is in the right hand of the score. The music is in the key of D major and 4/4 time. The lyrics for each part are: "I give you a new com - mand - ment, _____".

4

that ye love one a - no - ther even as I have

that ye love one a - no - ther, that ye love one a - no - ther

that ye love one a - no - ther, that ye love one a - no - ther even as _____ I have lov - ed

that ye love one a - no - ther even as I have lov - ed

The second system of the score begins with a measure rest in the vocal parts, indicated by the number '4' above the first staff. The lyrics for each part are: "that ye love one a - no - ther even as I have", "that ye love one a - no - ther, that ye love one a - no - ther", "that ye love one a - no - ther, that ye love one a - no - ther even as _____ I have lov - ed", and "that ye love one a - no - ther even as I have lov - ed".

9

lov - ed you.
 even as I have lov - ed you. By this shall all men know
 you, even as I have lov - ed you. By this shall all men know that ye are
 you, even as I have lov - ed you. By this shall

14

By this shall all men know that ye are my di -
 — that ye are my di - sci - ples, that ye are my di -
 my di - sci - ples, by this shall all men know that ye are my di -
 all men know that ye are my di - sci - ples;

18

- sci - ples, that ye are my di - sci - ples; if ___ ye love one a - no - ther, if ___
 - sci - ples; if ___ ye love one a - no - ther, if ye love
 - sci - ples; if ye love one a - no - ther, if ___ ye ___ love one a - no -
 if ye love one a - no - ther, one a - no - ther, if ye love one a - no -

23

___ ye love one a - no - ther even as I have lov - ed you, even as I have
 one a - no - ther even as ___ I have lov - ed you, even as ___
 - - ther even as I have lov - ed ___ you, even as I have
 - ther even as ___ I have lov - ed ___ you, even as ___ I have lov - ed ___

37

- ples, by this shall all men know that ye are my di -
 — that ye are my di - sci - ples, that ye are my di -
 - - ples, by this shall all men know that ye are my di -
 all men know that ye are my di - sci - ples;

41

sci - ples, that ye are my di - sci - ples; if _____ ye love one a -
 sci - ples; if _____ ye love one a - no - ther,
 sci - ples; if ye love one a - no - ther, if ___ ye ___ love
 if ye love one a - no - ther, one a - no - ther, if ye love

45

- no - ther, if ye love one a - - no - ther even as I have
 if ye love one a - no - - ther even as I have lov - ed
 one a - no - - - ther even as I have lov - ed
 one a - no - - ther even as I have lov - ed

49

lov - ed you, even as I have lov - ed you, even as
 you, even as I have lov - ed you,
 you, even as I have lov - ed you, even as I
 you, even as I have lov - ed you, even as I have

53

I have lov - ed you.
 even as I have lov - - - ed you.
 have lov - ed you, even as I have lov - ed you.
 lov - ed you, even as I have lov - ed you.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

The superscript accidental in bar 32 is editorial.

Ligatures are denoted by the sign $\overline{\hspace{1cm}}$.

Spelling of the text has been modernised.

The keyboard arrangement in source **G** is given for comparison and, if wished, solo performance. It was and is not intended to function as an accompaniment. Dotted ties in the keyboard part are editorial and the gap at bars 33–34 is editorial, in order to align the keyboard part with the voices.

Sources

A Oxford, Bodleian Library MSS Mus. Sch. E. 420–23 (The ‘Wanley Partbooks’, c.1547–52; lacking T).

| | | | |
|-----|-------|------------------|---------------------------------------|
| 420 | (Ct1) | f.9 | [no attribution]; at beginning: Antem |
| 421 | (Ct2) | f.8 ^v | [no attribution] |
| 422 | (B) | f.8 ^v | [no attribution]; at beginning: Antem |

B *Mornynge and Euenynge prayer and Communion* (John Day, London, 1565). Copy used: London, British Library k.7.e.8.

| | | | | |
|--------------|-------|----------------------|---------------------------------------------------------|---------|
| Medivs | (Ct2) | sig. R1 ^v | heading: The Anthem. / This Meane part is for men. | Shepard |
| Contra tenor | (Ct1) | sig. R1 ^v | heading: A godly prayer / This contra tenor is for Men. | |
| Tenor | (T) | sig. R1 ^v | heading: A Prayer. / This tenor part is for Men. | S |
| Bassvs | (B) | sig. R2 | heading: A Praier / Shepard. | |

C London, British Library, Add. MSS 30480–4 (The ‘Hamond Partbooks’, c.1570–90).

| | | | |
|-------|-------|-------------------|----------------------------------------------------------|
| 30480 | (Ct1) | f.29 | at end: m ^f Sheperde |
| 30481 | (Ct2) | f.31 ^v | at end: [later hand:] In Day’s morning & Evening Prayer. |
| 30482 | (T) | f.29 | [no attribution] |
| 30483 | (B) | f.31 | at end: m ^f Sheperde |
| 30484 | — | — | |

D London, British Library, Add. MS 29289 (c.1625–30; Ct2 only).

| | | |
|-------|-------|-----------------------------------------------------------------|
| (Ct2) | f.103 | header: : I giue yo ^u a newe commandment : Shepard : |
|-------|-------|-----------------------------------------------------------------|

E Cambridge, Peterhouse MSS 35, 37, 42 (three books from the ‘Latter Set’ of Caroline partbooks, c.1635–40).

| | | | |
|----|-------|---------|-----------------------------------------------------------|
| 35 | (T) | sig. F6 | at end: m ^f Sheperd |
| 37 | (B) | sig. F4 | page header: Bass: Dec: at end: m ^f Sheperd |
| 42 | (Ct1) | sig. G2 | at end: m ^f Sheperd |

F New York Public Library, Drexel MSS 4180–4 (c.1615–30).

| | | | |
|------|-------|------------------|------------------|
| 4180 | (Ct1) | f.3 ^v | [no attribution] |
| 4181 | (Ct2) | f.3 ^v | [no attribution] |
| 4182 | (T) | f.4 ^v | [no attribution] |
| 4183 | (B) | f.3 ^v | [no attribution] |
| 4184 | — | — | |

G London, British Library, Add. MS 30513 (The ‘Mulliner Book’, 1560s; keyboard arrangement).

| | |
|------|----------------|
| f.51 | at end: Tallys |
|------|----------------|

Notes on the Readings of the Sources

There is a good level of agreement between the various sources, although **E** and **F** have modified underlay in several places. In **A**, **C** and **F** the repeat of bars 11–32 is notated in extenso. In **B**, **D** and **E** it is cued using signa congruentiae, but the resulting music is the same. **G**, Thomas Mulliner’s keyboard arrangement, provides a different, more literal solution to the repeat. Mulliner appears to have been working from parts that provided signa in bars 11–14, but no cues at the end. His solution may be thought preferable, but, like his attribution to Tallis, it is outweighed by the consensus of the vocal sources.

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice(s), or, for source **G**, left or right hand; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Note values are abbreviated in italics. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹A = first note A in the bar. The sign + denotes a tie and ? an underlay repetition sign.

Accidentals

- C 1 Ct2 # for A / 14 T # for G /
- D 1 Ct2 # for A /
- E 14 T # for G /
- F 6 T # for D / 32 Ct2 no # /

Underlay and Ligatures

- A 8 Ct2 *-ther, if ye love one ano-* all one note earlier /
- B 5 T mE for crE crE, (6) dot-mF is mF crF, mD is crD crD, *even as I have loved* below FFEFDD, (7) sbE for mE mE with underlay *you* / 7 Ct2 ≠ for *that ye love one another*; T ≠ for *even as I have loved you* / 8–9 Ct1 *have loved* ambiguously underlaid / 9 T B ≠ for *even as I have loved you* / 15 Ct2 sbC is mC crC crC with underlay *-sciples shall*, (16) *know* below D / 15 T ≠ for *by this shall all men know that ye are my disciples* / 21 T B ≠ for *if ye love one another* / 22 Ct1 Ct2 ≠ for *if ye love one another* / 24–26 B *loved you* ambiguously underlaid / 25 T *loved* ambiguously underlaid / 26–end B ≠ for each repeat of *even as I have loved you* / 27–end Ct1 Ct2 T ≠ for each repeat of *even as I have loved you* / 31 Ct1 no ligature /
- C 3 Ct2 ¹D is mD mD, four syllables for ‘*commandment*’ (Ct1 and Ct2 allow only three; B is ambiguous) / 9–11 Ct1 *loved you* ambiguously placed / 12–15 all parts *all men shall know for shall all men know* / 25 T *loved* ambiguously placed / 31 Ct1 no ligature / 36 Ct1 no ligature / 37–38 T *-ples, by this all men* [sic] one note earlier, (38) *shall* below ²A / 41 Ct1 dot-sbD for sbD mD, *-sciples* below dot-sbD, (41–43) *that ye are my disciples* as in the edition / 48 T *loved* ambiguously placed / 53–54 Ct1 *have loved* ambiguously placed / 54 Ct1 no ligature /
- D 6 Ct2 slur for ²AG / 7 Ct2 ≠ for *love one another* below G / 22 Ct2 ≠ for *love one another* /
- E 3 B slur for AG (but no extra syllable in *commandment*) / 9 Ct1 *loved, lov-* below DCB, (10) slur for ¹AFG, *-ed* below ²A / 9 T *even* ≠ below FG; B *even* ≠ below ²BA / 19 Ct1 ≠ for *are my disciples* below ¹A / 20 B sbF for mF mF, *-ther* below sbF, (20–21) *one another* omitted, slur for ²FBF / 21 T slur for BCDE, *ye* below F, (22) *love one a-* below GFD, slur for DE / 22 Ct1 slur for ¹BC / 22 B ≠ for *one another* / 23 Ct1 ≠ for *ye love one another* below 2B, (24) slur for AGF (or possibly GFE) / 25 T slur for FGAGE; B *you, loved* below BAG / 26 B ≠ for *as I have loved you*, (27–28) slur for ED / 27 Ct1 ≠ for *as I have loved you* below B / 29 B ≠ for *as I have loved you* / 29 Ct1 ≠ for *as I have loved you* after *even* / 31 Ct1 no ligature, A is sbA mA, *loved* below ²AF / 36 Ct1 no ligature, (36–37) slur for CDC / 36–37 T slur for A+ABG /
- F 5 T ≠ for *that ye love one another* / 7 Ct2 ≠ for *that ye love one another* / 9 T B ≠ for *even as I have loved you* / 10 Ct1 sbA is dot-mA crA, *-ed* below crA / 15 T ≠ for *by this shall all men know that ye are my disciples* / 16 Ct2 ≠ for *that ye are my discples* / 20 B *-ther* below ¹F, *one* omitted / 21 T ≠ for *if ye love one another* / 22 Ct1 Ct2 ≠ for *if ye love one another* / 25 B *you* below B (not in 26, 48–49 is as the edition) / 26 B ≠ for *even as I have loved you* / 27 Ct1 Ct2 T ≠ for *even as I have loved you* / 29 Ct1 T B ≠ for *even as I have loved you* / 30 Ct2 B ≠ for *even as I have loved you* / 31 Ct1 no ligature; T ≠ for *even as I have loved you* / 36 Ct1 no ligature / 37 Ct1 T ≠ for *by this shall all men know that ye are my disciples* / 39 Ct2 ≠ for *that ye are my disciples* / 42 Ct1 ≠ for *ye are my disciples* / 43 B *-ther* below ¹F, *one* omitted / 44 T B ≠ for *if ye love one another* / 45 Ct1 Ct2 ≠ for *if ye love one another* / 49 B ≠ for *even as I have loved you* / 50 Ct1 Ct2 T ≠ for *even as I have loved you* / 52 Ct1 T B ≠ for *even as I have loved you* / 53 Ct2 ≠ for *even as I have loved you*; B sbA with underlay *you* for mA mA, (54) *as* ≠ below ¹BF / 54 Ct1 slur for AF instead of ligature; T ≠ for *even as I have loved you* /

Other Readings

- B 1 all parts no mensuration signature / 7 T sbG for mE mE (see also underlay above) / 11 T signum congruentiae above rest / 12 Ct2 signum congruentiae below A / 13 B signum congruentiae above A / 14 Ct1 signum congruentiae below A / 17 Ct2 dot-cr are m m / 27 Ct1 AG printed twice (cancelled in British Library copy) / 32–36 Ct1 A cued after dot-sb, then notation ends; Ct2 rests and A¹D cued, then notation ends; T m-rest mD cued, then notation ends (but the discontinuation is an error because it implies a return to the entry in bar 11 which not viable at this point); B rests and sbA cued, then notation ends /
- C 1 all parts no mensuration signature / 11 T signum congruentiae above D / 31 Ct2 D is corrected dot-m, C is corrected dot-cr (corrections by stem cancellation); B A is corrected cr / 34–35 T B+B is corrected m / 46 Ct2 ²D is corrected m /
- D 2 Ct2 ¹B²B are m m / 3 B G is corrected cr / 12 Ct2 signum congruentiae above A / 32–36 Ct2 rests and ADDEEF cued, then notation ends /
- E 12 B signum congruentiae above rest / 14 Ct1 signum congruentiae above A / 16 T signum congruentiae below B / 32 Ct1 fermata for F; T fermata for C; B fermata for F / 36–37 B signum congruentiae above A followed by DDEEF and direct B, then notation ends / 37–38 Ct1 signum congruentiae below A (cueing back to 14) followed by DDEF, then notation ends / 39 T signum congruentiae above B followed by direct F, then notation ends /
- F 1 T clef F3 / 2 Ct2 ¹B²B are m m / 6 T ²F is E / 17 Ct2 dot-m cr are m m (but not in 40); T dot-m cr are m m / 37 Ct1 mA for m-rest / 40 T dot-m cr are m m /
- G 6 left hand ²F is E / 7 right hand ¹A is sb / 8 right hand ²E is followed by redundant mD with mA below / 9 right hand sbD is m / 11 right hand BB for AA / 15–16 left hand sbB sbA sbG in lower part are a third higher / 27 left hand ³D corrected from C / 31 right hand 3A is G / 38–39 left hand sbB mA mA sbG in lower part are a third higher / 40 left hand direct C sic /