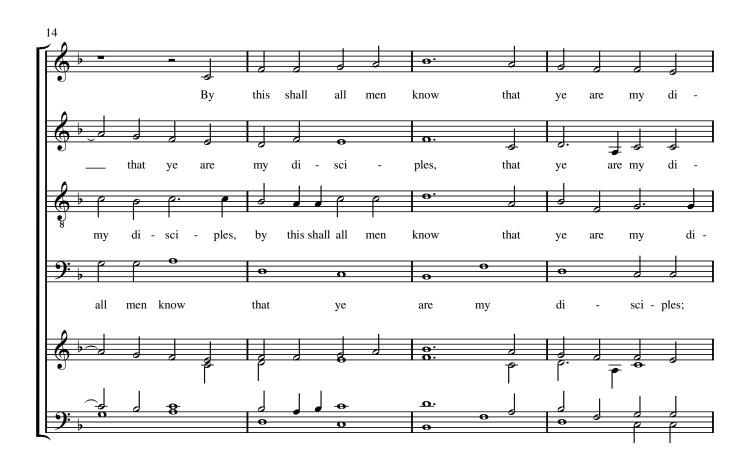
# I give you a new commandment

Edited by Jason Smart

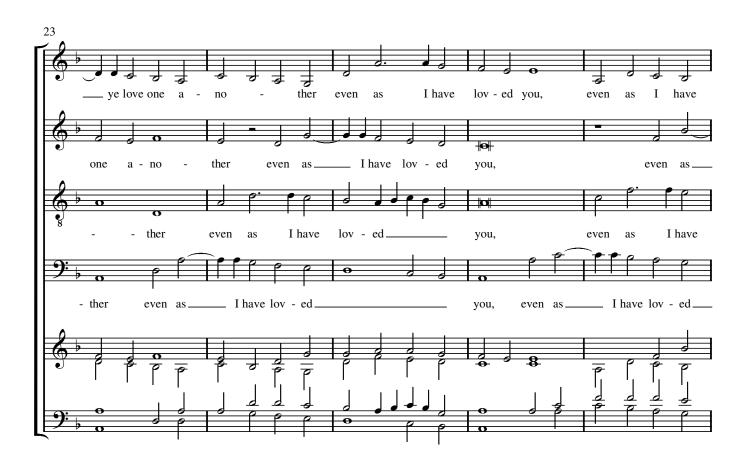
John Sheppard (d.1558)

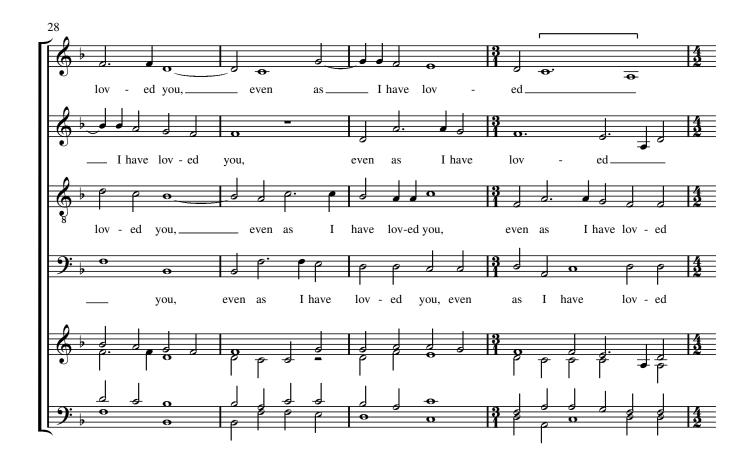


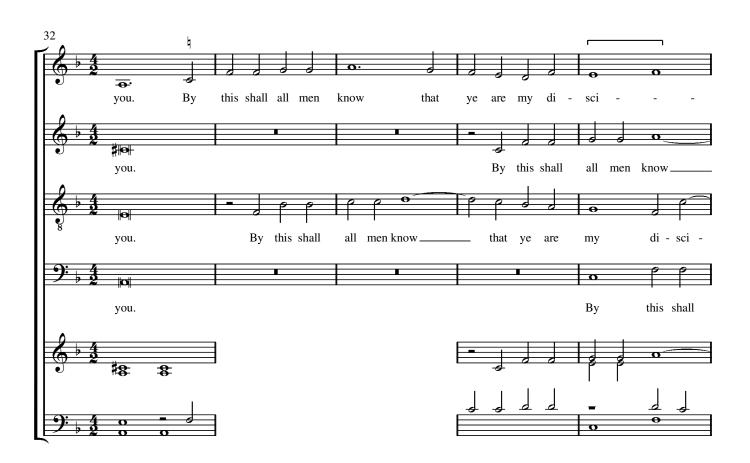


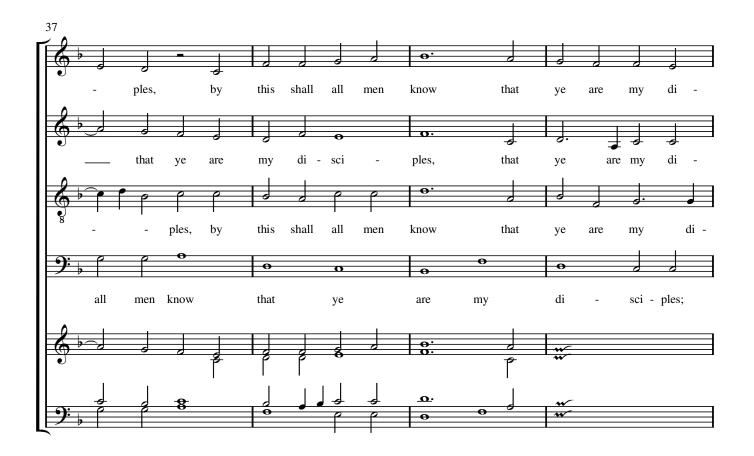


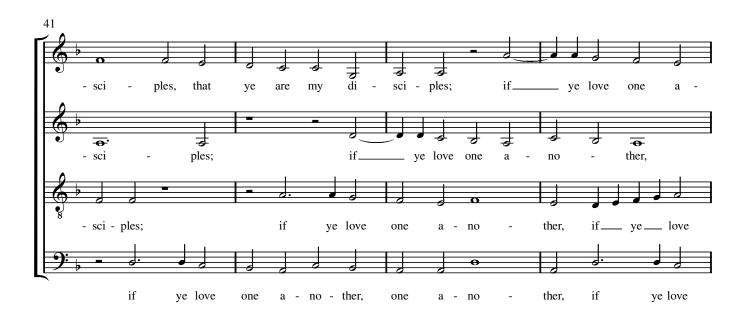


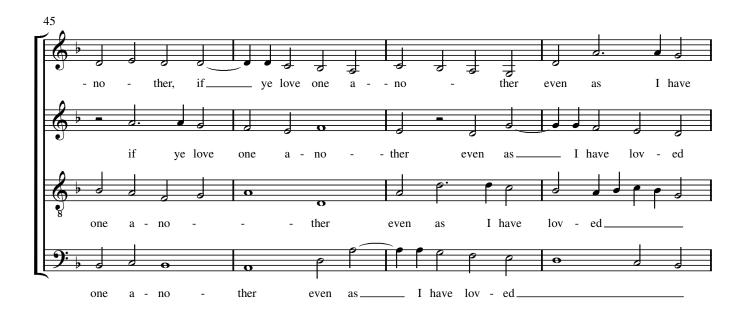


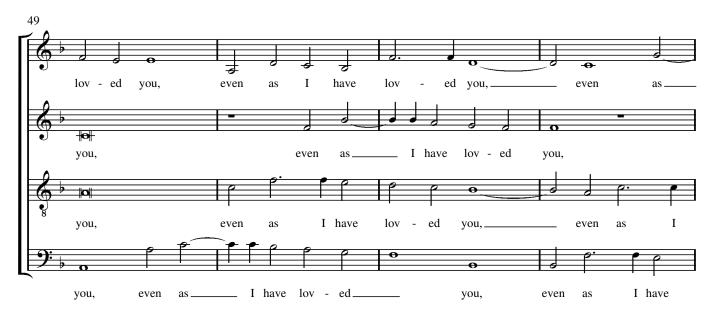


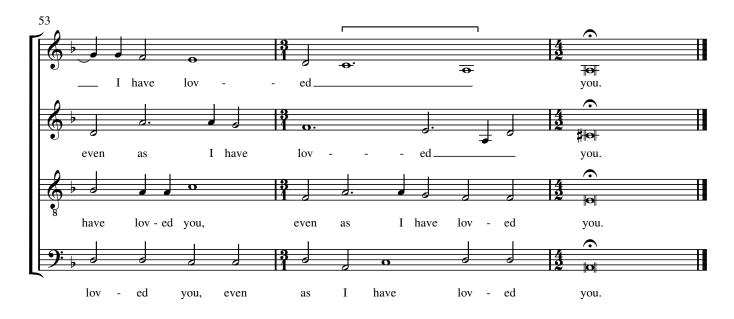












## **Editorial Conventions**

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

The superscript accidental in bar 32 is editorial.

Ligatures are denoted by the sign \_\_\_\_\_\_.

Spelling of the text has been modernised.

The keyboard arrangement in source G is given for comparison and, if wished, solo performance. It was and is not intended to function as an accompaniment. Dotted ties in the keyboard part are editorial and the gap at bars 33–34 is editorial, in order to align the keyboard part with the voices.

#### Sources

A Oxford, Bodleian Library MSS Mus. Sch. E. 420–23 (The 'Wanley Partbooks', c.1547–52; lacking T).

420	(Ct1)	f.9	[no attribution]; at beginning: Antem
421	(Ct2)	$f.8^{v}$	[no attribution]
422	(B)	$f.8^{v}$	[no attribution]; at beginning: Antem

B Mornyng and Euenyng prayer and Communion (John Day, London, 1565). Copy used: London, British Library k.7.e.8.

```
Medivs
              (Ct2) sig. R1^{\nu}
                                  heading:
                                                  The Anthem. / This Meane part is for men.
Contra tenor (Ct1)
                     sig. R1^{\nu}
                                  heading:
                                                   A godly prayer / This contra tenor is for Men.
Tenor
              (T)
                      sig. R1^{\nu}
                                  heading:
                                                  A Prayer. / This tenor part is for Men.
Bassvs
              (B)
                      sig. R2
                                  heading:
                                                  A Praier / Shepard.
```

C London, British Library, Add. MSS 30480–4 (The 'Hamond Partbooks', c.1570–90).

```
30480
               (Ct1) f.29
                                    at end:
                                                     m<sup>r</sup> Sheperde
30481
               (Ct2) f.31^{v}
                                                      [later hand:] In Day's morning & Evening Prayer.
                                    at end:
30482
                       f.29
                                    [no attribution]
               (T)
30483
               (B)
                                                     m<sup>r</sup> Sheperde
                       f.31
                                    at end:
30484
```

**D** London, British Library, Add. MS 29289 (*c*.1625–30; Ct2 only).

```
(Ct2) f.103 header: : I giue you a newe commandment : Shephard :
```

E Cambridge, Peterhouse MSS 35, 37, 42 (three books from the 'Latter Set' of Caroline partbooks, c.1635–40).

```
35
              (T)
                      sig. F6
                                   at end:
                                                   mr Sheperd
37
              (B)
                      sig. F4
                                   page header:
                                                   Bass: Dec:
                                   at end:
                                                   m<sup>r</sup> Sheperd
42
              (Ct1) sig. G2
                                                   mr Sheperd
                                   at end:
```

F New York Public Library, Drexel MSS 4180–4 (c.1615–30).

```
4180 (Ct1) f.3^{\nu} [no attribution]

4181 (Ct2) f.3^{\nu} [no attribution]

4182 (T) f.4^{\nu} [no attribution]

4183 (B) f.3^{\nu} [no attribution]

4184 — —
```

G London, British Library, Add. MS 30513 (The 'Mulliner Book', 1560s; keyboard arrangement).

```
f.51 at end: Tallys
```

## Notes on the Readings of the Sources

There is a good level of agreement between the various sources, although **E** and **F** have modified underlay in several places. In **A**, **C** and **F** the repeat of bars 11–32 is notated in extenso. In **B**, **D** and **E** it is cued using signa congruentiae, but the resulting music is the same. **G**, Thomas Mulliner's keyboard arrangement, provides a different, more literal solution to the repeat. Mulliner appears to have been working from parts that provided signa in bars 11–14, but no cues at the end. His solution may be thought preferable, but, like his attribution to Tallis, it is outweighed by the consensus of the vocal sources.

In each section below the references are listed by source. 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(s); 2) voice(s), or, for source G, left or right hand; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Note values are abbreviated in italics. Pitches are in capital letters, preceded by a number where necessary, e.g.  ${}^{1}C$  = first note C in the bar. The sign + denotes a tie and  $\approx$  an underlay repetition sign.

## **Accidentals**

- C 1 Ct2 # for C / 14 T \( \begin{array}{c} \begin{array}{c} \ for B / \end{array} \)
- **D** 1 Ct2 # for C /
- **E** 14 T \( \pi \) for B /
- **F** 6 T # for F / 32 Ct2 no # /

## **Underlay and Ligatures**

- A 8 Ct2 -ther, if ye love one ano- all one note earlier /
- B 5 T mG for crG crG, (6) dot-mA is mA crA, mF is crF crF, even as I have loved below AAGAFF, (7) sbG for mG mG with underlay you / 7 Ct2 ≈ for that ye love one another; T ≈ for even as I have loved you / 8–9 Ct1 have loved ambiguously underlaid / 9 T B ≈ for even as I have loved you / 15 Ct2 sbE is mE crE crE with underlay -sciples shall, (16) know below F / 15 T ≈ for by this shall all men know that ye are my disciples / 21 T B ≈ for if ye love one another / 22 Ct1 Ct2 ≈ for if ye love one another / 24–26 B loved you ambiguously underlaid / 25 T loved ambiguously underlaid / 26–end B ≈ for each repeat of even as I have loved you / 31 Ct1 no ligature /
- C 3 Ct2 <sup>1</sup>F is mF mF, four syllables for 'commandement' (Ct1 and Ct2 allow only three; B is ambiguous) / 9–11 Ct1 loved you ambiguously placed / 12–15 all parts all men shall know for shall all men know / 25 T loved ambiguously placed / 31 Ct1 no ligature / 36 Ct1 no ligature / 37–38 T -ples, by this all men [sic] one note earlier, (38) shall below <sup>2</sup>C / 41 Ct1 dot-sbF for sbF mF, -sciples below dot-sbF, (41–43) that ye are my disciples as in the edition / 48 T loved ambiguously placed / 53–54 Ct1 have loved ambiguously placed / 54 Ct1 no ligature /
- **D** 6 Ct2 slur for <sup>2</sup>CB / 7 Ct2 × for *love one another* below B / 22 Ct2 × for *love one another* /
- E 3 B slur for CB (but no extra syllable in *commandment*) / 9 Ct1 *loved*, *lov* below FED, (10) slur for <sup>1</sup>CAB, -ed below <sup>2</sup>C / 9 T even × below AB; B even × below <sup>2</sup>DC / 19 Ct1 × for are my disciples below <sup>1</sup>C / 20 B sbA for mA mA, -ther below sbA, (20–21) one another omitted, slur for <sup>2</sup>ADA / 21 T slur for DEFG, ye below A, (22) *love one a* below BAF, slur for FG / 22 Ct1 slur for <sup>1</sup>DE / 22 B × for one another / 23 Ct1 × for ye love one another below <sup>2</sup>D, (24) slur for CBA (or possibly BAG) / 25 T slur for ABCBG; B you, loved below DCB / 26 B × for as I have loved you, (27–28) slur for GF / 27 Ct1 × for as I have loved you below D / 29 B × for as I have loved you / 29 Ct1 × for as I have loved you after even / 31 Ct1 no ligature, C is sbC mC, loved below <sup>2</sup>CA / 36 Ct1 no ligature, (36–37) slur for EFE / 36–37 T slur for C+CDB /
- F 5 T × for that ye love one another / 7 Ct2 × for that ye love one another / 9 T B × for even as I have loved you / 10 Ct1 sbC is dot-mC crC, -ed below crC / 15 T × for by this shall all men know that ye are my disciples / 16 Ct2 × for that ye are my disciples / 20 B -ther below <sup>1</sup>A, one omitted / 21 T × for if ye love one another / 22 Ct1 Ct2 × for if ye love one another / 25 B you below D (not in 26, 48–49 is as the edition) / 26 B × for even as I have loved you / 27 Ct1 Ct2 T × for even as I have loved you / 30 Ct1 B × for even as I have loved you / 31 Ct1 no ligature; T × for even as I have loved you / 36 Ct1 no ligature / 37 Ct1 T × for by this shall all men know that ye are my disciples / 39 Ct2 × for that ye are my disciples / 42 Ct1 × for ye are my disciples / 43 B -ther below <sup>1</sup>A, one omitted / 44 T B × for if ye love one another / 45 Ct1 Ct2 × for if ye love one another / 49 B × for even as I have loved you / 50 Ct1 Ct2 T × for even as I have loved you / 50 Ct1 T B × for even as I have loved you / 50 Ct1 Ct2 T × for even as I have loved you / 50 Ct1 C

## Other Readings

- **B** 1 all parts no mensuration signature / 7 T *sb*B for *m*G *m*G (see also underlay above) / 11 T signum congruentiae above rest / 12 Ct2 signum congruentiae below C / 13 B signum congruentiae above C / 14 Ct1 signum congruentiae below C / 17 Ct2 *dot-m cr* are *m m* / 27 Ct1 CB printed twice (cancelled in British Library copy) / 32–36 Ct1 C cued after *dot-sb*, then notation ends; Ct2 rests and C¹F cued, then notation ends; T *m*-rest *m*F cued, then notation ends (but the discontinuation is an error because it implies a return to the entry in bar 11 which not viable at this point); B rests and *sb*C cued, then notation ends /
- C 1 all parts no mensuration signature / 11 T signum congruentiae above F / 31 Ct2 F is corrected *dot-m*, E is corrected *dot-cr* (corrections by stem cancellation); B C is corrected *cr* / 34–35 T D+D is corrected *m* / 46 Ct2 <sup>2</sup>F is corrected *m* /
- **D** 2 Ct2 <sup>1</sup>D<sup>2</sup>D are *m m* / 3 B B is corrected *cr* / 12 Ct2 signum congruentiae above C / 32–36 Ct2 rests and CFFGGA cued, then notation ends /
- E 12 B signum congruentiae above rest / 14 Ct1 signum congruentiae above C / 16 T signum congruentiae below D / 32 Ct1 fermata for A; T fermata for E; B fermata for A / 36–37 B signum congruentiae above C followed by FFGA and direct D, then notation ends / 37–38 Ct1 signum congruentiae below C (cueing back to 14) followed by FFGA, then notation ends / 39 T signum congruentiae above D followed by direct A, then notation ends /
- F 1 T clef F3 / 2 Ct2 <sup>1</sup>D<sup>2</sup>D are m m / 6 T <sup>2</sup>FAis G / 17 Ct2 dot-m cr are m m (but not in 40); T dot-m cr are m m / 37 Ct1 mA for m-rest / 40 T dot-m cr are m m /
- G 6 left hand <sup>2</sup>A is G / 7 right hand <sup>1</sup>C is *sb* / 8 right hand <sup>2</sup>G is followed by redundant *m*F with *m*C below / 9 right hand *sb*F is *m* / 11 right hand DD for CC / 15–16 left hand *sb*D *sb*C *sb*B in lower part are a third higher / 27 left hand <sup>3</sup>F corrected from E / 31 right hand <sup>3</sup>C is B / 38–39 left hand *sb*D *m*C *m*C *sb*B in lower part are a third higher / 40 left hand direct E sic /