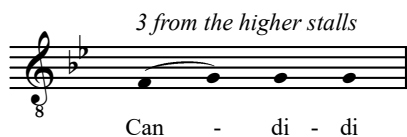


Candidi facti sunt

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

3 from the higher stalls



Can - di - di

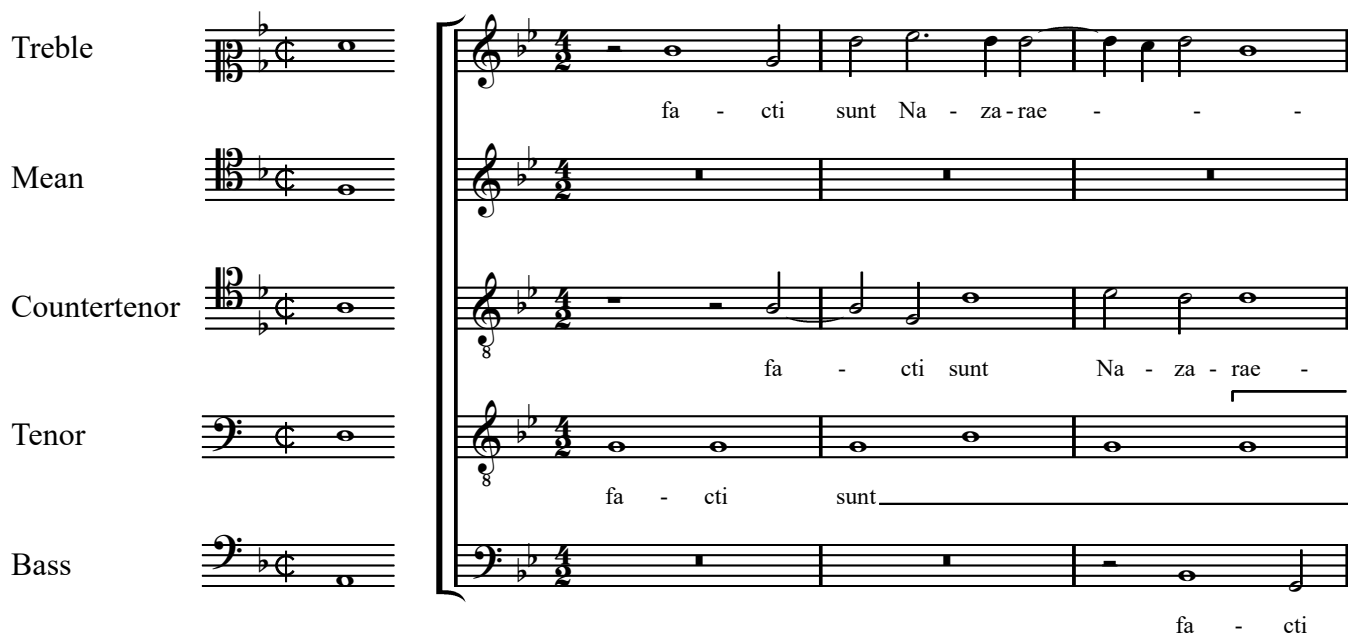
Treble

Mean

Countertenor

Tenor

Bass



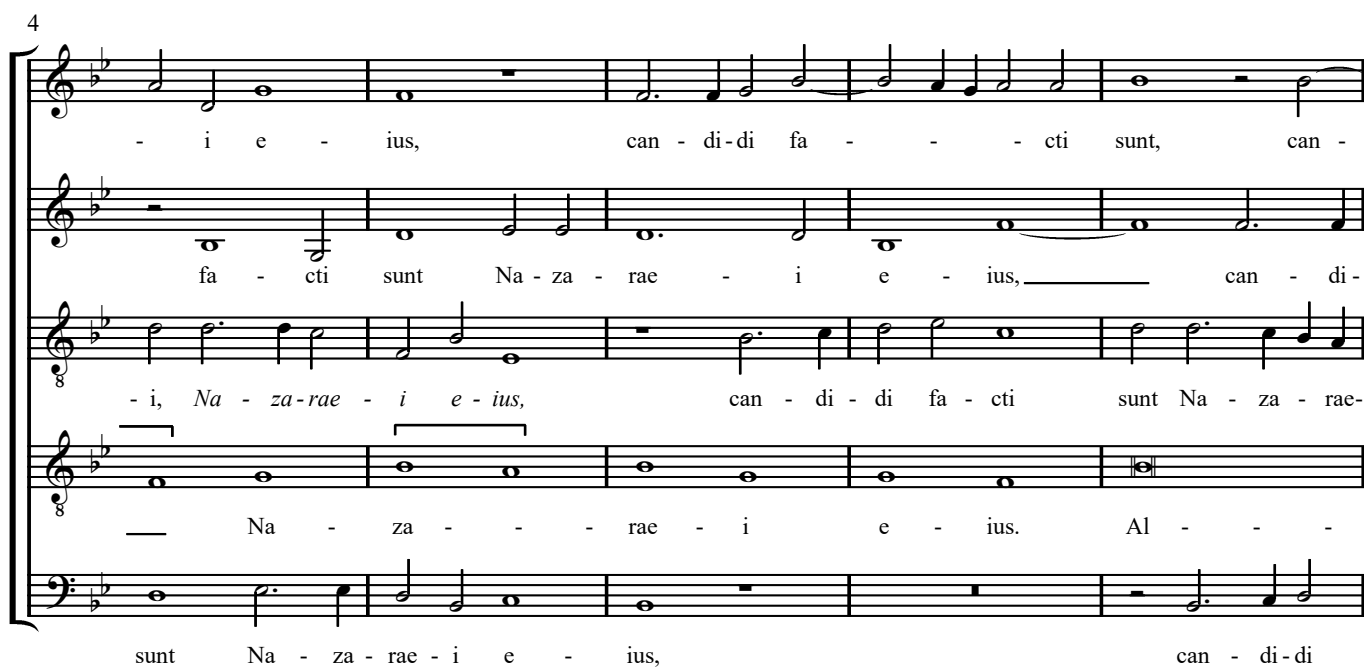
fa - cti sunt Na - za - rae - - - -

fa - cti sunt Na - za - rae -

fa - cti sunt _____

fa - cti

4



- i e - ius, can - di - di fa - - - cti sunt, can -

fa - cti sunt Na - za - rae - i e - ius, _____ can - di -

- i, Na - za - rae - i e - ius, can - di - di fa - cti sunt Na - za - rae -

_____ Na - za - - - rae - i e - ius. Al - - - -

sunt Na - za - rae - i e - ius, can - di - di

9

- di-di fa - cti sunt Na - za-rae - i e - ius. Al - le - lu - ia,
 - di fa - cti sunt Na - za-rae - i e - ius. Al - le - lu - ia, Al - le -
 - i, Na - za - ra - e - i e - ius. Al -
 - le - - - - - - - - - - - - - - - -
 fa - cti sunt Na - za - ra - e - i e - ius. Al - le - lu - ia, Al - le -

14

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
 - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia.
 - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia. Splen -
 - - lu - - - - ia. Splen -
 - lu - ia, Al - le - lu - - - ia, Al - le - lu - - ia.

19

- - ia. Splen - do - rem De - o de - de - runt, splen - do - rem
 Splen - do - rem De - o de - de - runt, splen - do - rem De - o de - de -
 - do - rem De - o de - de - - - - runt. Al -
 - do - rem De - o de - de - - - - -
 Splen - do - rem De - o de - de - runt, splen - do - rem De - o de -

24

29



34

_____ sunt. Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al -

- gu - la - ti sunt. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

- lu - ia, Al - le -

- a - gu - la - ti sunt. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

END

Al - le - lu - ia, Al - le - lu - ia.

- le - lu - ia, Al - le - lu - ia.

- ia, Al - le - lu - ia, Al - le - lu - ia.

- lu - ia.

- ia, Al - le - lu - ia, Al - le - lu - ia.

1st TIME

3 from the higher stalls

In o - - mnem ter - ram e - xi - vit so - nus e - o - rum;

et in fi - nes or - bis ter - rae ver - ba e - o - rum;

REPEAT FROM **A** TO END

2nd TIME

3 from the higher stalls

Glo - - ri - a Pa - tri et Fi - li - o

et Spi - ri - tu - i San - cto;

REPEAT FROM **A** TO END

Translation

His Nazarites are made whiter than snow. Alleluia. They gave their splendour to God. Alleluia. And they are like curdled milk. Alleluia, Alleluia.

✠ Their sound went out into all the earth and their words unto the ends of the world;
and they are like curdled milk. Alleluia, Alleluia.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost;
and they are like curdled milk. Alleluia, Alleluia.

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of each piece.

Ligatures are denoted by the sign \lrcorner .

Editorial accidentals are placed above the notes concerned.

Repeat signs in the underlay are expanded in italics.

Liturgical Function

Respond at First Vespers, third respond at Matins and, on double feasts, respond at Second Vespers of the Common of Apostles during Eastertide in the Use of Sarum. Also, if the feast fell on a Sunday, respond *in eundo* during the procession before Mass. Four such feasts could fall in Eastertide and the first three of these invariably did so:

<i>Feast</i>	<i>Date</i>	<i>Rank</i>
St. Mark	25 April	lesser double feast
SS Philip and James	1 May	lesser double feast
St. John before the Latin Gate	6 May	simple feast with triple invitatory
St. Barnabas	11 June	simple feast with triple invitatory

The Sarum service books stipulate that the repeat after the *Gloria Patri* should begin with the *Alleluia* after *coagulati sunt*. Tallis's setting, which was probably sung only at Vespers on the double feasts, cannot be performed in this way. Presumably his single *repetendum* served for both verses.

Sources

Polyphony: **A** Thomas Tallis and William Byrd, *Cantiones quae ab argumento sacrae vocantur* (London: Thomas Vautrollier, 1575). Copy used: London, Royal College of Music G28/1–6 (*olim* I.E.9).

Superius	(Tr)	no.22	at top of page: V Voc.	T. Tallis.
Discantus	(M)	no.22	at top of page: V. Voc.	T. Tallis.
Contra Tenor	(Ct)	no.22	at top of page: V. Voc.	T. Tallis.
Tenor	(T)	no.22	at top of page: V. Voc.	T. Tallis.
Bassus	(B)	no.22	at top of page: V. Voc.	T. Tallis.
Sexta Pars	—	—		

B London, British Library, Add. MSS 30480–4 (c.1560–c.1590).

30480	(Tr)	f.63 ^v	}	[no attribution]
30481	(Ct)	f.68 ^v		
30482	(T)	f.63 ^v		
30483	(B)	f.65 ^v		
30484	(M)	f.11		

C Oxford, Christ Church MSS Mus. 984–8 (1581–8).

984	(Tr)	No.21	in index:	T. Tallis [later hand]
			at end:	Tallis
985	(M)	No.21	at end:	Mr Thomas Tallis
986	(Ct)	No.21	at end:	Mr Thomas Tallis
987	(T)	No.21	at end:	Tallisius magno dignus honore senex [Tallis, an old man, worthy of great honour]
988	(B)	No.21	at beginning:	Printed [later hand]
			at end:	Thomas Tallis

Plainsong: *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.1 of the *Commune Sanctorum*.

Notes on the Readings of the Sources

A is authoritative and has been used as the copy text. **B** was copied from **A**, although not without errors. The text was entered first and the notation afterwards, a line at a time, with underlay repeat signs in the same places as in **A** (except for two instances noted below). There was no attempt to align words and notation precisely and the two are often seriously adrift. Consequently the resulting underlay is meaningless and is not collated below. **C** was also copied from **A**, but not slavishly. The scribe, Robert Dow, was particularly prone to making adjustments to both the musical rhythms and the text of the music he copied in order to improve the word accentuation. His variants in this piece, however tasteful, have no authority, but they do throw light upon his methods. Dow presented the Tenor cantus firmus in ‘strene’ notation, which is probably how Tallis originally wrote it.

In each section below the readings are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke and references to different voices in the same bar by a semicolon. The order within each entry is: 1) bar number(s); 2) voice; 3) source(s); 4) reading of the source. Pitches are given in capital letters and preceded by a number where necessary, e.g. ²G = 2nd note G in the bar.

<i>Abbreviations:</i>	B Bass	<i>dot-</i> dotted	om omitted	T Tenor
	<i>b</i> breve	<i>lig</i> ligature	<i>q</i> quaver	Tr Treble
	<i>cr</i> crotchet	M Mean	<i>sb</i> semibreve	+ tie
	Ct Countertenor	NL new line in source	sl slur	∷ underlay repeat sign

A 9 M *sunt* below ²G / 31 all parts signum congruentiae on first beat / 42 Ct ♯ for ²E / 47 Tr repeat cued after final note (but not in the other partbooks) /

B 6 Tr G is corrected *q* / 16 T *-ia* below B and again below B (not A) in 17 / 17 B ∷ om due to insufficient space / 18 B G is A / 31 Tr Ct T B signum congruentiae on first beat, M signum congruentiae om / 37–39 Ct *sunt coagulati* om / 42 Tr no ♯ for E, no # for C / 42 Ct ♯ for ²E / 43 B ∷ om / 44–45 Tr *Alleluia* om / 45 Tr ∷ om below ²D / 46 Tr no ♯ for E /

C 1 M no mensuration symbol; Ct staff signature upper flat only; T strene notation throughout / 2 T lig for GB / 3 Tr *-i* below C; T *bG* for *sbG sbG*, no lig / 4–5 Ct *Nazarei eius* entered / 5 Ct *b* for E; T no lig / 7 Tr ²A³A are *dot-cr q* / 8 Tr ∷ (for *candidi facti sunt*) below ²B / 8–9 Ct *Nazarei* undivided, underlay ambiguous / 9 M sl for A²G; T no lig, (9–10) C+C / 10 Ct NL staff signature one *b* (upper and lower) begins with rest; B sl for ED, *-i* below B in 11 / 10–11 T B+B, no lig / 11 Tr *e-* below D / 13–14 M *Alleluia* entered; T lig for CBA / 15 M ∷ (for *Allelu-*) below B; B ∷ (for *Allelu-*) below B / 16 Tr ∷ (for *Alleluia*) below F; T *-i-* as separate syllable below B, no lig, (17) *-a* below A / 17 Ct ∷ (for *Alleluia*) below G / 17–18 B *Alleluia* entered as in edition / 18 Tr *Allelu-* below GC¹B, (19) *-ia* below A / 18 M *-ia* entered G / 19–20 Ct sl for D+DE / 21 M sl for ¹GE / 22 M *b* for ²E; Ct NL staff signature one *b* (upper only) begins with ²C (and thus to end) / 22–24 B *splendorem Deo dederunt* entered / 23 M sl for ³DE; Ct *-runt* below A; T lig for FG / 24 Ct *-ia* below C / 25 Tr *-runt* below ¹A; T *-le-* below A / 27 Ct ∷ (for *Alleluia*) below G; B *-ia* below ¹G / 28–29 M *Allelu-* entered as in edition / 28–30 Tr *Alleluia* entered as in edition / 29–30 Ct *Alleluia* entered / 31 M Ct T B signum congruentiae on first beat, Tr signum congruentiae om / 35 B ¹D²D are *dot-cr q* / 35 Ct ∷ (for *et sicut lac coagulati sunt*) below G / 36 Tr ∷ (for *et sicut lac coagulati*) below G, (39) *sunt* entered / 36 M ∷ (for *et sicut lac coagulati*) below D / 37 Ct ¹D²D are *dot-cr q* / 38–39 T *-lelu-* one note earlier / 39 B ¹E²E are *dot-cr q* / 42 T *Alle-* below lig / 43 Tr *-ia* below ²A; M ∷ om below ²D (implying omission of *-ia allelu-*); Ct *-ia* entered, # for ²F (and ♯ for E); B *-ia* entered / 43–44 Ct *Alleluia* undivided below ²FE³FD / 44 Tr ∷ (for *Allelu-*) below D; B *-ia* entered below ¹G, ∷ (for *Allelu-*) below ²G / 45–46 T lig for ²GF, *-lu-* below ²G / 45–47 Tr M *Alleluia* entered as in edition / 45 B *-ia* below ²G, (46) *Allelu-* below DDCB, (47) *-ia* below G / 46 Tr # for C /