

Like as the doleful dove

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Mean



Like as the dole - ful dove de - lights a -

Countertenor



Like as the dole - ful dove de - lights a -

Tenor



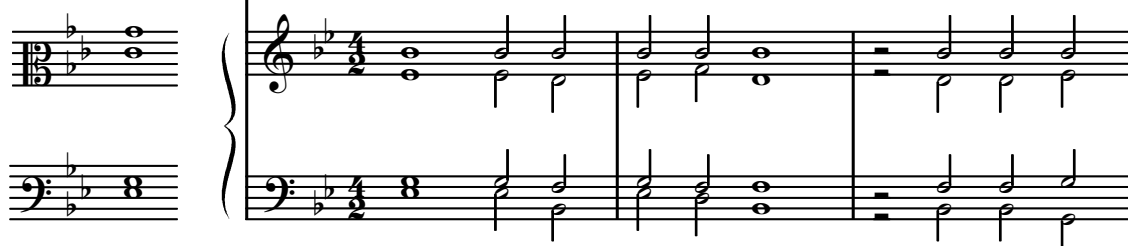
Like as the dole - ful dove de - lights a -

Bass

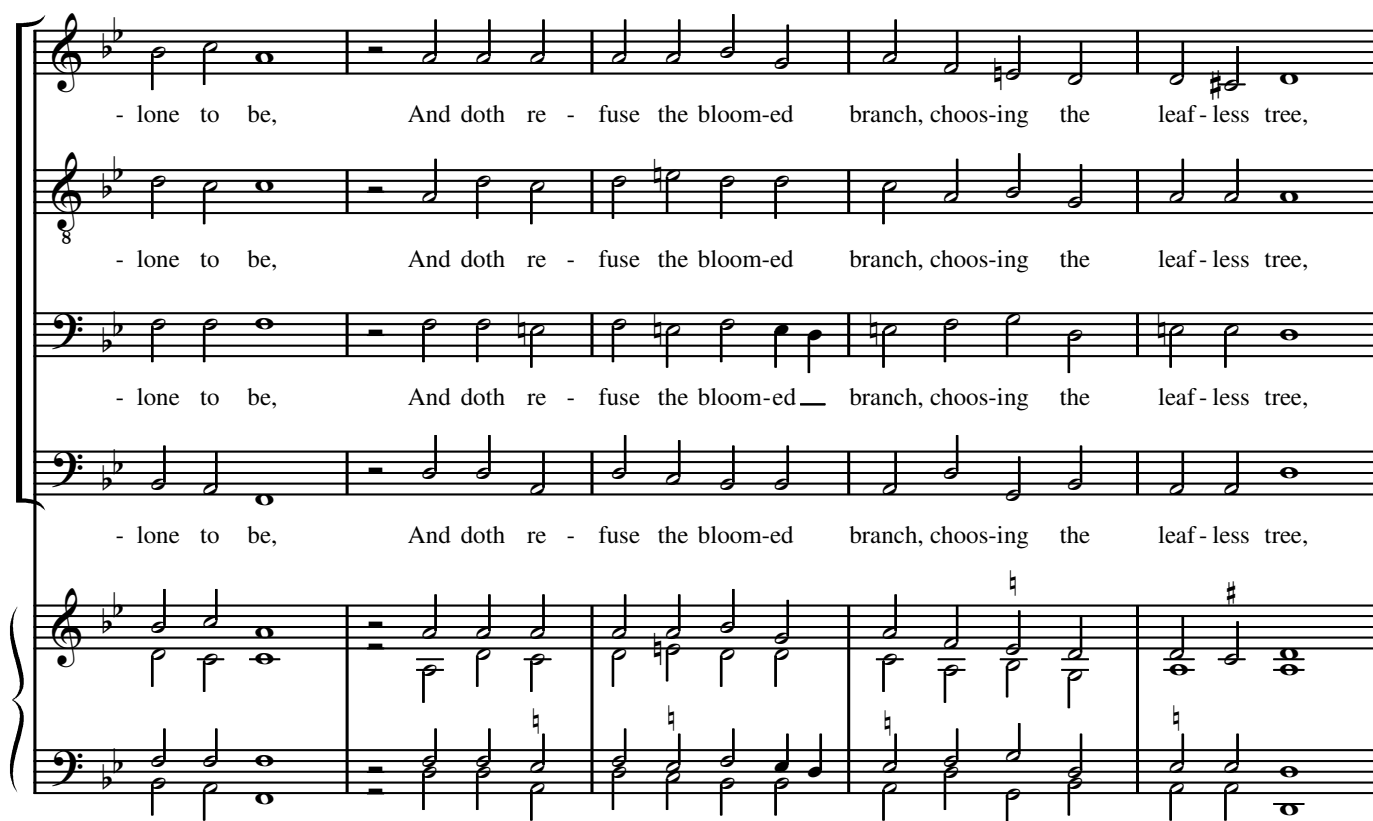


Like as the dole - ful dove de - lights a -

Keyboard



4



- lone to be, And doth re - fuse the bloom-ed branch, choos-ing the leaf - less tree,

- lone to be, And doth re - fuse the bloom-ed branch, choos-ing the leaf - less tree,

- lone to be, And doth re - fuse the bloom-ed branch, choos-ing the leaf - less tree,

- lone to be, And doth re - fuse the bloom-ed branch, choos-ing the leaf - less tree,

9

Where - on, wail - ing his chance ___ with bit - ter tears be - sprent,

Where - on, wail - ing his chance ___ with bit - ter tears be - sprent,

Where - on, wail - ing his chance ___ with bit - ter tears be - sprent,

Where - on, wail - ing his chance ___ with bit - ter tears be - sprent,

13

Doth with his bill his ten - der breast oft pierce and ___ all ___ to

Doth with his bill his ten - der breast oft pierce and all to

Doth with his bill his ten - der breast oft pierce and all to _____

Doth with his bill his ten - der breast oft pierce and all to _____

17

rent: Whose grie - vus groan - ings — though, whose grips of pi - ning pain,

rent: Whose grie - vus groan - ings though, whose grips of pi - ning pain,

rent: Whose grie - vus groan - ings though, whose grips of pi - ning pain,

rent: Whose grie - vus groan - ings though, whose grips of pi - ning pain,

21

Whose gha - st - ly looks, whose blood - y streams out flow - ing from each vain,

Whose gha - st - ly looks, whose blood - y streams out flow - ing from each vain,

Whose gha - st - ly looks, whose blood - y streams out flow - ing from each vain,

Whose gha - st - ly looks, whose blood - y streams out flow - ing from each vain,

25

Whose fal - ling from the tree, whose pant - ing on the ground, Ex -

Whose fal - ling from the tree, whose pant - ing on the ground, Ex -

Whose fal - ling from the tree, whose pant - ing — on the ground, Ex -

Whose fal - ling — from the tree, whose pant - ing on the ground, Ex -

The musical score for measures 25-28 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "Whose fal - ling from the tree, whose pant - ing on the ground, Ex -". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

29

- am - ples be of mine e - state, though — there ap - pear no wound.

- am - ples be of mine e - state, though there ap - pear no wound.

- am - ples be of mine e - state, though — there ap - pear no wound.

- am - ples be of mine e - state, though there ap - pear no wound.

The musical score for measures 29-32 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "- am - ples be of mine e - state, though — there ap - pear no wound.". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

Critical Commentary

Original Spelling of Text

Like as the dolefull Doue delights alone to bee,
And doeth refuse the bloumed branche, chusing the leaflesse tree.
Whereon, wailyng his chaunce, with bitter teares besprent,
Doeth with his bill, his tender breaste ofte pearse and all to rent.
Whose greuous gronyngs tho: whose grips of pinyng paine,
Whose gastly lookes, whose bloudie streams out flowyng from ech vain.
Whose fallyng from the tree, whose pantyng on the grounde,
Examples bee of myne estate, tho there appere no wounde.

FINIS. W. Hunnis

The Music

The vocal parts of this edition are entirely editorial since Tallis's music survives only in a keyboard arrangement in the Mulliner Book, where it is the last of a group of pieces that have every appearance of being arrangements of partsongs. The keyboard score has been provided here for comparison and, if desired, solo performance.

The work has a title that undoubtedly refers to a poem by William Hunnis first published in the 1578; its words fit Tallis's music perfectly. Tallis may have set the poem long before it appeared in print since the two men must have known each other by at least 1552 when Hunnis is recorded as a Gentleman of the Chapel Royal.

As preserved in the manuscript, the transition from bar 25 to bar 26 is so ungainly that it cannot be an accurate representation of Tallis's original part writing, but what Tallis might have written is far from clear. Perhaps the Mean in bar 25 was originally an octave higher and Tallis's voice parts were too widely spaced to be accommodated comfortably by the hands. Or perhaps the Countertenor part temporarily rose above the Mean and the part-writing was inverted in order to preserve the melody. Either way, no rearrangement of the given notes seems satisfactory, the main problem being an A minor chord on the first two beats of bar 26 (although the Es have no naturals) and the false relation it creates with the E flat in the previous bar, coupled with the difficulty of devising an elegant solution that avoids consecutive fifths between countertenor and tenor at the barline. The solution presented here takes a conservative approach and does not pretend to solve the problem.

Editorial Conventions

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

As noted above, the vocal parts have been constructed editorially from the keyboard arrangement.

The prefatory staves at the start of the keyboard part show the original clefs, staff signatures and first chord. No mensuration symbol is given, but C is to be assumed.

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

Sources

Music: London, British Library, Add. MS 30513 ('The Mulliner Book', early 1560s).

f.109^v (keyboard) title between staves: Lyke as the dolefull dove
at end: master tallys

Text: Richard Edwards (ed.), *The Paradyse of daynty devises* (Henry Disle, London, 1578 edition), f.36.

Notes on the Reading of the Musical Source

6 RH as usual in manuscripts of this period the \natural for the E is written as a \sharp . It is pre-placed over the C in the final chord of the previous bar and could be intended for this note rather than the E.

10 LH semibreve E deleted below final chord of bar.

16 LH one of the noteheads in the first chord was originally written as D and then corrected.

25 RH the crotchet G may be an error for A, but, if followed by a G, consecutive fifths with the Mean would result. (In 1597 Thomas Morley included diminished fifths in this rule.)

26 RH first note in the lower part E (no \natural), not F.