THOMAS TALLIS  
(c.1505–1585)  

THE LAMENTATIONS OF JEREMIAH I  
(ATTBarB)
INTRODUCTION

The question of whether Thomas Tallis’ two surviving compositions with texts from the Book of Lamentations (Incipit lamentatione & De lamentatione), the first being a setting of the first two verses of the first chapter and the second being a setting of verses three to five, were conceived as a unit is one to which there is yet no conclusive answer. However, their presence in several of the earliest surviving sources in collocated positions, and their frequent performance and popular conception as two parts of a single work, can hardly be ignored. John Milsom suggests that they were possibly written around the mid- to late 1560s, and stylistic factors, as well as the assumed chronology of the manuscript sources, lead Milsom to suggest that the second Lamentation – De lamentatione – might be the earlier work.¹ The extraordinary and purposefully disconcerting ‘tonal argument’ of Incipit lamentatione, with its carefully-calculated modulations away from and back towards the home modality of E phrygian, do perhaps suggest show a more mature Tallis at work. (The same could be said about the composer’s more varied and structurally motivated approach to texture in Incipit lamentatione.) Either way, singers will not need me to tell them that both are certainly works of extreme skill and, to many, of great beauty.

Sources

A table of all the surviving manuscript sources, including more specific details such as foliation, is provided below. The Lamentations find their place among the more well-documented of Tallis’ works. The earliest source is most likely GB-Ob MSS Mus. e. 1-5, known as the Sadler Partbooks (A). This complete set of five partbooks, compiled c.1565-85, is ‘one of the most important English sources for Latin-texted sacred music from the latter half of the sixteenth century’, and the best of the surviving sources.² Meticulously copied and decorated, it is likely that these are the earliest surviving source containing the Lamentations because, as David Mateer suggests, the section in which they are found was probably the first to be copied, around c. 1565-70.³ If this is true, one might choose tentatively to push Milsom’s dating of the Lamentations back to the first half of the 1560s.

The two next oldest sources are GB-Ob MS Tenbury 1464 (B), an orphaned bass partbook from a set of probably five copied c.1575, containing only the second Lamentation, and GB-Och MSS Mus. 979-83 (C), a set of originally five partbooks, missing the tenor book, known as the Baldwin Partbooks, copied c.1575-81. The omission of the first Lamentation in the former source, as well as the reversed order of both Lamentations in the latter, might support the above point about the order of their composition. Source C, although not as richly decorated as A, is still an key source of the music of Byrd and Tallis; John Baldwin, who copied the partbooks himself, maintained close ties with Byrd’s musical circle. Roger Bray tells us that ‘small details’, such as Baldwin’s more relaxed attitude to accidentals, should not cast into doubt the thoroughness and skilfulness of his work.⁴

GB-Lbl Add. MS 92877 (D) an orphaned Cantus partbook originally from a set of five, was copied c.1585-90, perhaps by Hugh Geare of Dorset, a possible relative of the Dorset clergyman John Geare. It is a generally scruffy source, containing the Contratenor part (Tenor 2) from ‘Plorans’ of the first Lamentation, followed by the Cantus part (Alto) of the preceding music. Twenty-five folios later, it contains the complete Cantus part of the De lamentatione. The presence of textual incipits only suggests that this source might have intended to be used for instrumental performance.

GB-CF MS D/DP Z6/1 (E), GB-Ob MSS Tenbury 341-44 (F), GB-Ob MSS Tenbury 1469-71 (G1) and GB-Ob MS Tenbury 369-73 (G2) all originate from the household of the music manuscript collector, Edward Paston. An influential amateur musician, patron and collector of music manuscripts, he had connections to Byrd’s circle through the composer’s neighbour and patron Sir John Petre, with whom he shared Catholic sympathies and to whom he gifted source E. Of this set copied c.1590, only the bass book survives; Philip Brett suggests that it was copied, as well as source F, by Paston’s secretary William Corbett.\footnote{Philip Brett, ‘Edward Paston (1550-1630): A Norfolk Gentleman and his Musical Collection’, \textit{Transactions of the Cambridge Bibliographical Society} 4/1 (1964): 51-69 (pp. 57-58).} F, a complete set of five partbooks, was copied around the early seventeenth century. Certainly E is the finer of the two – its beauty and precision, compared to F’s inconsistency and carelessness in matters of accidentals and text underlay, would indeed reflect its intended purpose as a presentation gift. Nonetheless, these later sources are helpful because of their more generous use of accidentals, often left to the musicians’ discretion in the earlier sources.

G1 and G2, as well as US-Nyp MSS Drexl 4180-84 (H1) and GB-Lbl Add. MSS 17792-96 (H2), are not currently digitised and were therefore unavailable for this edition. G1, known as the Harmsworth manuscript, survives as three partbooks out of a set of originally five; G2, in the same hand, survives as a complete set of five. Both were written in the early seventeenth century and contain only the second Lamentation. Sources H1, a complete set of six partbooks, and H2, a complete set of five, both in the same hand, come from the collection of John Merro, a singer at Gloucester Cathedral. May Hofman suggests that H2, copied c.1624-50, was partly copied from H1, in turn copied c.1615-25.\footnote{May Hofman, ‘The Survival of Latin Sacred Music by English Composers 1485-1610’ (unpublished doctoral thesis, University of Oxford, 1977), Vol. II: pp. 123-128.}

The three partbooks GB-Cp MSS 35, 37, 44 (I) are from a set of seven (originally eight) partbooks known as the Latter Caroline set at the library of Peterhouse College, Cambridge. They were copied by diverse hands c.1625-40, and assembled shortly after. Annotations along with the source’s scruffy appearance, bear witness to its primarily practical, as opposed to antiquarian, purpose. The two Lamentations are presented together, divided by a barline. The hand is untidy and details of text underlay are often unclear or muddled. Nonetheless, the musical notation itself is generally well detailed.

GB-Lbl Add. MSS 34726, 5059 and 34070 are included in the table for completeness’ sake, but they have not been considered for this edition on the grounds of their modernity.

**Editorial Method**

Sources A and C, being the oldest and best sources, are the ones most closely followed in this edition. In cases of discrepancy between the sources, the prime considerations have been the age of the sources, and concordance with the other manuscripts. Only in the few cases of genuine ambiguity on both these matters have I felt it necessary to appeal to my own subjective musical judgement. In all cases, however, any alternatives are always provided in the notes.

Original note values are retained. All barlines, apart from the double barlines at the end of sections, are editorial. \textit{Ficta} accidentals are placed above the note. Cautionary accidentals are also editorial, provided in round parentheses. For extended passages where the absence of accidentals can safely be assumed to be a product of the copyist’s carelessness, or of their confidence in (and deference to) musicians’ intuition, I have tried to avoid clutter by marking this absence with a single footnote per part. In these cases, where the prolonged lack of accidentals cannot be literally intended, individual footnotes seemed redundant. However, if a genuine question of modal inflection arises in these passages, as far as I could discern, I have broken this rule – if necessary making reference to earlier footnotes for context. Ligatures are marked with square brackets, and editorial text is provided in italics.

\textit{C.R.O. – Cambridge, September 2020}
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<tr>
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<th>Date</th>
<th>Reference</th>
<th>Type</th>
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<td>A</td>
<td>36v</td>
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<td>33v</td>
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</tr>
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<td>GB-Och MS Mus. 979</td>
<td>S</td>
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<td>D</td>
<td></td>
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</tr>
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<td>S</td>
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<td>Q</td>
<td>30v</td>
</tr>
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<td>Ct</td>
<td>28v</td>
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<td>T</td>
<td>29v</td>
</tr>
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<td>70r</td>
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<td>B</td>
<td>166</td>
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<td>P2</td>
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<td>GB-Lbl Add. MS 5059</td>
<td>Sc</td>
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<td>Score (see Cole)</td>
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<td>GB-Lbl Add. MS 34070</td>
<td>Sc</td>
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Lamentations 1:1-2
Edition by Carlos Rodríguez Otero

The Lamentations of Jeremiah

I

Thomas Tallis (c.1505-1585)

For rehearsal only
Incipit lamentatio le - re - mi - æ prophe - tæ,
ple - na po - pu - lo? Fa - cta_ est qua - si

ple - na po - pu - lo? Fa - cta_ est qua - si

- - na po - pu - lo? Fa - cta_ est qua - si

ple - na po - pu - lo? Fa - cta_ est qua - si

vi - du - a do - mi - na gen - ti - um: prin - ce - ps pro - vin - ci -

vi - du - a do - mi - na gen - ti - um: prin - ce - ps pro -

vi - du - a do - mi - na gen - ti - um: prin - ce - ps pro -

vi - du - a do - mi - na gen - ti - um: prin - ce - ps pro -

vi - du - a do - mi - na gen - ti - um:
Plo-rans plo-rant
lem, convertere ad Dominum Deum tuum, convertere ad Dominum Deum tuum,
convertere ad Dominum Deum tuum,
convertere ad Dominum Deum tuum,
convertere ad Dominum Deum tuum,
convertere ad Dominum Deum tuum,
convertere ad Dominum Deum tuum.
NOTES

(1) F: 'tæ' here
(2) C: te, in - ci - pit la - men - ta - ti - o Ie -

(3) F,I: no # (4) A,F: no #
(5) C: Ie - re - mi - æ pro - phe - tæ

(7) I: sig. B through to the end.
(8) F,I: pro - phe - tæ, pro - phe -

(9) C,F: no # (10) C: only one 'Aleph' (11) C: om. 2nd 'Aleph' (12) C: no G# or F#; A,F: no F#

(13) A: [A] - - leph, leph, A - leph
    F: [A] - - leph, A leph
    I: [A] - - leph, A leph

(14) F: a - - leph a - -

(21) C,F,I: no b (22) I: (23) A: no b

(24) leph, A: ple - na po - pu - lo
    C: ple - na po - pu - lo


(28) C: Do - mi - na gen - ti - um
    I: gen - ti - um, gen - ti - um


(32) C: 'princeps provinciarum'
    (syllable for syllable, but '-rum_' on B)

(33) C: 'princeps provinciarum'
    (syllable for syllable)
(34) C: to, sub tri-bu - - - - - to, sub tri-bu-

(35) F,I: no b

(36) F: 'tri-' extended, 'bu' on first j of b.63

(37) I: 'facta est', until 'sub' at end of b.63

(38) I: 'facta est', uncl.

(39) C: §

(40) A: 'to'

(41) A: tri-bu - - tri-bu -

(42) C,E? : 'bu' extended through b.67

(43) C,F: no b

(44) Signature Bb in A:T1,T2(b.111-), Bar(bb.84-114), B; F (all but B). See f.n. 7,51

(45) C: only one 'Beth', no bs until b.74;
I: no bs until b.78; F: no on-stave accidentals hereon. See fn. 7,44,47.

(46) C: only one Beth

(47) F: no on-stave accidentals hereon; C: no bs until b.73. See fn. 44,45

(48) A,C,F: only one

(49) E,I: add. 'Beth'.

(50) I: no lig.

(51) Signature Bb present in

C:B(bb.83-135); D:T2; E:B;
I:T2,Bar(b.111-). Sig. Eb in I.B.

See fn. 7 & 44.

(52) D: A. finishes here,

T2 starts.

(53) F: vit in no - cte,
I: vit in no - cte-

(54) E: vit in no - cte
I: vit in no - cte-

(55) F: 'mae' extended, 'e'(ius) on C.

(56) E: 'ius' on j

(57) F: ma-xil-lis e - ius
I: ma-xil-lis e -

(58) I: b poss. implied

(59) F: no on-stave accidentals until bb.142-3. See fn. 44,45,47

(60) C: no accidentals until b.107.

(61) F: 'tur'_ extended,

'e' on A.

(62) A: 'am_' here

(63) A: b

(64) A,F?: 'qui consoletur eam'

(syllable for syllable)

(65) F: no #, see fn. 47

(66) A: no lig.

(67) I: 'ris' here, 'eius' on first two j of next bar.

(68) A,F: 2σ ligature

(69) A: 'ris' extended, om. 'eius'.

(70) I: σ for σ

(71) C: no b

(72) D,F: no # but see fn. 44,45,51
(73) C: e - ius, a - mi - ci _ e -

(74) C,F: 'ius' on ↓

(75) F,I: 'ius' here

(76) F: no ♯ (see fn. 60)

(77) A: 'ius' here

(78) F: b.112: 'amici', b.113: 'e-'.

(79) A: 'ius' here, 'e' next two ↓, 'ius' on o.

(80) C,(F): no ♯ (see fn. 60,76)

(81) C: no accidentals until b.128.
See fn. 44,45,51

(82) C: 'e-' ext. through bb.120-21

(83) C: G↓F↓E↓

(84) C: 'e-' on o, 'ci' a bar earlier;

(85) A,F: i i n - mi - i mi -

(86) A: 'ci' here

(87) F: see fn. 45

(88) F: ↓↓

(89) A: num De - um tu - um.