

# Loquebantur variis linguis

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

*3 from the higher stalls*

Lo - que - ban - tur

Mean 1

Mean 2

Countertenor 1

Countertenor 2

Tenor

Bass 1

Bass 2

4

va - ri - is lin -

va - ri - is lin - guis A - po - sto -

- - - - - guis A - po - sto - li, A - po - sto -

- - - - - guis A - po - - - - sto-li, A - po - sto -

[va - ri - - - - is

- is lin - guis A - po - sto - - - - li, A - po - sto -

[va - ri - is lin - guis A -

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- - - - guis A - po - sto - li, A - po - sto -  
 - - - - li, A - po - sto - - - - li, va - ri -  
 - - - - li, A - po - sto - li, A - po - sto - li, va -  
 - - - - li, A - po - sto - - - - li,  
 lin - - - - - guis A - po -  
 - - - - - li, A - po - sto - - - -  
 - po - sto - li, A - po - sto - li, va - ri -

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- li, va - ri - is lin - guis A -  
 - is lin - - - - guis A - po - sto - -  
 - ri - is lin - guis, va - ri - is lin - - - -  
 va - ri - is lin - guis, va - ri - is lin - guis A - po - sto -  
 - sto - - - - - li,  
 - li, va - ri - is lin - - - - guis A -  
 - is lin - - - - guis A - po - sto - - - -





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**B**

- i, ma - gna - li - a De - i,  
 - li - a De - - - - - i, Al - le - lu - ia, Al - le -  
 - - i, ma - gna - li - a De - i,  
 ma - gna - li - a De - i, Al - le -  
 - - - - - i, Al - le -  
 - - i, De - - - [i, Al - le - lu -  
 - gna - li - a De - - - - - i,

40

Al - le - lu - ia, Al - le - lu - - - ia, Al -  
 lu - ia, Al - le - lu - ia, Al - le - lu - -  
 Al - le - lu - - - ia, Al - le - lu - - -  
 lu - - - ia, Al - le - lu - - - ia, Al - le - lu -  
 le - - - lu - - -  
 - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu - ia, Al - le - lu - ia,

- le - lu - - - - - ia, Al - le - lu - - - - ia.  
 - ia, Al - le - lu - ia, Al - le - lu - - - - ia.  
 - - - - ia, Al - le - lu - - - - ia.  
 - - - - ia, Al - le - lu - - - - ia.  
 - ia.]  
 Al - le - lu - [ia, Al - le - lu] - - - - ia.  
 - lu - - - - ia, Al - le - lu - - - - ia.]

## 1st TIME

*3 from the higher stalls*

Re - ple - - - ti sunt o - mnes Spi - ri - tu - - - San - - -  
 - cto: - - et coe - - - - pe - runt - - - lo - - - qui - -

REPEAT FROM **A** TO END

## 2nd TIME

*3 from the higher stalls*

Glo - - - ri - a Pa - tri - - et - - Fi - li - - - o: - -  
 et Spi - ri - - - - tu - i - - - San - - - cto: - -

REPEAT FROM **B** TO END

## Translation

The apostles spoke with other tongues, Alleluia, the wonderful works of God, Alleluia.

✠ They were all filled with the Holy Ghost and began to speak the wonderful works of God, Alleluia.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost, Alleluia.

## Liturgical Function

Respond at First Vespers of the feast of Pentecost according to the Use of Sarum. Also, without the Gloria, the second respond at Matins on the Monday and Thursday of Pentecost week.

## Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics (slurs in source **A**, noted below, dictate some this underlay).

Underlay between square brackets is entirely editorial.

## Sources

Polyphony: **A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T and B2).

979	(M2)	no.106	page header:	vij <i>partes</i>
			at end:	m <sup>f</sup> : <i>tallis</i> .
980	(Ct1)	no.106	page header:	vij <i>partes</i> .
			at end:	m <sup>f</sup> <i>tallis</i>
981	(Ct2)	no.106	page header:	vij <i>partes</i> .
			at end:	m <sup>f</sup> <i>tallis</i>
982	(M1)	no.106	page header:	vij <i>partes</i> .
			at end:	m <sup>f</sup> <i>tallis</i>
983	(B1)	no.106	index heading:	M <sup>f</sup> Tho <i>Tallis</i> [later hand]
			page header:	vij <i>partes</i>
			at end:	m <sup>f</sup> <i>tallis</i> .

**B** London, British Library, MSS R.M. 24.d.2 (c.1588–1606; textless).

f.61<sup>v</sup> at beginning: vij: voc: m<sup>f</sup> *tallis*:—.

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.257<sup>v</sup> of the Temporale.

## Notes on the Readings of the Sources

For this edition the two bass parts have been exchanged since, in Tudor usage, *Bassus Primus* was the part that took the lower notes at final cadences. Source **B** exchanges M1 and M2

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 if necessary, e.g. <sup>1</sup>E = first note E in the bar. Note values are abbreviated in italics. The sign  $\neq$  denotes a underlay repeat sign and + a tie.

### Staff Signatures and Accidentals

- A:** 9 B1  $\flat$  for B / 11 B1  $\flat$  for E / 28 M1 no # / 37 Ct2 no  $\natural$  for E (reading of **B** adopted) / 39 M2  $\flat$  for E / 41 B1 no  $\natural$  / 42 B1  $\flat$  for B / 43 Ct2 no  $\natural$ s for  $^1E$  or  $^2E$  / 45 M1  $\natural$  for  $^2B$ ; Ct2  $\natural$  for  $^2B$  / 46 Ct1 no  $\natural$ ; B1 no  $\natural$  /
- B:** 32 Ct1  $\natural$  for  $^2E$ ; Ct2 new line with (source) staff signature  $\flat$  for B only begins with F / 33 Ct2 E implied  $\natural$  by staff signature / 34 Ct1 # for F / 39 M2  $\flat$  for E / 42 B1  $\flat$  for B / 43 Ct1 no  $\natural$ ; Ct2  $\natural$  for  $^2E$  / 44 Ct2 no  $\natural$  / 45 M1  $\natural$  for  $^2B$ ; Ct2  $\natural$  for  $^2B$  /

### Underlay and Ligatures

- A:** 3–4 Ct1 *linguis* undivided below FE+EDD (*-guis* also in 6) / 6 Ct2 *-sto-* below C, (7) *-li* below  $^2A$  / 8–9 M1 *linguis* undivided below B+BGBA / 12–13 Ct1 slurs for ED, CB / 13 M1 slur for  $G^1B$  / 15 Ct1 slur for GF; Ct2 *-guis* ambiguously aligned / 15–16 M1 *variis* undivided below FGA $^1B$ , (16–17) *linguis* undivided below  $^2BB$ +BAB / 16 B1 *linguis* undivided below AG / 17 Ct2 slur for  $G^1F$  / 17–18 Ct1 *linguis* undivided below FFGA / 21 B1 *-li Allelu-* all one note later / 24–25 M2 slurs for EF,  $^1GA$  / 26–27 M1 slurs for EF,  $^1GA$  / 34–36 M1 *magnalia* undivided below AC+CBA $^1G$ , *Dei* undivided below  $^2G$ +GF / 37 M2 *mB* for  $^1G^2G$ ; Ct1 *mD* for  $^1D^2D$ ; Ct2 *mF* for  $^1F^2F$  / 41 Ct1  $\natural$  below G / 44 Ct2 *-ia*  $\natural$  below  $^1CF$  (not in 43) / 45–46 M1 *Allelu-* undivided below  $^3BGCG$  /

### Other Readings

- B:** 1 one mensuration signature only in top left-hand corner of page / 4 M2 *sb*-rest is *b*-rest; Ct2 no ligature / 11 M2 A is *mA sbA* / 16 M2 superfluous *sb*-rest after *b*-rest / 17 Ct1  $^1F$  is *sbF mF* (new page starts between these notes) / 22 Ct1 *m* for *cr cr* / 23 Ct2 *m* for *cr cr* / 25 Ct2 *m* for *cr cr* / 25–26 M1 *mG+mG* / 34 T the B is not in the 1519 antiphonal, but is present in five manuscript antiphonals consulted / 39 M2 *mG* for *crG crG*; T *b* is *sb sb* (in chant books the B is liquescent and Tudor composers interpreted liquescence as a single note of double length) / 44 Ct2 FE are *cr cr*; 44 T the A is not in the 1519 antiphonal, although the preceding B is liquescent and carries the final syllable (the A is explicit in the Penwortham Breviary: London, British Library, Add. MS 52359, f.181); B1 *mE* for  $^1E^2E$  / 45 Ct1 *mD* for *crD crD*; Ct2 *mB* for *crB crB* / 45–47 T no ties /