

Purge me, O Lord

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

Mean

Countertenor

Tenor

Bass

Keyboard

Purge me, O Lord, from all my sin,

Purge me, O Lord, from all my sin, And

Purge me, O Lord, from all my sin,

Purge me, O Lord, from all my sin, And

4

And save thou me by faith from ill, That I may rest and

save thou me by faith from ill, by faith from ill, That I may rest and dwell

And save thou me by faith from ill, by faith from ill, That I may rest and

And save thou me by faith from ill, That I may rest and dwell

9

dwell with thee Up - on thy ho - ly, bles - sed

— with thee Up - on thy ho - ly, bles - sed

dwell with thee Up - on thy ho - ly, bles - sed hill, thy ho - ly, bles - sed

with thee Up - on thy ho - ly, bles - sed hill, thy ho - ly, bles - sed

13

hill. And _____ that done, grant that with _____ true heart I

hill. And _____ that done, grant that with true heart I may _____

hill. And _____ that done, grant that with true _____ heart I

hill. And _____ that done, grant that with true heart

17

may with-out hy-po - - cri - sy Af - firm the truth, de -

with - out hy - po - cri - sy Af - firm the truth, de -

may with - out hy - po - cri - sy Af - firm the truth, de -

I may with - out hy - po - cri - sy Af - firm the truth, de - tract no

21

truth, de - tract no man, But do all things with e - qui - ty. and - ty.

- tract no man, But do all things with e - qui - ty. and - ty.

- tract no man, But do all things with e - qui - ty. and - ty.

man, But do all things with e - qui - ty, with e - qui - ty. and - ty.

Text

This composition survives in two sixteenth-century sources: the Hamond Partbooks and the Mulliner Book; the former gives the vocal parts with the sacred text edited here; the latter is a textless arrangement for keyboard entitled ‘Fond youth is a bubble’. Mulliner’s title suggests that Tallis’s piece once existed as both a partsong and an anthem. No secular text beginning with these words is known, so it is not possible to state categorically which version came first. The decidedly Protestant flavour of the anthem text, together with the ABB form that early vernacular anthems often adopted from the partsong repertory, arguably favour a dating in the reign of Edward VI (1547–1553). The text is a poem of regular, eight-syllable lines. Presumably the secular text had a similar form. At any rate, it can hardly have been the ill-fitting lines adapted from Spenser’s *Shepherd’s Calendar* that have regularly been shoehorned into the music by later editors.

Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but \mathcal{C} is to be assumed.

Editorial accidentals are placed above or below the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signature are placed before the note and have a superscript dot.

Spelling of the text has been modernised.

Both sources mark the repeat with signa congruentiae in bar 13, but neither stipulates how it is to be performed. Bar 24 is entirely editorial.

Sources

A London, British Library Add. MSS 30480–4 (the ‘Hamond Partbooks’, c.1570–1590).

30480	(M)	f.49	at end: tallys
30481	(Ct)	f.55	at end: tallys
30482	(T)	f.51	at end tallys
30483	(B)	f.54	[no attribution]
30484	—	—	—

B London, British Library, Add MS 30513 (the ‘Mulliner Book’, 1560s; arrangement for keyboard).

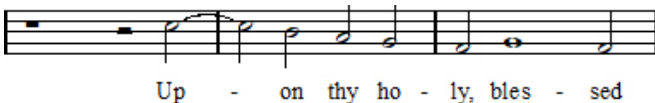
(keyboard) f.29^v title at beginning between staves: Fondyoutheis a bubble
at end: Tallys

Notes on the Readings of the Sources

Source A

7 Bass: New line in source begins with second B, staff signature b for E only from here to the end.

9 Bass: b for B.

10–11 Mean:  (reading of **B** adopted).

11 Tenor: Crotchet D is C.

13 all parts: signa congruentiae, signalling a repeat starting with the minim.

13 Mean: \sharp for F

22–23 Tenor: underlay ambiguous.

Source B

11 right hand: The E on third beat is F, but the 6/4 chord is unlikely and the voice leading favours the E.

13 right hand: signa congruentiae for both upper and lower minim, signalling a repeat from this point.

16 right hand, last beat: Deleted minim D above B in lower part.

22 left hand: Minim rest and minim B, both deleted, above E and D respectively.