

Tunes from Archbishop Parker's Psalter

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

The First Tune

Psalm 1

Mean



Countertenor



Tenor



Bass



Man blest no doubt who walk'th not out in
Man blest no doubt who walk'th not out in
Man blest no doubt who walk'th not out in
Man blest no doubt who walk'th not out in

5

wick - ed men's af - fairs, And stand'th no day in sin - ners'_
wick - ed men's af - fairs, And stand'th no day in sin - ners'
wick - ed men's af - fairs, And stand'th no day in sin - ners'
wick - ed men's af - fairs, And stand'th no day in sin - ners'

11

way, nor sit'th in scorn - ers' chairs; But hath his will in
way, nor sit'th in scorn - ers' chairs; But hath his will in
way, nor sit'th in scorn - ers' chairs; But hath his will in
way, nor sit'th in scorn - ers' chairs; But hath his will in

17

God's law still, this law to love a - right; And will him

God's law still, this law to — love — a - right; And will him

God's law still, this law to love a - right; And will him

God's law still, this law to love a - right; And will him

23

use on it to — muse, to keep it day and night.

use on it to muse, to keep it day and night.

use on it to muse, to keep it day and night.

use on it to muse, to keep it — day and night.

The Second Tune

Psalm 68

Let God a - rise in ma - je - sty and scat - ter'd be his

Let God a - rise in ma - je - sty and scat - ter'd — be his

Let God a - rise in ma - je - sty and scat - ter'd be his

Let God a - rise in ma - je - sty and scat - ter'd be his

5

foes. Yea, flee they all his sight in face to him which hate - ful goes. As

foes. Yea, flee they all his sight in face to him which hate - ful goes. As

foes. Yea, flee they all his sight in face to him which hate - ful goes. As

foes. Yea, flee they all his sight in face to him which hate - ful goes. As

10

smoke is driv'n and com'th to naught, re - pulse their ty - ran - ny. At

smoke is driv'n and com'th to naught, re - pulse their ty - ran - ny. At

smoke is driv'n and com'th to naught, re - pulse their ty - ran - ny. At

smoke is driv'n and com'th to naught, re - pulse their ty - ran - ny. At

14

face of fire as wax doth melt, God's face the bad mought flee.*

face of fire as wax doth melt, God's face the bad mought flee.*

face of fire as wax doth melt, God's face the bad mought flee.*

face of fire as wax doth melt, God's face the bad mought flee.*

* The underlay has 'fly' in source A and 'flie' in source B. The spelling 'flee' has been taken from Parker's psalm, as it clarifies the rhyme with 'tyranny'.

The Third Tune

Psalm 2

Why fum'th in sight the Gen-tiles' spite, in fu - ry ra - ging

[sic] Why fum'th in sight the Gen-tiles' spite, in fu - ry ra - ging

[sic] Why fum'th in sight the Gen-tiles' spite, in fu - ry ra - ging

Why fum'th in sight the Gen-tiles' spite, in fu - ry ra - ging

5 stout? Why tak'th in hond* the peo - ple fond vain things to bring a - bout? The

stout? Why tak'th in hond* the peo - ple fond vain things to bring a - bout? The

stout? Why tak'th in hond* the peo - ple fond vain things to bring a - bout? The

stout? Why tak'th in hond* the peo - ple fond vain things to bring a - bout? The

10 kings a - rise, the lords de - vise, in coun - sels met there - to, A -

kings a - rise, the lords de - vise, in coun - sels met there - to, A -

kings a - rise, the lords de - vise, in coun - sels met there - to, A -

kings a - rise, the lords de - vise, in coun - sels met there - to, A -

* The underlay has 'hand' in both sources. The spelling 'hond' has been taken from Parker's psalm, as it clarifies the rhyme with 'fond'.

15

- gainst the Lord with false ac - cord; a - gainst his Christ they go.

- gainst the Lord with false ac - cord; a - gainst his Christ they go.

- gainst the Lord with false ac - cord; a - gainst his Christ they go.

- gainst the Lord with false ac - cord; a - gainst his Christ they go.

The Fourth Tune

Psalm 95

O come in one to praise the Lord And

O come in one to praise the Lord And

O come in one to praise the Lord And

O come in one to praise the Lord And

5

him re - count our stay and health. All heart - y joys let us re - cord To

him re - count our stay and health. All heart - y joys let us re - cord To

him re - count our stay and health. All heart - y joys let us re - cord To

him re - count our stay and health. All heart - y joys let us re - cord To

10

this strong rock, our Lord of health. His face with praise let us pre -
 this strong rock, our Lord of health. His face with praise let us pre -
 this strong rock, our Lord of health. His face with praise let us pre -
 this strong rock, our Lord of health. His face with praise let us pre -

14

- vent; His facts in sight let us de - nounce. Join we, I
 - vent; His facts in sight let us de - nounce. Join we, I
 - vent; His facts in sight let us de - nounce. Join we, I
 - vent; His facts in sight let us de - nounce. Join we, I

19

say, in glad as - sent. Our psalms and hymns let us pro - nounce.
 say, in glad as - sent. Our psalms and hymns let us pro - nounce.
 say, in glad as - sent. Our psalms and hymns let us pro - nounce.
 say, in glad as - sent. Our psalms and hymns let us pro - nounce.

The Fifth Tune

[sic] Psalm 42

Even like the hunt - ed hind the wa - ter - brooks de -

Even like the hunt - ed hind the wa - ter - brooks de -

Even like the hunt - ed hind the wa - ter - brooks de -

Even like the hunt - ed hind the wa - ter - brooks de -

Detailed description: This block contains the first system of a musical score. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 3/8 time with a key signature of one flat (Bb). The lyrics are 'Even like the hunt - ed hind the wa - ter - brooks de -'. The vocal parts are written in treble clef, and the bass part is in bass clef. There are some performance markings like '[sic]' and a '8' in a circle.

6

- sire, Even thus my soul that faint - ie is to thee would fain a -

- sire, Even thus my soul that faint - ie is to thee would fain a -

- sire, Even thus my soul that faint - ie is to thee would fain a -

- sire, Even thus my soul that faint - ie is to thee would_ fain a -

Detailed description: This block contains the second system of the musical score, starting at measure 6. It features four staves: three vocal staves and one bass staff. The lyrics continue from the previous system: '- sire, Even thus my soul that faint - ie is to thee would fain a -'. The musical notation includes rests and various note values. There is a sharp sign (#) on the final note of the first vocal staff.

13

- spire. My soul did thirst to_ God, to God of life and_ grace.

- spire. My soul did thirst to God, to God of life and grace.

- spire. My soul did thirst to God, to God of life and grace.

- spire. My soul did thirst to_ God, to God of life and grace.

Detailed description: This block contains the third system of the musical score, starting at measure 13. It features four staves: three vocal staves and one bass staff. The lyrics are '- spire. My soul did thirst to_ God, to God of life and_ grace.'. The musical notation includes rests and various note values. There is a sharp sign (#) on the final note of the first vocal staff.

20

It said even thus: when shall I — come to see God's live - ly face?

It said even thus: when shall I come to see God's live - ly face?

It said even thus: when shall I — come to see God's live - ly face?

It said even thus: when shall I come to see God's live - ly face?

The Sixth Tune

Psalm 5

Ex - pend, O Lord, my plaint of word in grief that I do

Ex - pend, O Lord, my — plaint of word in grief that — I do

Ex - pend, O Lord, my plaint of word in grief that I do

Ex - pend, O Lord, my — plaint of word in grief that I do

5

make. My mus - ing mind re - count most kind; give ear for thine own

make. My mus - ing mind re - count most kind; give — ear for thine own —

make. My mus - ing mind re - count most kind; give ear for thine own

make. My mus - ing mind re - count most kind; give ear for thine own

10

sake. O hark my groan, my cry - ing moan; my king, my God thou

sake. O hark my groan, my cry - ing moan; my king, my God thou

sake. O hark my groan, my cry - ing moan; my king, my God thou

sake. O hark my groan, my cry - ing moan; my king, my God thou

14

art. Let me not stray from thee a - way to thee I__ pray in heart.

art. Let me not stray from thee a - way to thee I__ pray in heart.

art. Let me not stray from thee a - way to thee I__ pray in heart.

art. Let me not stray from thee a - way to thee I__ pray in heart.

The Seventh Tune

Psalm 52

Why brag'st in ma - lice high, O thou in__ mis-chief stout? God's

Why brag'st in ma - lice high, O thou in mis-chief stout? God's

Why brag'st in ma - lice high, O thou in mis-chief stout? God's

Why brag'st in ma - lice high, O thou in mis-chief stout? God's

6

good - ness yet is nigh All day to me, no doubt. Thy

good - ness yet is nigh All day to me, no doubt. Thy

good - ness yet is nigh All day to me, no doubt. Thy

good - ness yet is nigh All day to me, no doubt. Thy

10

tongue to muse all evil It doth it - self in - ure. As

tongue to muse all evil It doth it - self in - ure. As

tongue to muse all evil It doth it - self in - ure. As

tongue to muse all evil It doth it - self in - ure. As

14

ra - zor sharp to spill, All guile it doth pro - cure.

ra - zor sharp to spill, All guile it doth pro - cure.

ra - zor sharp to spill, All guile it doth pro - cure.

ra - zor sharp to spill, All guile it doth pro - cure.

The Eighth Tune

Psalm 67

#

God grant with grace he us em - brace; In gen - tle part bless he our

God grant with grace he us em - brace; In gen - tle part bless he our

[sic] God grant with grace he us em - brace; In gen - tle part bless he our

God grant with grace he us em - brace; In gen - tle part bless he our

5

heart. With lov - ing face shine he in place. His mer - cies all on us to

heart. With lov - ing face shine he in place. His mer - cies all on us to

heart. With lov - ing face shine he in place. His mer - cies all on us to

heart. With lov - ing face shine he in place. His mer - cies all on us to

9

fall, That we thy way may know all day, While we do sail this world so

fall, That we thy way may know all day, While we do sail this world so

fall, That we thy way may know all day, While we do sail this world so

fall, That we thy way may know all day, While we do sail this world so

13

frail. Thy health's re - ward is nigh de - clar'd, As plain as eye all gen - tiles spy.

frail. Thy health's re - ward is nigh de - clar'd, As plain as eye all gen - tiles spy.

frail. Thy health's re - ward is nigh de - clar'd, As plain as eye all gen - tiles spy.

frail. Thy health's re - ward is nigh de - clar'd, As plain as eye all gen - tiles spy.

[Veni Creator]

Come, Ho - ly Ghost, e - ter - nal God, Which doth from God pro -

Come, Ho - ly Ghost, e - ter - nal God, Which doth from God pro -

Come, Ho - ly Ghost, e - ter - nal God, Which doth from God pro -

Come, Ho - ly Ghost, e - ter - nal God, Which doth from God pro -

5

- ceed; The fa - ther first, and eke the Son, One God as we do read.

- ceed; The fa - ther first, and eke the Son, One God as we do read.

- ceed; The fa - ther first, and eke the Son, One God as we do read.

- ceed; The fa - ther first, and eke the Son, One God as we do read.

Editorial Conventions

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

The original clef, SS (if any) and first note of each part are shown on the prefatory staves at the beginning of each tune.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Final notes, which are all longs in the sources, are transcribed as breves or dotted semibreves with fermatas.

Spelling of the text has been modernised.

Sources

A [Matthew Parker], *The whole Psalter translated into English Metre* (London: John Day, n.d. [1567?]), sig VV4^v. Copy consulted: Princetown Theological Seminary, Special Collections, 2nd Fl North Wing, RM 2173, via the digital images on the Internet Archive.

Attribution at the end of the Bass part of every tune: *quod talys*.

Parker's authorship of the book is revealed by way of the acrostic *Mattheus Parkerus* in his preface to psalm 119.

B London, British Library, Add. MS 15166 (c.1567–88; mean only).

f.67^v at end of *Veni Creator*: All these 8 psalmes last before menconed were tuned by m^r Talys.

Notes on the Readings of the Sources

Parker penned metrical versions of all 150 psalms, together with versions of the *Gloria Patri* in different metres, six canticles and the hymn *Veni Creator*. At the end of the book are Tallis's eight psalm tunes, one for each mode, and his setting of the hymn. They are prefaced by the following comments:

The nature of the eyght tunes.

- ~ 1 The first is méeke : devout to see,
- \ 2 The second sad : in maiesty.
- \ 3 The third doth rage : and roughly brayth.
- / 4 The fourth doth fawne : and flatry playth,
- / 5 The fyfth deligth : and laugheth the more,
- \ 6 The sixt bewayleth : it wéepeth full sore,
- \ 7 The seventh tredeth stouthe : in froward race,
- ~ 8 The eyghte goeth milde : in modest pace.

The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as will syng or play them privateye.

The signs that preface each comment are a code to the character of each psalm and are repeated at the start of each of Tallis's tunes. Parker's book divides the 150 psalms into three 'quinguagenes' of 50 psalms each. In the third quinquagene every psalm is prefaced by one of these signs. Parker explains that psalms with an acute accent (/) should be matched to joyful tunes, those with a grave accent (\) to sad tunes and those with a circumflex accent (~) to 'indifferent' tunes. He concedes, however, that perceptions differ, so 'I leave it to every mans spirite, as God shall move hym: and to every mans eare as nature shall frame hym.'

Nowhere does Parker refer to Tallis's tunes and, as John Milsom has pointed out, there is no evidence whatsoever for the common assumption that Tallis composed them especially for Parker. In his prefatory material, Parker mentions only singing the psalms to a lute. A choir is apparently envisaged (perhaps symbolically rather than literally) in psalms 107 and 136, which are divided into sections variously labelled 'The Quiere', 'The Meane' and 'The Rectors', but neither psalm fits any of Tallis's tunes. Milsom found that 25 of Parker's psalms are unperformable to Tallis's music, leading one to wonder whether the tunes were added from elsewhere by Parker, or even Day, as an afterthought to boost sales of the book.¹

It has long been acknowledged that an earlier publication of John Day's, his *Certaine Notes* of 1565, is riddled with errors and misprints. Day's compositors were obviously not very comfortable setting music type and the proof-reading was inefficient. Two years later their setting of Tallis's tunes is still far from perfect. Moreover, Milsom found that the music font used by Day had no dies for printing sharps in spaces; sharps could only be printed on a line. This is especially apparent in the Third Tune. Here it was intended that all voices should have a staff signature of B# (= ♯), but such a signature was impossible in the Countertenor and Tenor parts, which had to make do with staff signatures of A# and the C# respectively. In the Mean the B# signature is omitted on the first and last staves and is printed a third too low on the second. These shortcomings (which are all recorded bellow) have misled previous transcribers.

¹ For all of this, see John Milsom, 'Tallis, the Parker psalter, and some known unknowns', *Early Music* xlv/2 (May 2016), pp.207–218.

In the *Cantiones Sacrae* that Tallis and Byrd published jointly in 1575 there is a tendency for sharps (though not so much flats) to be valid only for the note against which they are placed, with the result that every sharpened note may have its own accidental. Tallis's Third Tune does not show this tendency, raising the question of how many Gs should be sharpened. This edition follows Milsom's re-interpretation of the accidentals, which rejects the repeated G#s of Vaughan Williams's version. More problematic is the question *musica ficta* F#s in the Eighth Tune. Here Day sharpens all Fs in bars 1–5 with just one exception, but none are sharpened thereafter. If Tallis intended further Fs to be sharpened it is uncharacteristic for him not to have notated any—and if further sharps were present in the exemplar used by Day it is difficult to imagine his compositors overlooking every one. The solution adopted in the edition is but one possibility amongst several and performers may wish to experiment.

Source **B** omits virtually all of the accidentals present in **A**, but nevertheless could still have been copied from that source. It supplies slurs that clarify the underlay, but has no significant variants.

In the notes below, 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; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. Note values are abbreviated in italics. Abbreviations: NL = new line in source; SS = staff signature.

The First Tune

A 3 B D is *m* /

B 1 M mensuration symbol C / 2 M no # / 6 M no # / 10 M slur for ED / 11 M no # / 12 M ²E is D / 13 M no # / 20 M slur for FD / 24 M slur for FF / 27 M no # /

The Second Tune

A 6 Ct ¹D is *sb* / 8 M # for F is on G line / 9 M NL without SS begins with E (and thus to end) /

B 1 M mensuration symbol C / 3 M no # / 4 M no # / 8 M no # / 15 M slur for ED / 16 M slur for DD, no # /

The Third Tune

A 1 Ct SS # for A (intended for B); T SS # for C (intended for B); B rest omitted / 4 M # for F is on G line; Ct # for D is on E line / 5 M NL with SS # for G (in error for # for B) begins with ²G; T *m*-rest is *sb*-rest / 6 M # for B / 9 M NL with correct SS # for B begins with ²G; Ct NL with SS # for C (intended for B) begins with ²E; T NL without SS begins with ²B (and thus to end) / 14 M NL without SS begins with ²E; Ct NL without SS begins with C; B NL begins with ²A, left-hand element of F clef upside down / 15 Ct # for E (perhaps a misplaced SS) / 18 M # for F is on E line and placed before E; B ²A is *sb* / 19 B # for lower E /

B 1 M mensuration symbol C / 3 M no # / 4 M no # / 5 M no # / 7 M no # / 9 M no # / 15 M slur for DF / 17 M slur for BA / 18 M no # / 19 M no # /

The Fourth Tune

A 2 B *cr*D omitted /

B 1 M mensuration symbol C / 6 M no # / 11 M no # / 13 M slur for BC²A / 16 M no # / 20 M slur for FG /

The Fifth Tune

A 1 M upper *b* of SS is for A (not B) throughout, C is D (but cf. 7) / 3 Ct dot for B omitted / 9 B *b* for B / 19 T *m*-rest is *sb*-rest /

B 1 M mensuration symbol C / 12 M NL with SS *b* for upper B only begins with F, no # / 15 M slur for FG / 18 M slur for A²B / 22 M slur for GF /

The Sixth Tune

A 6 T *b* for ²B / 9 M *h* for E /

B 1 M no SS, mensuration symbol C , ¹F is corrected *m* / 7 M NL with SS *b* for upper B begins with B / 17 M slur for G¹F /

The Seventh Tune

A 3 M # for F is on G line; T F is D (but cf. 7) / 4 T # for C is misplaced a third too high / 5 M # for F is on G line; Ct D is B (possibly correctly, in which case 1 is incorrect) / 7 M # for F is on G line; Ct ¹A is C / 9 M # for F is on G line, NL with clef C4 begins with D (error) / 13 M NL begins with D, clef C2 / 16–17 B *appear* for *procure* /

B 1 M mensuration symbol C / 4 M slur for BA / 6 M *it* for *yet* / 8 M slur for BA /

The Eighth Tune

A 1 T SS # for C (intended for B) throughout / 4 M # is on E line / 6 T *h* for B on A line /

B 1 M mensuration symbol C / 4 M no # /

Veni Creator

A 5 M NL without SS begins with rest /

B 1 M no SS, mensuration symbol C , *sb*C for *m*-rest *m*C /