

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. The vocal parts are arranged in a SATB format. The lyrics are: "I give you a new com - mand - ment, _____". The keyboard part provides harmonic support with chords and a bass line.

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 continues the vocal parts and keyboard accompaniment. The lyrics 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". The keyboard part continues with harmonic support.

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 $\overline{\quad}$.

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 :
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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
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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. ¹C = first note C in the bar. The sign + denotes a tie and ? an underlay repetition sign.

Accidentals

- C 1 Ct2 # for C / 14 T ♯ for B /
- D 1 Ct2 # for C /
- E 14 T ♯ for B /
- F 6 T # for F / 32 Ct2 no # /

Underlay and Ligatures

- A 8 Ct2 *-ther, if ye love one ano-* all one note earlier /
- B 5 T mG for crG crG, (6) dot-mA is mA crA, mF is crF crF, even as I have loved below AAGAFF, (7) sbG for mG mG 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 sbE is mE crE crE with underlay *-sciples shall*, (16) know below F / 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 ¹F is mF mF, 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 ²C / 41 Ct1 dot-sbF for sbF mF, *-sciples* below dot-sbF, (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 ²CB / 7 Ct2 ≠ for love one another below B / 22 Ct2 ≠ for love one another /
- E 3 B slur for CB (but no extra syllable in *commandment*) / 9 Ct1 loved, lov- below FED, (10) slur for ¹CAB, *-ed* below ²C / 9 T even ≠ below AB; B even ≠ below ²DC / 19 Ct1 ≠ for are my disciples below ¹C / 20 B sbA for mA mA, *-ther* below sbA, (20–21) one another omitted, slur for ²ADA / 21 T slur for DEFG, ye below A, (22) love one a- below BAF, slur for FG / 22 Ct1 slur for ¹DE / 22 B ≠ for one another / 23 Ct1 ≠ for ye love one another below ²D, (24) slur for CBA (or possibly BAG) / 25 T slur for ABCBG; B you, loved below DCB / 26 B ≠ for as I have loved you, (27–28) slur for GF / 27 Ct1 ≠ for as I have loved you below D / 29 B ≠ for as I have loved you / 29 Ct1 ≠ for as I have loved you after even / 31 Ct1 no ligature, C is sbC mC, loved below ²CA / 36 Ct1 no ligature, (36–37) slur for EFE / 36–37 T slur for C+CDB /
- 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 sbC is dot-mC crC, *-ed* below crC / 15 T ≠ for by this shall all men know that ye are my disciples / 16 Ct2 ≠ for that ye are my disciples / 20 B *-ther* below ¹A, one omitted / 21 T ≠ for if ye love one another / 22 Ct1 Ct2 ≠ for if ye love one another / 25 B you below D (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 ¹A, 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 sbC with underlay you for mC mC, (54) as ≠ below ¹DA / 54 Ct1 slur for CA instead of ligature; T ≠ for even as I have loved you /

Other Readings

- B 1 all parts no mensuration signature / 7 T sbB for mG mG (see also underlay above) / 11 T signum congruentiae above rest / 12 Ct2 signum congruentiae below C / 13 B signum congruentiae above C / 14 Ct1 signum congruentiae below C / 17 Ct2 dot-m cr are m m / 27 Ct1 CB printed twice (cancelled in British Library copy) / 32–36 Ct1 C cued after dot-sb, then notation ends; Ct2 rests and C¹F cued, then notation ends; T m-rest mF 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 sbC cued, then notation ends /
- C 1 all parts no mensuration signature / 11 T signum congruentiae above F / 31 Ct2 F is corrected dot-m, E is corrected dot-cr (corrections by stem cancellation); B C is corrected cr / 34–35 T D+D is corrected m / 46 Ct2 ²F is corrected m /
- D 2 Ct2 ¹D²D are m m / 3 B B is corrected cr / 12 Ct2 signum congruentiae above C / 32–36 Ct2 rests and CFFGGA cued, then notation ends /
- E 12 B signum congruentiae above rest / 14 Ct1 signum congruentiae above C / 16 T signum congruentiae below D / 32 Ct1 fermata for A; T fermata for E; B fermata for A / 36–37 B signum congruentiae above C followed by FFGGA and direct D, then notation ends / 37–38 Ct1 signum congruentiae below C (cueing back to 14) followed by FFGA, then notation ends / 39 T signum congruentiae above D followed by direct A, then notation ends /
- F 1 T clef F3 / 2 Ct2 ¹D²D are m m / 6 T ²FA is G / 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 ²A is G / 7 right hand ¹C is sb / 8 right hand ²G is followed by redundant mF with mC below / 9 right hand sbF is m / 11 right hand DD for CC / 15–16 left hand sbD sbC sbB in lower part are a third higher / 27 left hand ³F corrected from E / 31 right hand ³C is B / 38–39 left hand sbD mC mC sbB in lower part are a third higher / 40 left hand direct E sic /