Sermone blando angelus

Edited by Jason Smart

Thomas Tallis (*c*.1505–1585)

v.3 *Chorus*

Quo a - gni - to di - sci - pu - li In Ga - li - le - am pro - pe - re

Per - gunt vi - de - re fa - ci - em De - si - de - ra - tam Do - mi - ni.

14 v.4

Cla - ro pa - scha - li gau - di - o

Cla - ro pa - scha - li gau - di - o, gau - di - o Sol mun - do ni - tet

Cla - ro pa - scha - li gau - di - o, gau - di - o Sol mun - do

Cla - ro pa - scha - li gau - di - o, gau - di - o Sol mun - do ni - tet

Cla - ro pa - scha - li gau - di - o Sol mun - do ni -

18

Sol mun - do ni - tet ra - di - o:

ra - di - o, ra - di - o: Cum Chri - stum iam

ni - tet ra - di - o, ra - di - o: Cum Chri - stum

ra - di - o, ra - di - o: Cum Chri -

- tet ra - di - o, ra - di - o: Cum Chri - stum

21

Cum Chri - stum iam a - po - sto - li

__ a - po - sto - li   Vi - su cer - nunt __ cor -

iam a - po - sto - li, iam a - po - - - sto - li   Vi - su cer -

- stum iam a - po - sto - li, *cum Chri - stum iam a - po - sto - li*   Vi - su

iam a - po - sto - li, *cum Chri - stum iam a - po - sto - li* _____   Vi - su cer -

24

Vi - su cer - nunt cor - po - re - o. _____

- po - re - o,   vi - su cer - nunt cor - po - - re - o.

nunt cor - po - re - o,   vi - su __ cer - nunt cor - po - re - o.

cer - nunt,   vi - su cer - nunt __ cor - po - re - o.

- nunt cor - po - re - o, *vi - su cer - nunt cor - po - re - o.*

v.5

O - sten - sa si - bi vul - ne - ra   In Chri - sti car - ne ful - gi - da _____

Re - sur - re - xis - se Do - mi - num   Vo - ce fa - ten - tur pu - bli - ca.

27 v.6

Rex Chri - ste cle - men - tis - si - me,

Rex Chri - - - ste, *Rex Chri - ste* cle - men - tis - si - me,

Rex Chri - ste, *Rex Chri - ste* cle - men - tis - si - me,

Rex Chri - ste cle - men - tis - si - me, Tu

Rex Chri - ste cle - men - tis - si - me,

31

Tu cor - da no - stra pos - si - de:

Tu cor - da no - stra pos - si - de, *tu cor - da no - stra pos -*

Tu cor - da no - stra pos - si - de, *tu cor - da no - stra pos - si -*

cor - da no - stra pos - si - de, *tu cor - da no - stra pos - si -*

Tu cor - da no - stra pos - si - de,

36

Ut ti - bi lau - des de - bi - tas Red -

- - *si - de:* Ut ti - bi lau - des de - bi - tas, *ut ti - bi lau -*

- - *de:* Ut ti - bi lau - des de - bi - - tas

- *de:* Ut ti - bi lau - des de - bi - tas

tu cor - da no - stra pos - si - de: Ut ti - bi

41

-da - mus o - mni tem - po - re.

-des de - bi - tas Red - da - mus o - mni tem - po - re.

Red - da - mus o - mni tem - po - re, *red - da - mus o - mni tem - po - re.*

Red - da - mus o - mni tem - po - re, *tem - po - re.*

lau - des de - bi - tas Red - da - mus o - mni tem - po - re.

v.7

Quae - su - mus, au - ctor o - mni - um, In hoc pa - scha - li gau - di - o

Ab o - mni mor - tis im - pe - tu Tu - um de - fen - de po - pu - lum.

45 v.8

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti

Glo - ri - a ti - bi, *glo - ri - a ti - bi,* Do - mi - ne, Qui sur - re - xi - sti a mor -

Glo - ri - a ti - bi, *glo - ri - a ti - bi,* Do - mi - ne, Qui sur - re - xi - sti a

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is,

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi -

Translation

1. With sweet speech the angel told the women: 'The Lord will be seen in Galilee very soon.'

2. While hurrying to tell this to the apostles, seeing him alive, they kiss the Lord's feet.

3. Having learnt this, the disciples hasten to Galilee to see the face of the Lord that they desire.

4. With bright Paschal joy the sun beams upon the world now that the apostles see Christ with their own eyes.

5. Having been shown the wounds shining in Christ's flesh they proclaim to the people that the Lord is risen.

6. O most merciful King Christ, possess our hearts, that the praises we owe to you we may return eternally.

7. Author of all things, we pray in this joyful Eastertide that you will defend your people from all assaults of death.

8. Glory be to you, O Lord, who rose from the dead, with the Father and the Holy Spirit, for all eternity. Amen.

The Music

In the pre-Reformation Use of Salisbury, *Sermone blando angelus* was the hymn at Lauds from the Sunday within the Octave of Easter until the feast of the Ascension.

Tallis's setting probably belonged to the repertoire of polyphonic hymns sung in Mary Tudor's Chapel Royal in the 1550s, if not also in that of her father, Henry VIII. As usual in Tudor hymn settings only the even-numbered verses are set. In a liturgical performance the odd-numbered verses would have been either sung in plainsong, or perhaps more likely, replaced by organ polyphony based on the chant or its faburden. By 1575, when Tallis published this hymn, the old Latin services had long been discontinued. There is no evidence that Latin was ever sung in Queen Elizabeth's chapel, but, even if there were, a hymn in this form could have found no place. As John Milsom has observed, it is questionable whether Elizabethan singers would have troubled to perform the plainsong.[1] A chamber performance, omitting the plainsong, or even cherry-picking verses as in sources **B** and **C**, would be historically valid.

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 at the start of the piece.

Repeat signs in the underlay have been expanded using italic text.

Sources

Polyphony: **A** Thomas Tallis and William Byrd, *Cantiones quae ab argumento sacrae vocantur* (London: Thomas Vautrollier, 1575). Copy used: London, Royal College of Music G28/1–6 (*olim* I.E.9).

Superius	(M)	No.16	at top of page: HYMNVS. V. Voc. T. Tallis.
Discantus	(Ct1)	No.16	at top of page: HYMNVS. V. Voc. T. Tallis.
Contratenor	(Ct2)	No.16	at top of page: HYMNVS. V. Voc. T. Tallis.
Tenor	(T)	No.16	at top of page: HYMNVS V. Voc. T. Tallis.
Bassus	(B)	No.16	at top of page: HYMNVS V. Voc. T. Tallis.
Sexta Pars	——	——	

B London, British Library, Add. MSS 30480–4 (*c*.1570–90; verses 2 and 8 only, textless).

30480	(M)	f.66^v	[no attribution]
30481	(Ct2)	f.70^v	[no attribution]
30482	(T)	f.65^v	[no attribution]
30483	(B)	f.67^v	[no attribution]
30484	(Ct1)	f.5^v	[no attribution]

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[1] John Milsom (ed.), *Thomas Tallis & William Byrd: Cantiones Sacrae 1575*, Early English Church Music 56 (London: Stainer & Bell, 2014), pp.304–7.

C Oxford, Bodleian Library, Tenbury MSS 341–4 (*c*.1610; lacking B; verses 6 and 8 only).

341	(M)	f.24	[no attribution]
342	(Ct1)	f.24	[no attribution]
343	(Ct2)	f.24	[no attribution]
344	(T)	f.24	[no attribution]

Sermone blando appears in a group of hymn settings attributed collectively to Tallis in the indexes of MSS 341, 342 and 344.

Plainsong: *Hymnoru*m *cum notis opusculu*m *vsui insignis ecclesie Saru*m *subseruie*ns (London, 1541), f.49. Copy used: London, British Library C.35.g.13.

Notes on the Readings of the Sources

B and **C** were both copied from **A**. All sources present the Mean part in white, mensural notation, although Tallis's original may have used the 'plainsong' notation in which cantus firmi are often found in other sources. All three sources also give a breve E in bar 64 instead of the mathematically correct semibreve. Tallis may have written the breve deliberately since the same idiosyncrasy is found in the Amens of some of his hymns in the Baldwin Partbooks (Oxford, Christ Church 979–83).

    B gives verses 2 and 8 only, both accurately copied. Unlike **A** and **C**, the Amen is separated from the end of verse 8 at bar 62 by a 'barline'.

    C is an accurate copy of **A** and the underlay agrees, even down to the repeat signs, although the words are by no means unambiguously positioned. The only significant variant is that all the pauses in bar 64 are omitted. The Mean retains the breve E in this bar.

    The following are not noted below: dots of division, spelling variants, underlay ambiguities in **C**.

A: 9 M: *autem* for *eum*
    15 Ct2: the *-o* should perhaps be a note earlier, cf. the corresponding syllable in Ct1 in bar 2
    20 Ct2: ♮ for E
    27 all parts: mensuration symbol ¢̸
    36 B: ♭ for B
    54 B: ♭ for B
    63 all parts: mensuration symbol ¢
    64 M: the second E is a breve without pause

B: 45 All parts: mensuration symbol ¢
    54 B ♭ for B
    63 all parts: no mensuration symbol
    64 M: the second E is a breve with pause
    65 all parts: the breve is preceded by a vertical 'barline' through the staff

C: 27 M: the lower ♭ in the staff signature (cf. the prefatory staff) is omitted throughout
    27 all parts: mensuration symbol ¢̸
    28 Ct1: underlay repetition sign omitted below third F
    45 Ct2 T: the staff signature is restated at the start of the verse
    63 all parts: mensuration symbol ¢
    64 M: the second E is a breve with the number '1' below
    64 all parts: no pause

In the 1541 hymnal only the first lines of verses 7 and 8 are cued. The Sarum breviary stipulated that the words were to be supplied from the last two verses of the preceding hymn at Matins, *Aurora lucis rutilat*.