

THOMAS TALLIS
(c.1505-1585)

THE LAMENTATIONS OF JEREMIAH
I
(ATTBarB)



Thomas Tallis

THOMAS TALLIS

Critical edition by
Carlos Rodríguez Otero

TEXT AND TRANSLATION

LATIN

Incipit lamentatio Jeremiæ prophetæ.

ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

BETH. Plorans ploravit in nocte, et lacrimæ eius in maxillis eiu: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

ENGLISH

Here beginneth the lamentation of Jeremiah the prophet.

ALEPH. How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how she is become tributary!

BETH. She weepeth sore in the night, and her tears are on her cheeks; among all her lovers she has none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, Jerusalem, return unto the Lord thy God.

30 (17,20) (17)

leph. A - - leph, a - -

- leph, a - - - - leph, a - leph, a - - - -

- - - leph, a - - leph, a - - - -

(14) a - - - - - - - leph, a - leph, a - -

(15) A - - leph, a - - - - - leph, a - leph, a - - -

36

- - - leph. Quo - mo - do se - - det so - la

(17) - - - leph. Quo - mo - do se - det so - - la ci -

(18) (22) - - - leph. Quo - mo - do se - - det so - la

- leph. Quo - mo - do se - - det so - la ci - vi - (17)

- - - leph. Quo - mo - do se - - det so - la (23)

41 (27)

ci - vi - tas ple - na po - pu - lo? Fa - cta est

(24) - vi - tas ple - na po - pu - lo? Fa - cta est qua -

ci - vi - tas ple - - na po - pu - lo? Fa - cta est

tas ple - na po - pu - - - lo? Fa - cta est qua - (25)

ci - vi - tas ple - na po - pu - - - lo? Fa - cta est (26)

46

qua - si vi - du - a do - mi - na gen - ti - um: prin -
 - si vi - du - a do - mi - na gen - ti - um:
 qua - si vi - du - a do - mi - na gen - ti - um, gen -
 - si vi - du - a do - mi - na gen - ti - um:
 qua - si vi - du - a do - mi - na gen - ti - um:

51

ceps pro - vin - ci - a - rum, prin - ceps pro - vin - ci -
 prin - ceps pro - vin - ci - a - rum, prin - ceps pro - vin - ci - a - rum
 - ti - um, prin - ceps pro - vin - ci - a - rum fa -
 prin - ceps pro - vin - ci - a - rum, fa -
 prin - ceps pro - vin - ci - a - rum

56

a - rum fa - cta est sub tri - bu - to, sub tri -
 fa - cta est sub tri - bu - to, fa - cta est sub tri - bu - to,
 - cta est sub tri - bu - to, fa - cta est
 cta est sub tri - bu - to, fa - cta est sub tri - bu -
 fa - cta est sub tri - bu - to, fa - cta est

61

bu - - - to, sub tri - bu - to, #

(36) sub tri - bu - - to, sub tri - bu - to, sub

(35) (37) b (39) (40) sub tri - bu - - - - - to, sub tri - bu - - - to, sub

(38) - - - - - to, sub tri - bu - to, sub tri - bu - to, sub tri - bu -

sub tri - bu - - - to, sub tri - bu - - to, sub

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics 'bu - - - to, sub tri - bu - to, #'. The second staff is a vocal line with lyrics '(36) sub tri - bu - - to, sub tri - bu - to, sub'. The third staff is a vocal line with lyrics '(35) (37) b (39) (40) sub tri - bu - - - - - to, sub tri - bu - - - to, sub'. The fourth staff is a vocal line with lyrics '(38) - - - - - to, sub tri - bu - to, sub tri - bu - to, sub tri - bu -'. The fifth staff is a piano accompaniment line with lyrics 'sub tri - bu - - - to, sub tri - bu - - to, sub'. There are various musical notations including slurs, ties, and accidentals.

66

sub tri - bu - to. Beth, (44)

(43) tri - bu - - - - - to. Beth, (47)

(41,21) (18) (45) tri - bu - - - - - to. Beth,

(42) (46) tri - bu - to, sub tri - bu - - - to. Beth,

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics 'sub tri - bu - to. Beth, (44)'. The second staff is a vocal line with lyrics '(43) tri - bu - - - - - to. Beth, (47)'. The third staff is a vocal line with lyrics '(41,21) (18) (45) tri - bu - - - - - to. Beth,'. The fourth staff is a vocal line with lyrics '(42) (46) tri - bu - to, sub tri - bu - - - to. Beth,'. The fifth staff is a piano accompaniment line with lyrics 'tri - bu - to, sub tri - bu - - - to. Beth,'. There are various musical notations including slurs, ties, and accidentals.

71

(48) beth.

beth, beth.

beth.

(49) (50) beth.

Detailed description: This system contains five staves of music. The first staff is a vocal line with lyrics '(48) beth.'. The second staff is a vocal line with lyrics 'beth, beth.'. The third staff is a vocal line with lyrics 'beth.'. The fourth staff is a vocal line with lyrics '(49) (50) beth.'. The fifth staff is a piano accompaniment line with lyrics 'beth.'. There are various musical notations including slurs, ties, and accidentals.

76 (51,52)

Plo - rans plo - ra - vit,

Plo - rans plo - ra - vit in no - cte,

Plo - rans plo - ra - vit in no - cte,

Plo - rans plo - ra - vit in no - cte,

Plo - rans plo - ra - vit in no - cte,

81

plo - rans plo - ra - vit in no - cte,

plo - rans plo - ra - vit in no - cte,

plo - rans plo - ra - vit in no - cte, et la -

plo - rans plo - ra - vit in no - cte, et la -

plo - rans plo - ra - vit in no - cte,

86

et la - cri - mae e - ius in ma - xil - lis e -

et la - cri - mae e - ius in ma - xil - lis e -

cri - mae e - ius in ma - xil - lis e -

cri - mae e - ius in ma - xil - lis e -

et la - cri - mae e - ius in ma - xil - lis e -

90

ius: non est qui con - so - le - tur e - am, (61)
 ius: non est qui con - so - le - tur e - am, qui (62)
 ius: non est qui con - so - le - tur e - - am, qui
 ius: non est qui
 ius: non est qui

94

non est qui con - so - le - tur e - am, qui con - so - le - tur (64)
 con - so - le - tur e - am, non est qui con - so - le - tur, qui con - so - le - (65)
 con - so - le - tur e - - am, non est qui con - so - le - tur, e - am (63)
 con - so - le - tur e - am, non est qui con - so - le - tur
 con - so - le - tur e - am, non est qui con - so - le - tur

99

e - am ex o - mni - bus ca - ris e - ius, ex
 tur e - - am ex o - mni - bus ca - ris e - ius, ex o - mni - bus ca - ris e - ius, —
 ex o - mni - bus ca - ris e - - ius, ex o - mni - bus ca - ris, (63)
 e - am ex o - mni - bus ca - ris e - ius, ca - - ris e - (66)
 e - - am ex o - mni - bus ca - ris e - (67)

104

o - mni - bus ca - ris e - ius, ca - ris e - ius. ca - ris e - ius. O - mnes a - ius, ex o - mni - bus ca - ris e - ius, car - ris e - ius. O - mnes a - ius, ex o - mni - bus ca - ris e - ius. O - mnes a - ius, ex o - mni - bus ca - ris e - ius.

109

O - mnes a - mi - ci e - ius, o - mnes a - mi - ci e - mnes a - mi - ci e - ius, o - mnes a - mi - ci e - ius mi - ci e - ius, a - mi - ci e - ius spre - ve - runt mnes a mi - ci, a - mi - ci e - ius, om - nes a - mi - ci e - O - mnes a - mi - ci e - ius, o - mnes a - mi - ci e -

114

ius spre - ve - runt e - am, et fa - cti sunt e - spre - ve - runt e - am, et fa - cti sunt e - i et e - am, spre - ve - runt e - am, et fa - cti sunt e - i i - ni - mi - ius spre - ve - runt e - am, et fa - cti sunt e - i i - ni - mi - ius spre - ve - runt e - am, et fa - cti

119 (85)

- i, et fa - cti sunt e - - i i - ni - mi - - ci.

(82) (83)

fa - cti sunt e - i, e - - i i - ni - mi - -

(84)

- ci, et fa - cti sunt e - i i - ni - mi - -

(86)

ci, et fa - cti sunt e - i i - ni - mi - ci, i - ni - mi - -

sunt e - i, et fa - cti sunt e - i i - ni - mi - -

124

Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te - re ad

- ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te -

(87)

- ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te -

- ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te -

- ci. Ie - ru - sa - lem, Ie - ru - sa - lem, con - ver - te -

129

Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie - ru - sa -

re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -

re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -

re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -

re ad Do - mi - num De - um tu - um, Ie - ru - sa - lem, Ie -

134

lem, con - ver - te - re ad Do - mi num De - um tu - - um, con -
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,
 ru - sa - lem, con - ver - te - re ad Do - mi - num De - um tu - um,

139

ver - te - re ad Do - mi - num De - um tu - - - - - um.
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um.
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um.
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um.
 con - ver - te - re ad Do - mi - num De - um tu - - - - - um.

NOTES

(1) F: 'tæ' here (2) (3) F,I: no # (4) A,F: no #
 C: te, in - ci - pit la - men - ta - ti - o Ie -
 F: 'phe' at b.8, ext. to '-tæ' at b.11.

(5) (6)

(7) I: sig. Bb from here to the end. (8) (9) C,F: no # (10) C: only one 'Aleph'

(11) C: om. 2nd 'Aleph' (12) F, I: G#; F# in A and I only. (13)

(14) (15) C,E: only one 'Aleph' (16) F: lig. (17) F: no b

(18) F: no # (19) F: om. 'Aleph' (20) C,F: om. 2nd 'Aleph' (21) C,F,I: no b (22) I: # (23) A: no b

(24) (25) I: '-lo' here. (26) E: '-lo' here. (27) C: c b b

(28) (29) C,I: no # (30) F: '-bu' here. (31) C: ♯; F: no b

(32) C: 'princeps provinciarum' (syllable for syllable, but '-rum_' on B ♮) (33) C: 'princeps provinciarum' (syllable for syllable, see note 32)

(34) (35) F,I: no b

(36) F: 'tri-' extended, '-bu' on first ♮ of b.63 (37) I: 'facta est', until 'sub' at end of b.63 (38) I: 'facta est' uncl. (39) C: ♯ (40) A: '-to' here

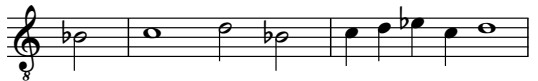
(41) (42) C,E?: '-bu-' extended through b. 67. (43) C,F: no b


(44) Signature B \flat in A: T1,T2 (b.111-), Bar (bb.84-114), Bass; F. (45) C: only one 'Beth', no \flat s until b. 74; (46) C: only one 'Beth'.
I: no \flat s until b. 78; F: no on-stave accidentals from here. See notes 47, 59, 60, 76, 80, 81.

(47) F: no on-stave accidentals hereon; C: no \flat s until b. 73. See notes 44, 45, etc. (48) A,C,F: only one 'Beth' (49) E,I: add. 'Beth'. (50) I: no lig.


(51) Signature B \flat in C: Bass (bb.83-135); D: T2; E: Bass; I: T2, Bar(b.111-). See note 7.

(52) Sig. E \flat in I: Bass. See notes 7, 45, 51.

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

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

(55) E: '-ius' here. (56) F: 'e-' here.

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

; E \flat in I only. (58) I: \flat poss. implied


(59) F: no on-stave accidentals until bb. 142-3. See notes 45, 47, etc. (60) C: no accidentals until b. 107. F: no accidentals until b. 142. See notes 45, 47, 50, etc. (61) F: 'tur_' extended, 'e' on A \downarrow .

(62) A: '-am_' here. (63) A: \flat (64) A,F?: 'qui consoletur eam' (syllable for syllable).

(65) F: no \sharp , see note 47, etc. (66) A: no lig. (67) I: 'ris' here, 'eius' on first two \downarrow of next bar.

(68) A,F: lig. (69) A: '-ris' extended, om. 'eius'. (70) I: \circ instead of $\circ \downarrow$


(71) C: no \flat (72) D,(F): no \flat , see notes 44, 45, 51, etc.


(73)  C: e-ius, a-mi-ci-e

(74) C,F: '-ius' here. (75) F,I?: '-ius' here (76) F: no \sharp (see note 60, etc.)


(77) A: '-ius' here (78) F: b.112: 'amici', b.113: 'e-'. (79) A: 'ius' here, 'e' next two \downarrow , 'ius' on \circ .

(80) C,(F): no \sharp . See notes 45, 76, 60, etc. (81) C: no accidentals until b. 128. See notes 45, 47, 60, etc. (82) C: 'e-' ext. through bb.120-21 (83) C: G \downarrow F \downarrow E \downarrow

(84)  I: e-i, i-ni-mi-ci, i-ni-mi-
C: 'e-' on A \circ ; 'ci' a bar earlier.

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

(86) A: '-ci' here.

(87) F: see notes 45, 47, 59, 60, etc. (88) F: $\downarrow \downarrow$ (89)  A: num De-um tu-um. (90) C: '-um' here.

CRITICAL COMMENTARY

The question of whether Thomas Tallis' two surviving settings of texts from the Book of Lamentations (*Incipit lamentatio* & *De lamentatione*)—the first being of the book's first two verses, and the second of verses three to five—were conceived as a unit is one to which there is yet no conclusive answer. However, these texts' role in the Sarum liturgy as the first two lessons of *Tenebrae* for Maundy Thursday, the fact that Tallis' settings appear in collocated positions in several of the earliest surviving sources, and the frequent performance of these as a single work, can hardly be ignored. John Milsom has suggested that the settings were possibly written around the mid- to late 1560s.¹ He also suggested that stylistic factors, as well as the chronology of the manuscript sources (inasmuch as it as can be worked out), that the first Lamentation—*Incipit lamentatio*—might have been written after the *De lamentatione*. Its extraordinary and complex 'tonal argument', with carefully calculated modulations away from and back towards the home modality of mode iii/iv (or E phrygian/hypophrygian), suggest a later composition date. *Incipit lamentatio* is also more texturally complex, reinforcing this hypothesis. In any case, both are certainly works of consummate skill and, to many, of great beauty.

Sources

Below is a table of all the surviving manuscript sources, including specific details such as the exact location of the pieces. The Lamentations are among the more well-documented of Tallis' works, although crucially none of the sources is in Tallis' hand.

The earliest source is most likely GB-Ob MSS Mus. e. 1–5, known as the Sadler Partbooks (**A**) after their owner John Sadler, a merchant from Norwich.² 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'.³ Meticulously copied and finely decorated, it is likely that these are the earliest surviving source to contain the Lamentations because, as David Mateer suggests, the section they are in was probably copied c. 1565–70.⁴ If this were true, it would support Milsom's dating of the Lamentations, and perhaps push it back by a few years to the first half or middle of the 1560s. Occasional annotations suggest that these partbooks were used in performance, perhaps by musically literate merchants.

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 *De lamentatione*, 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 lack of the first Lamentation in the former source, as well as its presence after *De lamentatio* in the latter, support the idea that that the second Lamentation might have been written first. Source **C**, although not as richly decorated as **A**, is a key source of Byrd and Tallis' music. John Baldwin, who copied the partbooks himself, was an experienced singer and amateur composer associated with St George's Chapel, Windsor, and maintained close ties with Byrd's musical circle. He was

¹ John Milsom, 'English polyphonic style in transition: a study of the sacred music of Thomas Tallis' (unpublished doctoral thesis, University of Oxford, 1983), Vol. I: 49.

² Matthias Range and Julia Craig-McFeely, 'Forty Years in the Wilderness: John Sadler of the Sadler Partbooks', *Music and Letters* 101/4 (November 2020): 657–89.

³ James Burke, 'John Sadler and the Sadler partbooks (Oxford, Bodleian Library MSS Mus. e. 1–5)' (unpublished doctoral thesis, University of Oxford, 2017), Vol. I: 1.

⁴ David Mateer, 'John Sadler and Oxford, Bodleian Mss Mus. e. 1–5', *Music & Letters* 60/3 (July 1979): 281–295.

later associated with the Chapel Royal, of which Tallis was a member.⁵ Roger Bray writes that ‘small details’ such as Baldwin’s more relaxed attitude to accidentals should not cast into doubt the thoroughness and skilfulness of his work.⁶ Although we know that he occasionally altered text-settings in order to ‘modernize’ them, such as removing long final-syllable melismata that were a typical feature of the florid English style of the early sixteenth century.⁷

GB-Lbl Add. MS 32377 (**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 scruffy source, containing the Contratenor part (Tenor 2) of *Incipit lamentatio* beginning at ‘Plorans’, followed by the Cantus part (Alto) of the preceding music only. Twenty-five folios later there is 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 Norfolk gentleman Edward Paston (note the geographical proximity to **A**). 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 gave source **E** as a gift. 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.⁸ **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, indeed reflect its conception as a presentation gift. Despite the untidiness of these sources, they can be helpful for their greater use of accidentals, often left to the musicians’ discretion in the earlier sources (a problem discussed below).

G1 and **G2**, as well as US-NYp MSS Drexel 4180-84 (**H1**) and GB-Lbl Add. MSS 17792-96 (**H2**), are not currently digitised and were therefore unavailable for this edition. In his very good edition of the Lamentations, however, Philip Brett listed some major discrepancies in these sources regarding accidentals, which I have included in the notes of this edition as the following numbers:

Incipit lamentatio: N.A.

De lamentatione: notes 50, 69, 70, 71, 107, 109, 122.

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 *De lamentatio*. 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 has suggested that **H2**, copied c. 1624-50, was partly copied from **H1**, in turn copied c.1615-25.⁹

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, currently kept at Peterhouse College, Cambridge. They were copied by diverse hands c. 1625-40 and assembled shortly thereafter

⁵ Roger Bray, ‘John Baldwin’, *Music & Letters* 56 (1975): 55-9.

⁶ *Idem*, 56-7.

⁷ David Mateer, ‘John Baldwin and Changing Concepts of Text Underlay’ in J. Morehen (ed.), *English Choral Practice 1400-1600* (Cambridge: Cambridge University Press, 1996), 143-160, at 148.

⁸ Philip Brett, ‘Edward Paston (1550-1630): A Norfolk Gentleman and his Musical Collection’, *Transactions of the Cambridge Bibliographical Society* 4/1 (1964): 51-69, at 57-8.

⁹ May Hofman, ‘The Survival of Latin Sacred Music by English Composers 1485-1610’ (unpublished doctoral thesis, University of Oxford, 1977), Vol. II: 123-8.

for liturgical use. 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 as a single piece divided by a simple barline. The hand is untidy, and details of text underlay are often unclear or muddled. Nonetheless, the musical notation itself is generally detailed. The bass part only survives to bar 122.

Table 1: list of sixteenth and seventeenth sources containing Tallis' two Lamentation settings.

Source	Date	Reference	Type	Page/Folio
Sadler PBs (A)	c.1565-85	GB-Ob MS Mus. e. 1	Tr	37v
		GB-Ob MS Mus. e. 2	M	36r
		GB-Ob MS Mus. e. 3	A	36v
		GB-Ob MS Mus. e. 4	T	33v
		GB-Ob MS Mus. e. 5	B	33r
Bassus (B)	c.1575	GB-Ob MS Tenbury 1464	B	59v
Baldwin PBs (C)	c.1575-81	GB-Och MS Mus. 979	S	Nos. 41,42
		GB-Och MS Mus. 980	D	
		GB-Och MS Mus. 981	Ct	
		GB-Och MS Mus. 983	B	
Cantus PB copied by Hugh Geare (D)	c.1585-90	GB-Lbl Add. MS 32377	C, CT	27r, 62v
Bass PB, Paston collection (E)	c.1590	GB-CF MS D/DP Z6/1	B	42r
Paston collection (F)	early C17th	GB-Ob MS Tenbury 341	S	26v
		GB-Ob MS Tenbury 342	Q and Sx	30v
		GB-Ob MS Tenbury 343	Ct	28v
		GB-Ob MS Tenbury 344	T	29v
Paston Collection "Harmsworth MS" (G1) Up a 5 th , Cantus up a 7 th	early C17th	GB-Ob MS Tenbury 1469	C	28r
		GB-Ob MS Tenbury 1470	A	
		GB-Ob MS Tenbury 1471	B	
Paston collection (G2) (same scribe as G1) Up a 5 th .	early C17th	GB-Ob MS Tenbury 369	S	5r
		GB-Ob MS Tenbury 370	M	
		GB-Ob MS Tenbury 371	Q	
		GB-Ob MS Tenbury 372	T	
		GB-Ob MS Tenbury 373	B	
John Merro (2) (H1)	c.1615-25	US-NYp MS Drexel 4180	C	70r
		US-NYp MS Drexel 4181	A	69v
		US-NYp MS Drexel 4182	T	72r
		US-NYp MS Drexel 4183	B	66r
		US-NYp MS Drexel 4184	Q	47r
John Merro (1) (H2) (same scribe as H1)	1624-c.1650	GB-Lbl Add. MS 17792	C	169
		GB-Lbl Add. MS 17793	A	174
		GB-Lbl Add. MS 17794	T	174
		GB-Lbl Add. MS 17795	Q	162
		GB-Lbl Add. MS 17796	B	166
Peterhouse PBs, latter Caroline set (I)	c.1625-40	GB-Cp MS 35	TD	113v
		GB-Cp MS 37	BD	N3v
		GB-Cp MS 44	MD	P2

Editorial Method

This edition does not aim to be an *Urtext* of any sort. Such a thing, especially with this music, is an impossible and uninteresting goal: the inherent flexibilities and ambiguities of mensural notation, as well as a complicated textual tradition, make it so. What we have is a collection of sources that present what the Lamentations once were in the eyes of their users, which, interestingly, may differ according to the sources' age, purpose and location, and whose interpretation by a modern editor may in any case differ from that of their copyists. To translate these encoded interpretations into a different, more prescriptive notational system is complicated, especially so if the intention is to produce one fixed text.¹⁰ Such a process inevitably places a large degree of agency and responsibility on the editor, who must first read and interpret the texts, and then sift between the variants in order to choose which to include in the final score and which to include in the notes, if indeed any are provided.

There is more than one way to do this. John Caldwell, among others, has written that in cases of many variant sources, with none directly ascribable to the composer, it can be best to proceed from 'a single representative source', ultimately presenting 'a version which can be shown to have been current at some particular time and place'.¹¹ In the case of these Lamentations, however, where none of the sources is distinct enough, and we know little about their creation and use, this solution is both impractical and unappealing. Furthermore, this 'best source' approach fails to engage critically with other sources, and ignores a fundamental reality of such works: that they are historically and geographically fluid. Nevertheless, **A** and **C**, being the oldest and most complete sources, are the ones most closely followed in this edition.

It is possible, however, that there may be corruptions in these sources that are not present in the other sources. This edition is therefore an attempt at *recension* at heart: that is, it tries to reconstruct the earliest recoverable version, or 'base layer', of the work by sorting through its different textual layers. While it is true that the end product might represent a patchwork version that never in fact existed, it is the hope of the editor that it is as close as we can currently get to an 'original', identifying errors and alterations in any of the sources. In cases of discrepancy, the prime considerations for choosing the primary reading have been the age of the sources and concordance with other manuscripts: preference is generally given to older, and more widespread, readings. Occasionally these two criteria are in conflict, in which case I have generally preferred older readings and have tried to apply the maxim of *lectio difficilior*—that is, that alterations and corruptions tend to be simpler than the original. Only in the few cases of total ambiguity have I felt it necessary to appeal to my own (subjective) musical judgement. In all cases, however, any variants are always provided in the notes—this is not only so that the reader may feel free to disagree with my choices, even following a single source if they prefer, but to present the two Lamentation settings as flexible entities in time, with the idiosyncrasies and problems of each source laid out in full to the reader.

Accidentals are the most problematic issue in this regard. When I have judged that an inconsistency between sources is because obvious chromatic inflexions have been left as *musica ficta* or perhaps omitted by mistake in one source, but included in another, I have simply written an on-stave accidental. If this is the case for a prolonged stretch of music, I have avoided clutter by indicating this with a single footnote per part, often referring to earlier footnotes for context. This is especially the case in *Incipit lamentatio*.

¹⁰ See Margaret Bent, 'Editing Early Music: The Dilemma of Translation', *Early Music* 22/3 (August 1994), 373-392.

¹¹ John Caldwell, *Editing Early Music* (Oxford: Oxford University Press, 1985), 2; Philip Brett, 'Text, Context and the Early Music Editor', in Nicholas Kenyon (ed.), *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988), 83-114.

However, this is often unclear—perhaps no accidental actually means no accidental and is therefore to be considered a genuine variant. In such cases I have used the principles described above to choose a primary reading and have noted the variant, often referring to earlier footnotes for context. Sometimes it is also unclear how long an accidental is meant to last. Generally, single on-stave accidentals apply to an entire phrase or short melodic gesture—in cases where such a phrase or melodic gesture crosses a barline in transcription, and the accidental obviously remains in force, I have simply printed the accidental in both bars. Whenever there is ambiguity, I have written the accidental as *ficta* or made a note of it.

Because the notion of a modern ‘key signature’ isn’t relevant to many of the primary sources, especially the earlier ones, signature accidentals are often inconsistent between parts and even within a single part, frequently appearing and disappearing on different staves and even halfway through a stave. The reason why this is the case is worthy of further study. The boundary between signature and on-stave accidentals is often blurred. For the purposes of this edition, which include ease of reading, the key signatures have been standardised.

Text underlay is similarly problematic, and this edition is novel because of its critical engagement with variant textual readings. **A** and **C** are generally the better sources in this regard. I have been open about ambiguous readings and have often noted where the text-setting is unclear. This is often the case because the text was frequently copied into the source before the musical notation. Spellings have been modernised and standardised. Original note values are retained. All barlines, apart from the double barlines at the end of sections (present in some sources), are editorial. Editorial *ficta* accidentals are placed above the note. Cautionary accidentals, in round parentheses, are also editorial. Ligatures are marked with square brackets, editorial text is provided in italics, and spellings-out of abbreviations are in square parentheses.

C.R.O. — Cambridge, September 2020 (revised December 2021)