
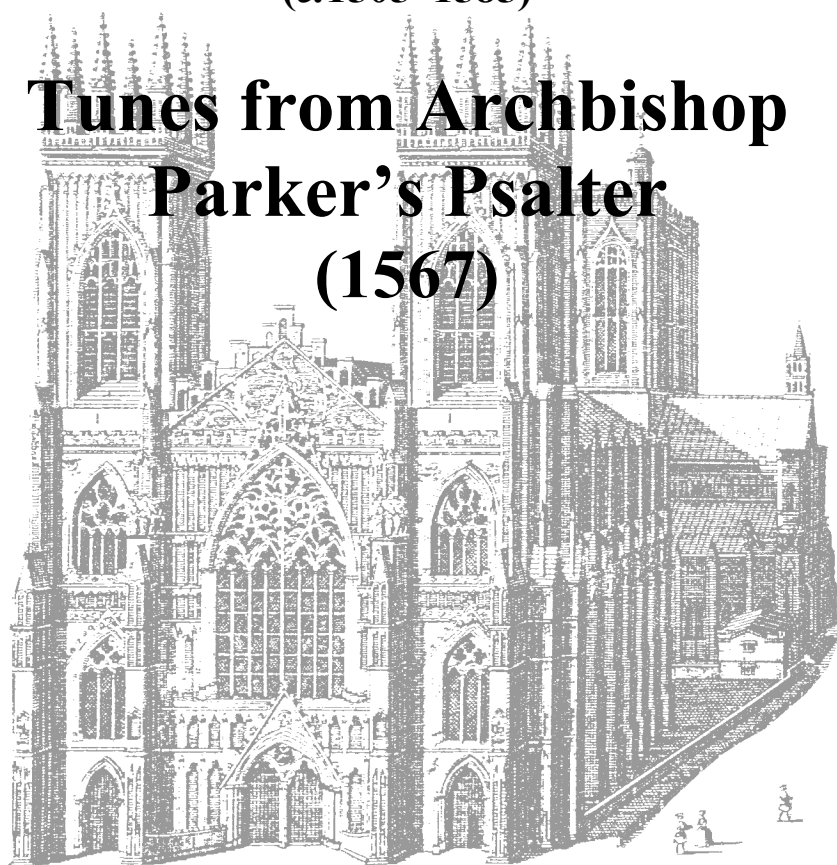


Y O R K 
E A R L Y
M U S I C
P R E S S

Thomas Tallis

(c.1505–1585)

**Tunes from Archbishop
Parker's Psalter
(1567)**



Edited by Benjamin Maloney

In association with

THE UNIVERSITY *of York*

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Abbreviations and Library Sigla

Abbreviations

<i>STC</i>	<i>The English Short Title Catalogue</i> , Collection of Early English Printed Books to 1640. Philadelphia: University of Pennsylvania, 1926 (rev. 1991)
<i>DIAMM</i>	<i>The Digital Archive of Medieval Music</i> . Oxford: University of Oxford

Sigla

<i>CCCC</i>	Cambridge, Corpus Christi College (Parker Library) ¹
<i>GB-Lbl</i>	London, British Library

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¹ The origins of this library lie in Matthew Parker's extensive personal collection of manuscripts, which he bequeathed to Corpus Christi College, Cambridge, where he had served as Master for nine years.

INTRODUCTION

Thomas Tallis (c.1505–1585) occupied a central place in the musical life of Tudor England, yet the chronology of his life and works remains surprisingly obscure. His long career spanned the reigns of Henry VIII, Edward VI, Mary I, and Elizabeth I, requiring continual adaptation to the shifting religious and political landscapes of sixteenth-century England. The earliest secure evidence of Tallis's professional activity dates from the early 1530s when he obtained a post as organist at Dover Priory. Following the priory's dissolution in 1535, he is thought to have served as a lay clerk at Canterbury Cathedral and by 1537 had relocated to London. There he was associated with the parish church of St Mary-at-Hill and subsequently with Waltham Abbey, where he remained until its suppression in 1540. Later that year Tallis returned to Canterbury, once more joining the cathedral's choir. In 1543 he was finally appointed to the Chapel Royal, where he remained for the rest of his life.²

Among the relatively few works by Tallis to appear in print during his lifetime is a collection of eight metrical psalm tunes and a setting of the *Veni Creator* published in *The vvhole Psalter translated into English metre* (1567) by Matthew Parker, Archbishop of Canterbury. The eight 'tunes' are arranged according to mode, following Parker's discussion of the modes in the psalter's introduction. Metrical psalters were typically intended for congregational use and contained vernacular poetic translations of the psalms, aligned with the new Protestant liturgy established in the English *Book of Common Prayer* (first published in 1549). Several of the melodies have enjoyed enduring popularity: the third tune inspired Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, while the eighth tune remains well known today in its adaptation as the so-called 'Tallis Canon'.³ Tallis's authorship of the tunes is confirmed both by the signification '*q[uod] Talys*' at the bottom of the bass part in each tune, and by an inscription in *GB-Lbl* Add. MS 15166: 'tuned by m[r] Tallys'. By this time Tallis had become one of the leading figures in the reinvention of English liturgical composition, following the new 'one note per syllable' directives that had come to characterise post-Reformation music in the vernacular.

It is now considered doubtful whether the psalm tunes were composed specifically for Parker's psalter at his request. John Milsom has suggested that the pieces may have been repurposed, edited, and published without Tallis's permission or knowledge. He proposes that the tunes could originally have been composed for an earlier collection—such as the Sternhold and Hopkins cycle—and subsequently made into carelessly typeset *contrafacta* by the printer John Day, who is known to have issued similar arrangements. It is therefore impossible to determine whether the parts as they survive in *The vvhole Psalter* represent the tunes as Tallis originally conceived them.⁴ My suspicion is that they do not, but this uncertainty is liberating since it allows present-day ensembles to explore a range of interpretative possibilities. Performers are encouraged to use this edition imaginatively, and to substitute appropriate alternative texts if they so wish (see Performance Notes below).

UNIVERSITY OF YORK
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² J. Milsom (2008, January 03). 'Tallis, Thomas (c. 1505–1585), musician and composer', *Oxford Dictionary of National Biography*. Retrieved 21 Jun. 2025, from

³ <https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-26954>.
Ibid.

⁴ See: J. Milsom, 'Tallis, the Parker psalter, and some unknowns', *Early Music* 44, No. 2 (2016): 207–18.

EDITORIAL NOTES

The principal aim of this edition is to serve as a stepping stone for ensembles and individuals interested in learning to read directly from original early modern performance materials. Tallis's psalm tunes are particularly well suited to this purpose: they are modest in range, relatively straightforward in compositional style, and accessible to singers of all technical abilities. Although the music has been newly typeset using modern digital tools, the edition preserves as many of the visual characteristics of the original notation as is practicable. Each tune is presented in three formats: a modern score layout for ease of rehearsal; a separated choirbook-style layout using modern clefs; and a further version using the original clefs, closely reflecting the appearance of the 1567 print. The intention is that performers might begin with the score, gradually become accustomed to the choirbook formats, and eventually gain the confidence to approach the original psalter itself. In doing so, it is hoped that musicians will not only gain practical fluency in early notational conventions but also be equipped to engage with other repertoires of the period on their own terms.

CLEFS AND 'KEY' SIGNATURES

The clefs in the score and first choirbook format have been modernised (for STTB usage), while the original clefs are retained in the second choirbook format. Original 'key' signatures are preserved throughout, except in nos. 3, 7, and 9 where redundant cautionary signatures (B-sharp [natural]) have been omitted. These are inconsistent in the primary source and are intended only to cancel the B-flat from the preceding psalm.⁵

TIME SIGNATURES

The primary source contains no time signatures, mensuration signs, or proportional markings. As the stresses in the music do not align with any consistent metrical grouping, this edition has not attempted to introduce time signatures, which would either require constant changes of metre or risk misleading the performer regarding the rhythmic structure of the composition. The secondary source includes a cut *alla breve* sign before each tune, but this has no real bearing on the rhythmic groupings—which follow the poetic metre—and is therefore unsuitable for use as a modern time signature.

NOTE-VALUES AND BARRING

Original note-values are retained throughout and may span across barlines without being broken by ties; performers should therefore pay close attention to the rhythmic values of each phrase without relying on barring for guidance. Barring follows the primary source and has not been regularised, though barlines appearing before a melismatic crotchet in the original have been moved before the crotchet to avoid rhythmic confusion in the other parts. Barlines in the source typically follow the poetic metre rather than the musical metre and provide useful information about textual phrasing, but performers should note that they do not consistently coincide with the strong beats of the musical pulse (or *tactus*). No barring appears in the secondary source.

⁵ Perhaps this may suggest that the tunes were sometimes intended to be performed in continual succession as a cycle, though this cannot be established with any certainty. Milsom proposes that the B-sharp signatures were probably meant to appear in all parts, but were omitted due to a compositor oversight. It is also possible that they have some relevance to solmization or mode in a way that is no longer understood, maybe to prevent the singers from instinctively adding unwanted B-flats. In any case, the signatures in Day's print would serve only to confuse the situation if they were reproduced here.

Editorial mensuration lines have occasionally been added in the form of ‘tick barlines’, intended solely as visual aids to divide particularly long bars or to break a line, and always align with the tactus. Bar numbering is editorial and refers only to the original solid barlines. In no. 7, the primary source includes occasional double barlines, which have been preserved.

ACCIDENTALS

Accidentals are perhaps the thorniest editorial issue in the preparation of this edition. Milsom has raised important questions concerning the ‘appendancy’ of sharps and flats in the primary source—specifically, whether an accidental applies only to the note against which it is printed, to immediate repetitions, to all instances of the same note within a bar, or even across an entire line. Thomas Whythorne remarked on the ambiguity and insufficiency of Day’s printing in this regard, clarifying in his own *Songs* that a sharp retained its power throughout the staff unless explicitly cancelled. By contrast, in the later *Cantiones Sacrae* of Tallis and Byrd, accidentals appear to apply only to the individual note they accompany, with no implication of continuation. Milsom’s reading of the third tune (no. 3) adopts the latter interpretation and yields successful results. However, there are instances elsewhere—such as the passages in nos. 5 and 6, where accidentals must govern the entire bar—that necessitate a different approach.

For these reasons, all source accidentals are reproduced but treated as unreliable with regard to appendancy. The cancellation is left to the editor’s reasoning and discretion, and performers are free to disregard this interpretation and apply their own judgement, though the rule of cancellation at the barline seems to hold reliably. Original accidentals that are redundant have been retained, except for the aforementioned ‘key’ signatures in nos. 3, 7, and 9. Sharps and flats originally used to cancel other accidentals are modernised and replaced by naturals. Editorial cautionary accidentals are shown in square brackets. In the primary source, accidentals intended for notes printed in a space are frequently placed on the nearest line, likely due to typographical limitations; this has been adjusted tacitly in the edition.⁶ Accidentals added on the basis of *musica ficta* considerations are placed above the staff. The application of *ficta* in this edition is conservative, limited to suggestions that avoid undesirable melodic or harmonic intervals, or support expected harmonic progressions and voice leading at cadences. Performers may wish to apply additional *ficta*—particularly sharps—for expressive purposes, and there is ample opportunity in the music to do so.

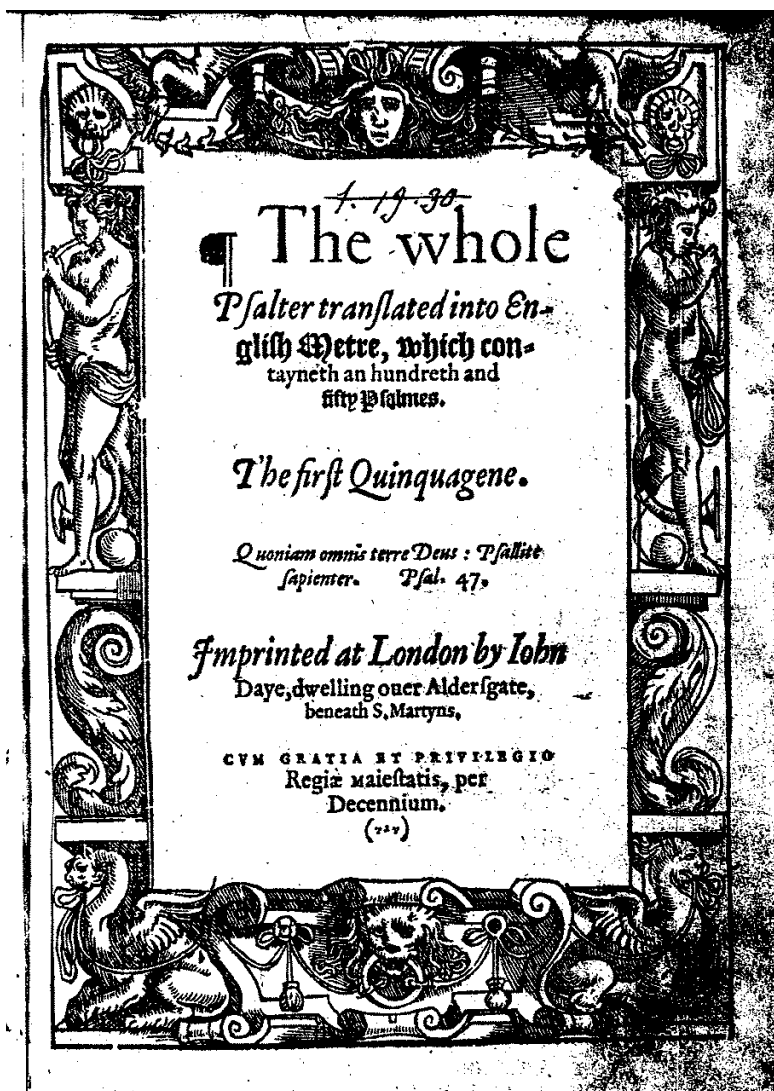
OTHER NOTATIONAL FEATURES

Slurring appears only in the secondary source, where angled brackets are used to indicate the words that incorporate a melisma. These markings have been rendered as modern slurs in the present edition. Editorial added slurs continue in the same style and are shown with dotted lines. Where a note is repeated, and there is an original slur to the same note, the slur has been broken with a line to avoid confusion with a tie. Final notes have been regularised as *longae* and assigned *fermate*, following the secondary source.

⁶ David Skinner notes: “This leads to some confusion when a B natural is expressed within a C clef (e.g., in Tune 3 the Contratenor and Tenor, respectively, have sharps to A and C)”. See: D. Skinner (ed.), *The Tallis Psalter: Psalms and Anthems / Canticles, Preces and Responses* (London: Novello, 2013).

TEXTS

Orthography follows the primary source and is reproduced in the original blackletter Fraktur typeface. The historic long-s ⟨ſ⟩ is retained, while the r-rotunda ⟨ʀ⟩ is regularised as modern ⟨r⟩. Consonantal uses of ⟨i⟩ and ⟨u⟩—as in ⟨deuout⟩ ‘devout’ or ⟨maiesty⟩ ‘majesty’—are retained, as is the vocalic use of ⟨v⟩, e.g. ⟨vſe⟩ ‘use’. Original spellings and word-forms are retained throughout, except in the case of abbreviations, which are expanded in square brackets. All other editorial additions are likewise enclosed in square brackets. Capitalization and punctuation follow the source exactly, and no attempt has been made to standardise these between parts. Inconsistencies in spacing before punctuation—e.g., ⟨sad: in⟩ rather than ⟨sad : in⟩—have been regularised, as these carry no interpretive significance. The additional verses accompanying Parker’s translation of each psalm earlier in the psalter are not included beneath the music in either the primary or secondary sources. However, choirs may wish to sing these subsequent verses; they are therefore provided in full at the end of each piece in the score format, with any textual discrepancies in the first verse marked by an asterisk. Any unfamiliar words, or those whose sense has shifted over time, are glossed at the foot of the relevant page. The texts have traditionally been understood not as exalted poetry but as verse reflecting the style popularised by medieval vernacular chivalric romance.



Title page of *The vvhole Psalter* reproduced by kind permission of Corpus Christi College, Cambridge.

PERFORMANCE NOTES

VOICES AND INSTRUMENTS

The prefatory notes to the tunes (it is not known whether these are written by Tallis, Parker, or Day) appear on sig.2v4^r of the primary source and are included here as an appendix (see p.57). They read: ‘The Tenor of these [four] partes be for the people when they will fyng alone, the other parts, put for greater queers [choirs], or to fuche as will fyng or play them priuately’. This suggests that the tunes were intended for two distinct performance contexts. First, the melodies in the tenor part were designed for congregational use in parish churches, likely sung in unison and perhaps initially ‘lined out’ by a precentor or clerk.⁷ Second, the full four-part settings were intended either for more proficient choral ensembles or for private devotional worship—whether sung, played instrumentally, or performed in some combination of both.

In his poetic verse earlier in the psalter (sigs.B3^r–A2^v), Parker appears to envision performance as a solo song accompanied by a plucked string instrument such as a lute, drawing inspiration from the biblical image of King David with his harp. This recalls the vision of Thomas Sternhold, who likewise imagined his psalms sung to lute accompaniment. Milsom observes that the indications in Psalms 107 and 136—assigning verses to ‘The Rectors’, ‘The Quiere’, and ‘The Meane’—suggest a form of liturgical performance involving alternating groups of singers. However, he also notes that neither of these two Psalms can be sung to Tallis’s music.⁸

TEMPO, EXPRESSION AND METRE

As previously noted, the secondary source places an *alla breve* signature before each tune, implying a reasonably brisk tempo with the tactus on the semibreve. More unusually, the prefatory notes include a poem that describes the affective character of each of the first eight tunes. It is exceptionally rare to find performance guidance this specific concerning the tempo, mood, and expressive intention of each item in a collection. Performers are encouraged to read the full poems for inspiration; however, the essential indications may be summarised as follows:

1. Indifferent – devout
2. Sad – majestic
3. Sad – raging, rough
4. Joyful – fawning, flattering [obsequious], playful
5. Joyful – delightful, laughing
6. Sad – wailing, weeping
7. Sad [firm] – stout [bold], racing forward
8. Indifferent – mild, modest pace
9. [No indication provided]

The characters for ‘sad’, ‘joyful’, and ‘indifferent’ are denoted by three symbols (< / ~> used by Parker to mark the character of every psalm in the psalter in a large table (sigs.2Z^r–2Z2^r) which is explained by a passage on sigs.2v2^v–2v3^r (included here as an appendix on p.56). Any

⁷ This call-and-response format—where the tunes are intoned by a leader and echoed by the congregation—is still practised in parts of the Scottish Highlands. In communities with low literacy rates, such a method allowed the melodies to be taught by ear, and the tunes likely served as memory aids, helping the congregation to retain the texts of the psalms. See: N. Temperley, ‘The Old Way of Singing: Its Origins and Development’, *Journal of the American Musicological Society* 34, No. 3 (1981): 511–44.

⁸ Milsom, ‘Tallis, the Parker psalter, and some unknowns’: 214–5.

text in the book can therefore theoretically be sung to one of the chosen tunes, provided that the symbol matches and the melody is therefore appropriate in character. However, as previously noted, as many as twenty-five of the texts in Parker's psalter cannot be fitted to any of Tallis's tunes due to a misalignment of metre. The short original prefatory poem (or 'argument') to each psalm has been included, but the succeeding collects have been omitted.

PERFORMING PITCH

There was no standardised performing pitch in England in the sixteenth century, and it is not clear that an objective pitch was required when voices sang without accompaniment; in such cases, the psalms should simply be sung at a pitch that places the compass of the parts within a comfortable range for the singers. For domestic performance with instruments, or in a choral institution such as a cathedral, performers may prefer to defer to the most reliable pitch reference for English music of this period: the sounding frequency of the Wetheringsett organ reconstructed by Martin Goetze and Dominic Gwynn. Now commonly referred to as *quire pitch*, this is set at approximately $a' = 475$ Hz—just shy of a semitone and a half above the modern standard of $a' = 440$ Hz.⁹

PRONUNCIATION

The descriptions of English pronunciation most likely to reflect that used in the social spheres in which Parker and Tallis (who were almost exact contemporaries) operated during the mid-sixteenth century are found in the three works of the Chester Herald, John Hart¹⁰—whose usage probably represents the pronunciation of the court at Westminster (and perhaps also that of Queens' College, Cambridge, where he probably spent a good deal of time)—and the four works of spelling reformer William Bullokar,¹¹ whose prescribed standard largely reflects the pronunciation taught in London grammar schools. It would be preferable to address the history of every word in the text separately, but since this is not possible here, a brief overview of the sound system has been provided below.

These sources describe a system comprising five long and five short vowels. The short vowels—/ɪ ɛ ʌ ʊ/, as in *kit*, *dress*, *trap*, *lot*, and *strut* respectively—can, for the most part, be pronounced as in present-day Standard Southern British English, except for /ʊ/, which is notably back and strongly rounded (similar to Northern English pronunciations of *put* or *cut*, which still share the same vowel for Hart and Bullokar). The long vowels are as follows:

/i:/ in *fleece*, *flee*, *be* – pronounced as in German *Liebe*

/ɛ:/ in *cleat*, *great* – pronounced as in French *maître*, or possibly already as in German *gehen*

/a:/ in *face*, *name* – pronounced as in German *aber*

/ɔ:/ in *goat*, *rose* – pronounced as in French *sort*, or possibly already as in German *oder*

/u:/ in *goose*, *food* – pronounced as in German *super*

A key implication of this five-vowel system is that speakers in Tallis's courtly social milieu would have clearly distinguished between the vowels of *meet* /i:/ and *meat* /ɛ:/ . Performers should therefore take care not to conflate these sets of words. In most cases, spelling provides a reliable guide to this distinction (*ee* versus *ea*).

⁹ See: A. Johnstone, "‘As it Was in the Beginning’: Organ and Choir Pitch in Early Anglican Church Music", *Early Music* 31, No. 4 (2003): 506–525.

¹⁰ *The Opening of the Unreasonable Writing* (1551), *An Orthographie* (1569), and *A Methode* (1570).

¹¹ *Bullokar's booke at large* (1580), *A short introduction* (1581), *Æsops Fablz in tru Ortography* (1585), and *William Bullokar's pamphlet for grammar* (1586)

In addition to these long vowels, there are several diphthongs formed by the short vowels followed by a glide (either a -y /j/ sound or a -w /w/ sound). While the traditional spelling often indicates the presence of a historic diphthong, there is occasional ambiguity as to which sound is intended. For the present edition, the following diphthongs are sufficient to account for the Parker's texts:

/aj/ in *chair, day, against, they*
 /ɔj/ in *voice, choice*
 /ɔj/ or /wɔj/ in *join, joys*
 /əj/ in *spite, why, ire*
 /ɪw/ in *muse, inure, fury*
 /aw/ in *law, walk, gra(u)nt*
 /ɔw/ in *though, soul*
 /əw/ in *doubt, down, how, pronounce*

Hart appears to have merged his /aj/ diphthong into the long /ɛ:/ vowel, such that *pail* and *peal* were effectively homophones, and in a similar vein, he sometimes merged the diphthong /ɔw/ into /ɔ:/ at the end of words, so that *tow* and *toe* became homophones. Choirs may choose to pronounce the texts of these psalms in this way, though it is worth noting that the spellings of these word-sets remain consistently distinct in the orthography employed by Parker.

Tallis's English was undoubtedly still rhotic, meaning that /r/ was pronounced in all positions within a word—including in *scorn, cord, sore*, etc. The /r/ was likely a tap or trill before vowels but may already have taken a weaker form—such as the modern ‘American r’—before consonants and at pauses. In the dialects described by Hart and Bullokar, *false* and *psalm* share the same vowel as *walk*, and the /l/ was still pronounced in all three words. Initial *w-* and *wh-* were kept apart, with the latter pronounced /ʍ/ (see the distinction between *witch* and *which* that persists in Scottish English). Additionally, both components of the ⟨ng⟩ sequence [ŋg] were articulated in words such as *strong* and *musiŋg*, as remains the case in some present-day British dialects (e.g. Liverpool English). In fact, both elements of many consonant clusters that have since been simplified—such as /kn/ in *knee*, /sw/ in *sword*, and /wr/ in *wrong*—were still articulated in full.

Some of the spelling choices in Parker's texts provide useful clues about pronunciation. In the rhyme *sight : spite* at the beginning of the third tune, ⟨gh⟩ is written in both words—⟨light spyght⟩—to emphasise the matching sounds of the couplet. In Middle English orthography, the ⟨gh⟩ combination usually denotes a fricative /x/ (as in German *ach*), but when the etymology is considered, this spelling is only justified for *sight* (from Old English *siht*), not for *spite* (from Old French *despit*). Since the author writes ⟨gh⟩ indiscriminately, regardless of etymology, we can infer that the fricative /x/ had already disappeared in his dialect. This suspicion seems to be confirmed by the absence of ⟨gh⟩ in *high*, spelled ⟨hie⟩ later in the same text. Thus, the pairing *sight : spite* was probably a perfect rhyme for Parker, even though it would not have been for Hart and Bullokar. The spelling ⟨geue⟩ for *give* in the sixth tune suggests a pronunciation with a long vowel akin to that in *fleece*, i.e. /gi:v/, which is supported by the etymology (from Middle Dutch *gēven*).

[See Overleaf for Full Score Format]

[No. 1]

Pfalme I. The firste Tune.

~ *The first is meek: deuout to see,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3

Meane.
Contra
tenor.
Tenor.
Bafe.

Man blest no dout: who walkth not out: in wick = ed me[n]s af = fayres:
Man blest no dout: who walkth not out: in wyck = ed mens af = fayres:
Man blest no dout: who walkth not out: in wick = ed mens af = fayres:
Man blest no dout: who walkth not out: in wick = ed mens af = fayres,

4 5 6

M.
C.
T.
B.

And standth* no day: in sin = ners way: nor fitt in scorn = ers chayres
And standth no day: in sin = ners way: nor fitt in scorn = ers chayres:
And standth no day: in sin = ners way: nor fitt in scorn = ers chayres:
And standth no day: in sin = ners way: nor fitt in scorn = ers chayres,

7 8 9

M.
C.
T.
B.

But hath his will in Gods law still: this law to loue a = right:**
But hath his will: in Gods law still: this law to loue a = right:
But hath his will: in Gods law still: this law to loue a = right:
But hath hys will: in Gods law styll: thys law to loue a = right:

* The text in the main body of Parker's psalter has *flondth* for *standth*.** The text in the main body uses a different phrase: *But holdth euen still: God's lawe in will, with all his hartes delight.*

Pfalme I. The firste Tune.

M. And will him vse: on it to muse: to kepe it day and night.

C. And will him vse: on it to muse: to kepe it day and night.

T. And will him vse: on it to muse: to keepe it day and night.

B. And will him vse: on it to muse: to keepe it day and night.

The Argument.

*This Psalme in fence Shewth difference of men both good and bad:
It shewth their fruites Their hartes pursuities their endes both glad & sad*

Beatus vir.	3	He like shall bee: the planted tree, nie set the riuers course:
Triades.		Which fruth in tyde: whose leaues abide, all prosperth what he doeth.
	4	Not so, not so: the wicked do, lyke dust or chaffe they bee: Uphoyst by winde: as light by kynde, from face of earth to see.
	5	Therefore these men: so wicked then, in iudgement shall not stand: Nor sinners bee: in companie, or righteous men of hand.
	6	The Lord doth know: and will auow, mens wayes that are of God: Where shall decaie: the beaten waie, of wicked men so brode.

[No. 2]

Pfame 68. The second Tune.

\ *The second sad: in maiesty,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3

Meane.
Contra
tenor.
Tenor.
Basse.

Let God a = ryse in ma = ie = stie: and sca = tred be his foes:

Let God a = ryse in ma = ie = stie: and scat = tred be hys foes:

Let God a = ryse: in ma = ie = stie: and scat = tred be hys foes:

Let God a = ryse in ma = ie = stie: and scat = tred be his foes,

4 5 6

M.
C.
T.
B.

Yea flee they all, hys sight in face: to hym which hate = full goes,

Yea flee they all: his sight in face: to hym which hate = full goes,

Yea flee they all: hys syght in face: to hym which hate = full goes,

Yea flee they all: his sight in face: to hym which hate = full goes,

7 8 9

M.
C.
T.
B.

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

As smoke is driuen: and comth to nought: re = pulse theyr_ ty = ran = ny:

As smoke is driuen: and comth to nought: re = pulse theyr ty = ran = ny:

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

Pſame 68. The ſecond Tune.

M. At face of fire: as ware doth melt: gods face the bad mought* fly.**

C. At face of fire: as ware doth melt: gods face the bad mought fly.

T. At face of fyre: as ware doth melt: gods face the bad mought fly.

B. At face of fire: as ware doth melt: gods face the bad mought fly.

[See Appendix 4 (p.59) for verses 11-35]

† The Argument.

*The Hebrues ſang this Pſalm in warre, againſt their foes to fight:
So Chriſten men: at Chriſt his foes: may pray the ſame in ſprite.*

- Exurgat 3 But let the iuſt: be glad in thyſ: and ioy in God hyſ fight
Deus. for Gods great power: & ſtable truth: in myrth let them delite
- 4 O ſing to God: ſound out hyſ name: ſee hym ye magnify:
He rydeth on heauens: hyſ name is God: in him reioyce ye hie
- 5 He father is: to fatherles: of widowes iudge he is:
Euen God hymſelfe: which euer dwelth: in holy place of hyſ.
- 6 Thyſ God he makth the deſolate: in houſholdes great to grow:
He loſeth the thrall: quyte out of bandes: and bringth the wycked low.
- 7 O God when thou: wentſt forth as guide: before the people out
When thou dydſt walke in wyldernes: which thyng thou dydſt no doubt.
- 8 The erth then ſhooke: at face of god: the heuens did drop & ſwel
Mount Synay: Gods face dyd feare: Gods face of Iſraell.
- 9 Thou pourdſt O God: thy fruitful ſhoures: on thine enherita[n]ce
When faynt they were: wyth eaſe agayne: theyr ſtrength th[ou] didſt
(aduauce.
- 10 Thy church and flocke: to dwel therein: thou ſhalt it thus reſreſh:
So thou prepardſt: for all thy poore: O God in gentlenes.

* Mought is often replaced with modern *might* or *must*. ** This reads ⟨lie⟩ in the secondary source, but the main body of the psalter has *flee*, which some editors prefer. Note that in the sixteenth century both *flee* and *fly* could rhyme with *tyranny*.

[No. 3]

Pfalme 2. The third Tune.

\ *The third doth rage: and roughly brayth.*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3

Meane. Why fumeth in fight:* the Gen = tils spyght: in fu = ry rag = yng stout,

Contra tenor. Why fumeth in fyght: the Gen = tils spyght: in fu = ry rag = yng stout,

Tenor. Why fumeth in fyght: the Gen = tils spyght: in fu = ry rag = yng stout.

Bafe. Why fumeth in fyght: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6

M. why takth in hand:** the peo = ple fond: bayne thinges to bryng a = bout,

C. why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

T. why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

B. why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9

M. The kyngs a = rise: the lordes de = uise: in coun = sayles met ther = to:

C. The kyngs a = ryse: the Lordes de = uyse: in coun = sayles met ther = to,

T. The kyngs a = ryse: the Lordes de = uyse: in coun = sayles met ther = to,

B. The kyngs a = ryse: the Lordes de = uyse: in coun = sayles met ther = to,

* *fight* is often misread as *fight*, but there is no evidence for this reading in the psalter.** The text in the main body has *hond* for *hand* (some may prefer this for the rhyme with *fond*).

Pfalme 2. The third Tune.

M. 10 11 12
 A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

C. 8
 A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

T. 8
 A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

B. 8
 A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

¶ The Argument.

Of Christ ye see A Prophecie Thus Dauid spake with vs:
 As marueiling That earthly king Should rage against him
 thus

Quare fremuerunt.

- 3 Let vs they say: breake downe their ray,
 of all their bonds and cordes:
 We will renounce: that they pronounce,
 their looses as stately lordes.
- 4 But God of might: in heauen so bright,
 Shall laugh them all to scorne:
 The Lord on hie: shall them defie,
 they shall be once forlorne.
- 5 Then shall his ire: speake all in fire,
 to them agayne therfore:
 He shall with threate: their malice beate,
 in his displeasure sore.
- 6 Yet am I set: a king so great,
 on Sion hill full fast:
 Though me they kill: yet will that hill,
 my lawe and worde outcast.

- 7 Gods wordes decreed: I (Christ) wil sprede,
 for God thus sayd to mee:
 My sonne I say: thou art, this day,
 I haue begotten thee.
- 8 Aske thou of mee: I will giue thee,
 to rule all Gentills lordes:
 Thou shalt possesse: in euernesse,
 the world how wide it stondes.
- 9 With iron rod: as mighty God,
 all rebels shalt thou bruse:
 And break them all: in pieces small,
 as shardes the potters vse.
- 10 Be wise therfore: ye kinges the more,
 Recyue ye wisdomes lore:
 Ye iudges strong: of right and wrong,
 aduise you now before.
- 11 The Lore in feare: your seruice beare,
 with dread to him reioyce:
 Let rages be: resist not ye,
 him serue with ioyfull voyce.
- 12 The sonne kisse ye: lest wroth he be,
 lose not the way of rest:
 for when his ire: is set on fire,
 who trust in hym be blest.

[No. 4]

Pfalm. 95. The fourth Tune.

/ *The fourth doth falwne: and flattry playth,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3 4

Meane.
 ① come in one, to prayse the lord, & him re = count: our stay &

Contra
 tenor.
 ① come in one, to prayse the lord, & him re = count, our stay and

Tenor.
 ① come in one, to praise the lord, & him re = count, our stay &

Bafe.
 ① come in one, to — praise the lord, & him re = count, our stay and

5 6 7

M.
 * health,* All hart = y ioyes, let vs re = cord: to this strong rocke:

C.
 health, All hart = y ioyes, let vs re = cord, to this strong rocke,

T.
 helth, All hart = y ioyes, let vs re = cord: to this strong rocke,

B.
 health, All hart = y ioyes, let — vs re = cord, to this strong rocke,

8 9 10

M.
 our Lord of health. His face with prayse, let vs pre = = uent:**

C.
 our Lord of health: Hys face wyth prayse: let vs pre = uent,

T.
 our Lord of health, His face with prayse, let vs pre = uent:

B.
 our Lord of health, Hys face wyth prayse: let vs pre = uent,

* The main body of the text has *wealth* for the first instance of *health*, which perhaps makes for a stronger rhyme.** *preuent* has the sense of Latin *praeuentus* 'to anticipate, to forsee'.

Pſalm. 95. The fourth Tune.

M.
his factes* in light, let vs de = nounce,** Joyne we I say:

C.
hys factes in light, let vs de = nounce, Joyne we I say: in

T.
his factes in light, let vs de = nounce, Joyne we I say:

B.
hys factes in light, let vs de = nounce, Joyne we I say:

M.
in glad al = sent; our pſalmes & hymnes, let vs pro = nounce.

C.
in glad al = sent: our pſalmes & hymnes, let vs pro = nounce.

T.
in glad al = sent; our pſalmes & hymnes, let vs pro = nounce.

B.
in glad al = sent: our pſalmes & hymnes, let vs pro = nounce.

[See Appendix 5 (p.61) for verses 9-11]

¶ The Argument.

*This cherefull Pſalme inuiteth our voyce:
Due laudes to God: in hymnes to founde:
With lowly hartes: that we reioyce:
His worde to heare: as we be bound.*

Venite.

- 3 for why this Lord: is God of might,
for helpe at néede: whom we may call.
A puiſſant kyng: in hys br[i]ght light,
He paſſth all Gods: by rulyng all.
- 4 All coaſtes of earth: by hym do ligh:
His celles and groundes: though they be depe:
As faſt by him: ſtand mountaines hye,
And ſtoupe to hym: though they be ſteepe.

5 The ſea is hys: his worke of handes,
Her ryſe and fall: with all her rode,
The land from her: by power ſtandes,
Whom God ſo ſtayed: for hys abode.

6 O then come we: let vs adore,
And proſtrate ligh: on both our knées:
He made vs all: both riche and poore:
Both kyng and claue: in theyr degrées.

7 for God he is: our Lord and ſtay:
Hys people we: in paſture neare:
His flocke of hand: who leath our way:
His voyce to day: if well ye heare.

8 Beware I ſay: ye hard no hartes,
Agaynſt hys grace: to you ſo ment,
As deſert ſaw: once ſtrife orewhart,
Lyke tempting day: of mad entent.

* Fact is ultimately from Latin *factum* 'act, deed, work'. ** denounce is from Old French *denuncier* 'to announce, to declare'.

[No. 5]

Pfalme 42. The fift Tune.

/ *The fyfth deligth: and laugheth the more,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2

Meane.
Euen like the hunt = ed hynd: the wa = ter brokes de = fire:

Contra
tenor.
Euen like the hunt = ed hynd: the wa = ter brokes de = fire,

Tenor.
Euen like the hunt = ed hynde: the wa = ter brookes de = fire:

Bafe.
Euen like the hunt = ed hynde: the wa = ter brookes de = fire,

3 4 5

M.
Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

C.
Euen thus my soule: that fain = tie is: to thee would fayne a = spire:

T.
Euen thus my soule: that fain = tie is, To thee would fayne a = spire,

B.
Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

6 7

M.
My soule did thirst to God: to God of lyfe and grace:

C.
My soule did thirst to God: to God of lyfe and grace:

T.
My soule did thirst to God: to God of lyfe and grace,

B.
My soule did thirst to God: to God of lyfe and grace,

Pfalme 42. The fift Tune.

M. It sayd euen thus: when shall I come, to see Gods liue = ly face.

C. It sayd euen thus: when shall I come: to see Gods liue = ly face.

T. It sayd euen thus, when shall I come, to see gods liue = ly face.

B. It sayd euen thus, when shall I come, to see gods liue = ly face.

The Argument.

*As Christ for hym and hys,
In trust did pray: in streße:
So man euen like: as did his head,
May iust the same: expresse.*

Quemadmodum ceruus.

3 My teares in stede: of meate,
Both day and nyght they were:
Whyle that all day: rebukers sayd,
Where is thy God: so far.

4 When this came soone to hart,
I yet recomfort felt:
And trust to lead: the people forth,
to go where thou hast dwelt.

5 To ioy in voyce of myrth,
Whyth laudes & thanks alway:
Among thy folke: when that they kepe,
So hye theyr holy day.

[5b] Why castes thy selfe: than downe,
My soule: I sayd no lesse:
Why layest in me: so painfully,
In wo: and carefulnes:

[5c] Put thou thy trust: in God,
Let thyng: not thee amase:
I wyll hym thanke: for all his helpe,
In sight of hys good grace.

6 My God my soule: is vert,
Wyth inward paynes so thrill:
I mynde thy workes: in Jordan yet,
so done next Hermon hill.

7 As deepe to deepe reboundth,
at noyce: of thy great showers
Thy streames by course: so ouerflowes,
My soule the payne deuoures.

8 But God yet will: the day,
To shyne me grace to see:
My night of wo: shall prayse hym than,
Who kept yet lyfe: in mee.

9 Thou art my strength: O God
I might than playne in wo:
Why hast me thus: forgot to quyte,
So sad to go: for so.

10 It pierceth my bones as sword
To heare my foes: in spyte:
They daily thus: at me spbreyde,
Where is thy God of myght:

11 Why art thou then: my soule:
So vert and prostrate so:
Why makest in me: so much a do,
Where God is frende: in wo.

12 O put thy hope in God,
I trust in tyme and place:
He is my God: whom I wyll thanke,
My face shall see: hys grace.

[No. 6]

Pfalme 5. The fixt Tune.

\ *The fixt bewayleth: it wéepeþ full fore,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3

Meane.
Contra
tenor.
Tenor.
Basse.

Ex = pend O Lord: my plaint of worde: in grieve that

Ex = pend O Lord: my plaint of worde: in grieve that

Ex = pend O Lord: my plaint of worde: in grieve that

Ex = pend O Lord: my plaint of worde: in grieve that

4 5 6

M.
C.
T.
B.

I do make, My mu = sing mynd: re = count most kynd: geue eare for

I do make, My mu = sing mynd: re = count most kynd: geue eare for

I do make, My mu = sing mynd: re = count most kynde, geue eare for

I do make, My mu = sing mynd: re = count most kynde: geue eare for

7 8

M.
C.
T.
B.

thyne owne sake, O hearken my grone, my cry = eng mone,

thyne owne sake, O hearken my grone: my cry = ing mone:

thyne owne sake, O hearken my grone: my cry = eng mone,

thyne owne sake, O hearken my grone: my cry = eng mone:

Pfalme 5. The sixt Tune.

9 10

M. my king, my God thou art, Let me not stray,

C. my kyng, my God thou art, Let me not stray:

T. my kyng, my God thou art, Let me not stray:

B. my kyng, my God thou art, Let me not stray:

11 12

M. from thee a way: to thee I pray in hart.

C. from thee a way: to thee I pray in hart.

T. from thee a way: to thee I pray in hart.

B. from thee a way: to thee I pray in hart.

[See Appendix 6 (p.61) for verses 10-12]

The Argument.

*This church in sprite, Maketh fute aright,
for all opprest in payne
Here Christ aduanceth His heritaunce
the Iewes he blamth agayne.*

Verba 3 My voyce and bowe: thou wilt alowe,
mea. betymes O Lord so free:

In spring of day: I thee will pray,
and shall looks vp to thee.

4 This I may bow: the God art thou,
which hatest all wickednes:
No malice fell, with thee can dwell,
thou louest no cruelnes.

5 Such foolish spite: can hide no light,
of thy good louely face:
Thou doost defie: their vanitie,
who wickednes embrace.

6 Thou shalt destroy: and them annoy,
with lies who shame thy worde:
Bloudthirsty men: which crafty renne,
the Lord hath them abhorde.

[7] Just will I go: thy house into,
in trust of thy great grace:
In feare I will: do honour still,
against that holy place.

[8] O Lord be guide: defend my side,
in thy great righteousnesse:
Make playne the way: lesse I do stray,
my foes shall drag the lesse.

[9] Their mouthes expresse: no faithfulnessse,
theyr holow hartes be bayne:
Wide throte they haue: as open graue,
theyr tonge but lyes do fayne.

[No. 7]

Pfalme. 52. The feuenth Tune.

\ *The feuenth tredeth stoute: in froward race,*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2

Meane. Why bragst in mal = ice hie, O thou in mis = chief stout,

Contra tenor. Why bragst in mal = ice hie, O thou in mis = chief stout,

Tenor. Why bragst in mal = ice hie. O thou in mis = chief stout,

Basse. Why bragst in mal = ice hie, O thou in mis = chief stout,

3 4

M. Gods good = nes yet is nye, all day to me no doubt,

C. Gods good = nes yet is nye, all day to me no doubt:

T. Gods good = nes yet is nye, all day to me no doubt:

B. Gods good = nes yet is nye: to me all day no doubt,

5 6

M. Thy tongue to muse all euill, it doth it selfe in bre:

C. Thy tongue to muse all euill, it doth it selfe in bre:

T. Thy tongue to muse all euill, it doth it selfe in bre:

B. Thy tongue to muse all euill: it doth it selfe in bre:

Pfalme. 52. The feuenth Tune.

M. As ra = for sharpe to spill, all guile it doth pro = cure.*

C. As ra = for sharpe to spill, all guile it doth pro = cure.

T. As ra = for sharpe to spill, all guile it doth pro = cure.

B. As ra = for sharpe to spill, all guile it doth pro = cure.

g The Argument.

Thus clawbackes heare theyr shame
Whom God shall once confume:
They Princes hartes enflame,
Wyth caufeles ire to fume.

Quid gloriaris.

- 3 Thou malice louedst to wrye,
Aboue all goodnes walke:
And more thou louest to lye,
Then righteoufnes to talke.
- 4 Yea loued thou hast no lesse,
To speake one worde for all:
All wordes of noughtines,
Thou tong in fraude most thrall.
- 5 But God once thee shall wast,
Shall stroy and and scrape by hand:
Thy tent from thee at last,
To roote thee out of land.

g Sela.

- 6 And ryghteous men shall see,
And feare therby shall take:
But yet at hym full free,
Good laughter shall they make.

- 7 O lo the man himselte,
That made not God hys ayde:
That trustd in ryches wealth
whose myght in mischiefe layde.

- 8 But I as Olyue greene,
In Gods swete house shall lay,
My trust hath euer bene,
In Gods good grace for ay.

- 9 I thee shall laude euen still,
for thys thou dydst say I:
Thy name to wayte I wyll,
for good thy sayntes it spy.

* The base part ends with *appeare* in the primary source, but all other instances read *procure*.

[No. 8]

Pfalme. 67. The eight Tune.

~ *The eyghte goeth milde: in modest pace.*

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

1 2 3 4

Meane.
Contra
tenor.
Tenor.
Basse.

God graunt w[ith] grace, he vs im = brace: in gen = tle part: blesse he our hart,
 God graunt w[ith] grace, he vs im = brace: in gen = tle part: blesse he our hart,
 God graunt w[ith] grace: he vs im = brace, in gen = tle part, blesse he our hart,
 God graunt w[ith] grace: he vs im = brace, in gen = tle part: blesse he our hart,

5 6 7 8

M.
C.
T.
B.

with lou = ing face: shyne he in place: his mer = cies all: on vs to fall:
 with lou = ing face: shine he in place: his mer = cies all: on vs to fall.
 with lou = ing face: shine he in place: his mer = cies all: on vs to fall,
 with lou = ing face: shyne he in place: his mer = cies all: on vs to fall:

9 10 11 12

M.
C.
T.
B.

That we thy way: may know al day: while we do faile: this world so fraile
 That we thy way: may know al day: while we do faile: this world so fraile
 That we thy way: may know al day: while we do faile, this world so fraile
 That we thy way: may know al day: while we do faile: this world so fraile

Pfalme. 67. The eight Tune.

M. Thy healthes re = ward: is nye de = clard: as playne as eye, all Gen = tils spy.

C. Thy healthes re = ward: is nye de = clard: as playne as eye: all Gen = tils spy.

T. Thy healthes re = ward: is nye de = clard: as playne as eye, all Gen = tils spy.

B. Thy healthes re = ward: is nye de = clard; as plaine as eye: all Gen = tils spy.

f The Argument.

Thys song in all: propheticall,
 Doth cleare expresse: Christes raigne in flesh
 Whose beames so bright: dyd shyne in fight.
 That all to come: must prayse his dome.
 Must prayse his dome.

Deus mi fereatur.

- 3 Let thée alwayes: the people prayse,
 O God of blisse: as due it is:
 The people whole: mought thée extoll,
 from whome all thyng: they see to spryng.
 they see to spryng.
- 4 All folke reioyce: lyft vp your voyce,
 for thou in sight: shalt iudge them ryght:
 Thou shalt direct: the Gentiles sect:
 In earth that bee: to turne to thée.
 to turne to thée.
- 5 The earth shall bud: hys fruites so good,
 Then thanks most due: from it shall sue:
 And God euen he: our God most free.
 Shall blesse vs aye: from day to day.
 from day to day.
- 6 So God our guide: shall blesse vs wyde,
 Wyth all increase: no tyme to cease:
 All folke therby: on earth which ligh,
 Hys name shall feare, and loue hym beare.
 and loue hym beare.

[No. 9]

[*Veni Creator. The ninth Tune.*]

Tallis's 'Ordinal'

[Matthew Parker 1504–1575]

[Thomas Tallis c.1505–1585]

Meane. Come ho = ly ghoſt e = ter = nall God, which dooſt fro[m] God pro = ce,de,

Contra tenor. Come ho = ly ghoſt e = ter = nall God, which dooſt from God pro = ce,de,

Tenor. Come ho = ly ghoſt e = ter = nall God, which dooſt from God pro = ce,de,

Bafe. Come ho = ly ghoſt e = ter = nall God, which dooſt from God pro = ce,de,

M. the fa = ther firſt, and eke* the Sonne, one God as we do rede.

C. the fa = ther firſt, and eke the Sonne, one God as we do rede.

T. the fa = ther firſt, and eke the Sonne, one God as we do rede.

B. the fa = ther firſt, and eke the Sonne, one God as we do rede.

[See Appendix 7 (p.62) for verses 7-15]

[1] O viſite thou: our minds and harts
Thy heauenly grace inſpire:
That we in truth: and godlinſſe,
May ſet our whole deſire.

[2] Thou art O ſprite: the comforter,
In woe and hard diſtreſſe:
The heauenly gift: of God ſo highe,
Which tongue cannot expreſſe.

[3] Thou fountayne art: and liuely ſpring,
Of ioy celeſtiall:
The fyre ſo bright, the loue ſo cleare,
and vnction ſpirituell.

[4] for thou in gifts: art manifold,
Whereby Chriſts church doth ſtand:
And wrightſt thy loue: in faythfull hartes,
The power of God hyſ hand.

[5] And like as thou: haſt promiſe made,
Thou geueſt the ſpeech of grace:
That through thy helpe: the prayſe of God,
May ſound in euery place.

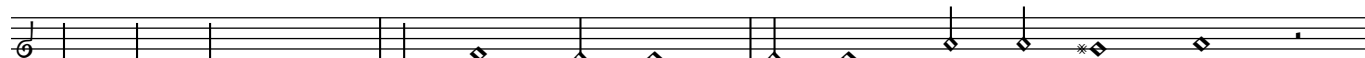
[6] O holy Ghoſt: to moue our wits,
Sende downe thyne heauenly light:
Inflame our harts: our God to ſerue,
With loue both day and night.

* eke = 'also, in addition.' Compare Dutch *ook* & German *auch* 'also, too', or Norwegian/Danish *og* & Swedish *och* 'and'.

[See Overleaf for Choirbook Format - Modern Clefs]

Meane.

1 2 3



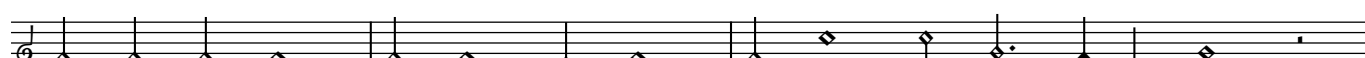
Man bleſt no dout: who walkth not out: in wick = ed me[n]s af = fayres:

4 5 6



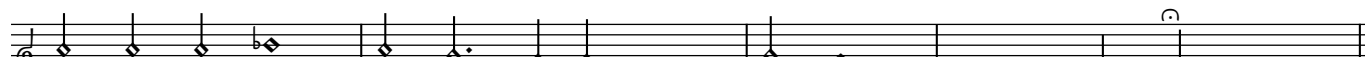
And ſtandth no day: in ſin = ners_ way: nor ſittth in ſcorn = ers chayres

7 8 9



But hath his will in Gods law ſtill: this law to loue a = right:

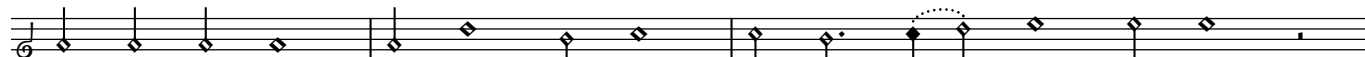
10 11 12



And will him uſe: on it to _ muſe: to kepe it day and night.

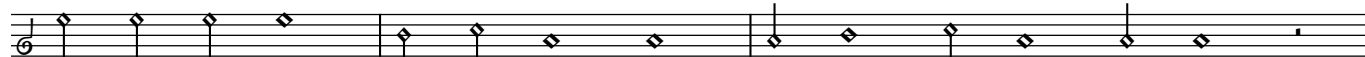
Contra tenor.

1 2 3



Man bleſt no dout: who walkth not out: in wyck = ed_ mens af = fayres:

4 5 6



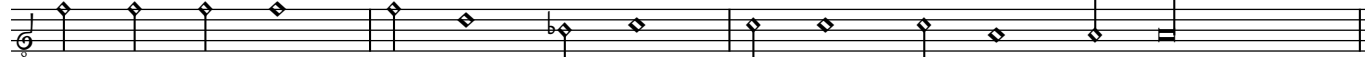
And ſtandth no day: in ſin = ners way: nor ſittth in ſcorn = ers chayres:

7 8 9



But hath his will: in Gods law ſtill: this law to _ loue_ a = right:

10 11 12



And will him uſe: on it to muſe: to kepe it day and night.

Base.

1 2 3
Man blest no dout: who walkth not out: in wick = ed mens af = fayres,

4 5 6
And standth no day: in sin = ners way: nor sittth in scorn = ers chayres,

7 8 9
But hath hys will: in Gods law styll: thys law to loue a = right:

10 11 12
And will him vse: on it to muse: to keepe it — day and night.

Meane.

1 2 3

Let God a = ryse in ma = ie = stie: and sca = tred be his foes:

4 5 6

Yea flee they all, hys fight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

10 11 12

At face of fire: as waxe doth_ melt: gods face the bad_ mought fly.

Contra tenor.

1 2 3

Let God a = ryse in ma = ie = stie: and scat = tred_ be hys foes:

4 5 6

Yea flee they all: his fight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse theyr_ ty = ran = ny:

10 11 12

At face of fire: as waxe doth melt: gods face the bad mought fly.

Tenor.

1 2 3

Let God a = ryse: in ma = ie = stie: and scat = tred be hys foes:

4 5 6

Yea flee they all: hys syght in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse theyr ty = ran = ny:

10 11 12

At face of fyre: as waxe doth melt: gods face the bad mought fly.

Base.

1 2 3

Let God a = ryse in ma = ie = stie: and scat = tred be his foes,

4 5 6

Yea flee they all: his sight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

10 11 12

At face of fire: as waxe doth melt: gods face the bad___ mought fly.

Meane.

1 2 3



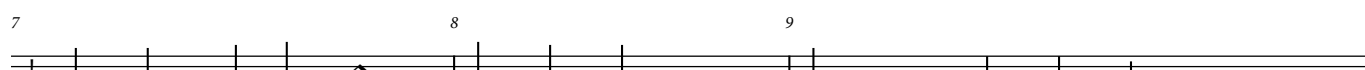
Why fumeth in sight: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6



why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9



The kyngs a = rise: the lordes de = uise: in coun = sayles met ther = to:

10 11 12



A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Contra tenor.

1 2 3



Why fumeth in sight: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6



why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9



The kyngs a = rise: the Lordes de = uise: in coun = sayles met ther = to,

10 11 12



A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Base.

1 2 3
Why fumeth in syght: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6
why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9
The kyngs a = ryle: the Lordes de = uyle: in coun = sayles met ther = to,

10 11 12
A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Meane.

1 2 3 4

1 O come in one, 2 to prayse the lord, 3 & him re = count: 4 our stay & health,

5 6 7 8

5 All hart = y ioyes, 6 let vs 7 re = cord: 8 to this strong rocke: our Lord of health.

9 10 11 12

9 His face with prayse, 10 let vs 11 pre = uent: 12 his factes in sight, let vs de = nounce,

13 14 15 16

13 Joyne we I say: 14 in glad af = sent; 15 our psalmes & hymnes, 16 let vs pro = nounce.

Contra tenor.

1 2 3 4

1 O come in one, 2 to prayse the lord, 3 & him re = count, 4 our stay and health,

5 6 7 8

5 All hart = y ioyes, 6 let vs 7 re = cord, 8 to this strong rocke, our Lord of health:

9 10 11 12

9 Hys face wyth prayse: 10 let vs 11 pre = uent, 12 hys factes in sight, let vs de = nounce,

13 14 15 16

13 Joyne we I say: 14 in glad af = sent: 15 our psalmes & hymnes, 16 let vs pro = nounce.

Tenor.

1 2 3 4

O come in one, to praise the lord, & him re = count, our stay & helth,

5 6 7 8

All hart = y ioyes, let vs re = cord: to this strong rocke, our Lord of health,

9 10 11 12

His face with prayse, let vs pre = uent: his factes in sight, let vs de = nounce,

13 14 15 16

Joyne we I say: in glad af = sent; our psalmes & hymnes, let vs pro = nounce.

Base.

1 2 3 4

O come in one, to praise the lord, & him re = count, our stay and health,

5 6 7 8

All hart = y ioyes, let vs re = cord, to this strong rocke, our Lord of health,

9 10 11 12

Hys face wyth prayse: let vs pre = uent, hys factes in sight, let vs de = nounce,

13 14 15 16

Joyne we I say: in glad af = sent: our psalmes & hymnes, let vs pro = nounce.

Meane.

1 2

Euen like the hunt = ed hynd: the wa = ter brokes de = fire:

3 4 5

Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

6 7

My soule did thirst to God: to God of lyfe and grace:

8 9 10

It sayd euen thus: when shall I come, to see Gods liue = ly face.

Contra tenor.

1 2

Euen like the hunt = ed hynd: the wa = ter brokes de = fire,

3 4 5

Euen thus my soule: that fain = tie is: to thee would fayne a = spire:

6 7

My soule did thirst to God: to God of lyfe and grace:

8 9 10

It sayd euen thus: when shall I come: to see Gods liue = ly face.

Tenor.

1 2

Euen like the hunt = ed hynde: the wa = ter brookes de = fire:

3 4 5

Euen thus my soule: that fain = tie is, To thee would fayne a = spire,

6 7

My soule did thirst to God: to God of lyfe and grace,

8 9 10

It sayd euen thus, when shall I come, to see gods liue = ly face.

Base.

1 2

Euen like the hunt = ed hynde: the wa = ter brookes de = fire,

3 4 5

Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

6 7

My soule did thirst to God: to God of lyfe and grace,

8 9 10

It sayd euen thus, when shall I come, to see gods liue = ly face.

1 2 3

Ex = pend O Lord: my plaint of worde: in grieve that I do make,

4 5 6

My mu = sing mynd: re = count most kynd: geue care for thyne owne sake,

7 8 9

O harke my grone, my cry = eng mone, my king, my God thou art,

10 11 12

Let me not stray, from thee a = way: to thee I pray in hart.

1 2 3

8

Ex = pend O Lord: my__ plaint of worde: in grieve that_ I do make,

4 5 6

8

My mu = sing mynd: re = count most kynd: geue_ eare for thine owne sake,

7 8 9

8

O heare my grone: my cry = ing mone: my kyng, my God thou art,

10 11 12

8

Let me not stray: from thee a = way: to thee I__ pray in hart.

Base.

1 2 3

Ex = pend O Lord: my__ plaint of worde: in grieve that I do make,

4 5 6

My mu = sing mynd: re = count most kynde: geue care for thyne owne sake,

7 8 9

O harke my grone: my cry = eng mone: my kyng, my God thou art,

10 11 12

Let me not stray: from thee a = way: to thee I__ pray in hart.

Meane.

1 2

Why bragst in mal = ice hie, O thou in___ mis = chief stout,

3 4

Gods good = nes yet is nye, all day to___ me no doubt,

5 6

Thy tongue to muse all euill, it doth it selfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Contra tenor.

1 2

Why bragst in mal = ice hie, O thou in mis = chief stout,

3 4

Gods good = nes yet is nye, all day to me no doubt:

5 6

Thy tongue to muse all euill, it doth it selfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Tenor.

1 2

Why bragst in mal = ice hie. O thou in mis = chief stout,

3 4

Gods good = nes yet is nye, all day to me no doubte:

5 6

Thy tongue to muse all euill, it doth it selfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Basse.

1 2

Why bragst in mal = ice hie, O thou in mis = chief stout,

3 4

Gods good = nes yet is nye: to me all day no doubt,

5 6

Thy tongue to muse all euill: it doth it selfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Meane.

1 2 3 4

God graunt w[ith] grace, he vs im = brace: in gen = tle part: blesse he our hart,

5 6 7 8

with lou = ing face: shine he in place: his mer = cies all: on vs to fall:

9 10 11 12

That we thy way: may know al day: while we do faile: this world so fraile

13 14 15 16

Thy healthes re = ward: is nye de = clard: as playne as eye, all Gen = tils spy.

Contra tenor.

1 2 3 4

God graunt w[ith] grace, he vs im = brace: in gen = tle part: blesse he our hart,

5 6 7 8

with lou = ing face: shine he in place: his mer = cies all: on vs to fall.

9 10 11 12

That we thy way: may know al day: while we do faile: this world so fraile

13 14 15 16

Thy healthes re = ward: is nye de = clard: as playne as eye: all Gen = tils spy.

Tenor.

1 2 3 4

God graunt w[ith] grace: he vs im = brace, in gen = tle part, blesse he our hart,

5 6 7 8

with lou = ing face: thine he in place: his mer = cies all: on vs to fall,

9 10 11 12

That we thy way: may know al day: while we do faile, this world so fraile

13 14 15 16

Thy healthes re = ward: is nye de = clard: as playne as eye, all Gen = tils spy.

Base.

1 2 3 4

God graunt w[ith] grace: he vs im = brace, in gen = tle part: blesse he our hart,

5 6 7 8

with lou = ing face: thine he in place: his mer = cies all: on vs to fall:

9 10 11 12

That we thy way: may know al day: while we do faile: this world so fraile

13 14 15 16

Thy healthes re = ward: is nye de = clard; as plaine as eye: all Gen = tils spy.

Meane.

1 2 3 4

Come ho = ly ghost e = ter = nall God, which doost fro[m] God pro = cede,

5 6 7 8

the fa = ther first, and eke the Sonne, one God as we do rede.

Contra tenor.

1 2 3 4

Come ho = ly ghost e = ter = nall God, which doost from God pro = cede,

5 6 7 8

the fa = ther first, and eke the Sonne, one God as we do rede.

Tenor.

1 2 3 4

Come ho = ly ghost e = ter = nall God, which doost from God pro = cede,

5 6 7 8

the fa = ther first, and eke the Sonne, one God as we do rede.

Base.

1 2 3 4

Come ho = ly ghost e = ter = nall God, which doost from God pro = cede,

5 6 7 8

the fa = ther first, and eke the Sonne, one God as we do rede.

[See Overleaf for Choirbook Format - Original Clefs]

Meane.

1 2 3

Man bleſt no dout: who walkth not out: in wick = ed me[n]s af = fayres:

4 5 6

And ſtandth no day: in ſin = ners_ way: nor ſittth in ſcorn = ers chayres

7 8 9

But hath his will in Gods law ſtill: this law to loue a = right:

10 11 12

And will him uſe: on it to muſe: to kepe it day and night.

Contra tenor.

1 2 3

Man bleſt no dout: who walkth not out: in wyck = ed mens af = fayres:

4 5 6

And ſtandth no day: in ſin = ners way: nor ſittth in ſcorn = ers chayres:

7 8 9

But hath his will: in Gods law ſtill: this law to loue a = right:

10 11 12

And will him uſe: on it to muſe: to kepe it day and night.

Tenor.

1 2 3



Man blest no dout: who walkth not out: in wick = ed mens af = fayres:

4 5 6



And standth no day: in sin = ners way: nor fittth in scorn = ers chayres:

7 8 9



But hath his will: in Gods law still: this law to loue a = right:

10 11 12



And will him vse: on it to muse: to keepe it day and night.

Base.

1 2 3



Man blest no dout: who walkth not out: in wick = ed mens af = fayres,

4 5 6



And standth no day: in sin = ners way: nor fittth in scorn = ers chayres,

7 8 9



But hath hys will: in Gods law styll: thys law to loue a = right:

10 11 12



And will him vse: on it to muse: to keepe it — day and night.

Meane.

1 2 3

Let God a = ryle in ma = ie = stie: and sca = tred be his foes:

4 5 6

Yea flee they all, hys sight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

10 11 12

At face of fire: as ware doth_ melt: gods face the bad_ mought fly.

Contra tenor.

1 2 3

Let God a = ryle in ma = ie = stie: and scat = tred_ be hys foes:

4 5 6

Yea flee they all: his sight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse theyr_ ty = ran = ny:

10 11 12

At face of fire: as ware doth melt: gods face the bad mought fly.

Tenor.

1 2 3

Let God a = ryle: in ma = ie = stie: and scat = tred be hys foes:

4 5 6

Yea flee they all: hys syght in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse theyr ty = ran = ny:

10 11 12

At face of fyre: as waxe doth melt: gods face the bad mought fly.

Base.

1 2 3

Let God a = ryle in ma = ie = stie: and scat = tred be his foes,

4 5 6

Yea flee they all: his sight in face: to hym which hate = full goes,

7 8 9

As smoke is driuen: and comth to nought: re = pulse their ty = ran = ny:

10 11 12

At face of fire: as waxe doth melt: gods face the bad___ mought fly.

Meane.

1 2 3

Why fumeth in sight: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6

why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9

The kyngs a = rise: the lordes de = uise: in coun = sayles met ther = to:

10 11 12

A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Contra tenor.

1 2 3

Why fumeth in syght: the Gen = tils spyght: in fu = ry rag = yng stout,

4 5 6

why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9

The kyngs a = ryse: the Lordes de = uyle: in coun = sayles met ther = to,

10 11 12

A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Base.

1 2 3
Why fumeth in syght: the Gen = tils spyght: in fu = ry rag = yng stout,

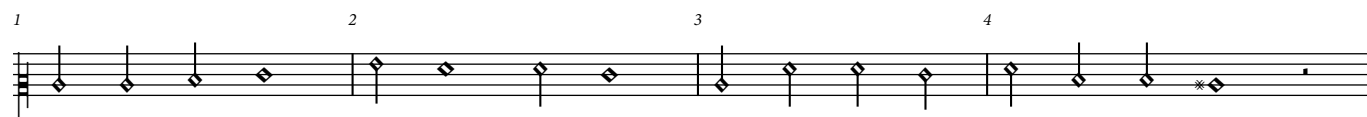
4 5 6
why takth in hand: the peo = ple fond: bayne thinges to bryng a = bout,

7 8 9
The kyngs a = ryle: the Lordes de = uyle: in coun = sayles met ther = to,

10 11 12
A = gaynst the Lord: wyth false ac = cord: a = gaynst hys Christ they go.

Meane.

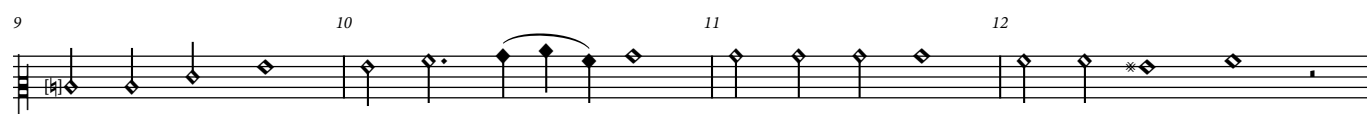
1 2 3 4



1 2 3 4



5 6 7 8



9 10 11 12




13 14 15 16


1 Come in one, to prayse the lord, & him re = count: our stay & health,
 5 All hart = y ioyes, let vs re = cord: to this strong rocke: our Lord of health.
 9 His face with prayse, let vs pre = uent: his factes in sight, let vs de = nounce,
 13 Joyne we I say: in glad af = sent; our psalmes & hymnes, let vs pro = nounce.

Contra tenor.


1 2 3 4



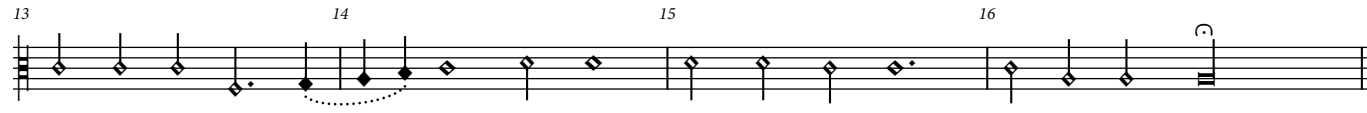
1 2 3 4



5 6 7 8



9 10 11 12



13 14 15 16

1 Come in one, to prayse the lord, & him re = count, our stay and health,
 5 All hart = y ioyes, let vs re = cord, to this strong rocke, our Lord of health:
 9 Hys face wyth prayse: let vs pre = uent, hys factes in sight, let vs de = nounce,
 13 Joyne we I say: in glad af = sent: our psalmes & hymnes, let vs pro = nounce.

Tenor.

1 2 3 4

☉ come in one, to praise the lord, & him re = count, our stay & helth,

5 6 7 8

All hart = y ioyes, let vs re = cord: to this strong rocke, our Lord of health,

9 10 11 12

His face with prayse, let vs pre = uent: his factes in sight, let vs de = nounce,

13 14 15 16

Joyne we I say: in glad al = sent; our psalmes & hymnes, let vs pro = nounce.

Base.

1 2 3 4

☉ come in one, to — praise the lord, & him re = count, our stay and health,

5 6 7 8

All hart = y ioyes, let — vs re = cord, to this strong rocke, our Lord of health,

9 10 11 12

His face wyth prayse: let vs pre = uent, his factes in sight, let vs de = nounce,

13 14 15 16

Joyne we I say: in glad al = sent: our psalmes & hymnes, let vs pro = nounce.

Meane.

1 2

Euen like the hunt = ed hynd: the wa = ter brokes de = fire:

3 4 5

Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

6 7

My soule did thirst to ___ God: to God of lyfe and ___ grace:

8 9 10

It sayd euen thus: when shall I ___ come, to see Gods liue = ly face.

Contra tenor.

1 2

Euen like the hunt = ed hynd: the _____ wa = ter brokes de = fire,

3 4 5

Euen thus my soule: that fain = tie is: to thee would fayne a = spire:

6 7

My soule did thirst to God: to God of lyfe and grace:

8 9 10

It sayd euen thus: when shall I come: to see Gods liue = ly face.

Tenor.

1 2

Euen like the hunt = ed hynde: the wa = ter brookes de = fire:

3 4 5

Euen thus my soule: that fain = tie is, To thee would fayne a = spire,

6 7

My soule did thirst to God: to God of lyfe and grace,

8 9 10

It sayd euen thus, when shall I come, to see gods liue = ly face.

Base.

1 2

Euen like the hunt = ed hynde: the wa = ter brookes de = fire,

3 4 5

Euen thus my soule: that fain = tie is: To thee would fayne a = spire,

6 7

My soule did thirst to God: to God of lyfe and grace,

8 9 10

It sayd euen thus, when shall I come, to see gods liue = ly face.

Meane.

1 2 3

Ex = pend O Lord: my plaint of worde: in grieve that I do make,

4 5 6

My mu = sing mynd: re = count most kynd: geue eare for thyne owne sake,

7 8 9

O harke my grone, my cry = eng mone, my king, my God thou art,

10 11 12

Let me not stray, from thee a = way: to thee I pray in hart.

Contra tenor.

1 2 3

Ex = pend O Lord: my__ plaint of worde: in grieve that I do make,

4 5 6

My mu = sing mynd: re = count most kynd: geue_ eare for thine owne sake,

7 8 9

O harke my grone: my cry = ing mone: my kyng, my God thou art,

10 11 12

Let me not stray: from thee a = way: to thee I_____ pray in hart.

Base.

1 2 3

Ex = pend O Lord: my__ plaint of worde: in grieve that I do make,

4 5 6

My mu = sing mynde: re = count most kinde: geue care for thyne owne sake,

7 8 9

O harke my grone: my cry = eng mone: my kyng, my God thou art,

10 11 12

Let me not stray: from thee a = way: to thee I__ pray in hart.

Meane.

1 2

Why bragst in mal = ice hie, O thou in___ mis = chief stout,

3 4

Gods good = nes yet is nye, all day to___ me no doubt,

5 6

Thy tongue to muse all euill, it doth it felfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Contra tenor.

1 2

Why bragst in mal = ice hie, O thou in mis = chief stout,

3 4

Gods good = nes yet is nye, all day to me no doubt:

5 6

Thy tongue to muse all euill, it doth it felfe in bre:

7 8

As ra = for sharpe to spill, all guile it doth pro = cure.

Tenor.

1 2 3 4 5 6 7 8

Why bragst in mal = ice hie. O thou in mis = chief stout,
Gods good = nes yet is nye, all day to me no doubt:
Thy tongue to muse all euill, it doth it selfe in bre:
As ra = for sharpe to spill, all guile it doth pro = cure.

Base.

1 2 3 4 5 6 7 8

Why bragst thou in malice hie, O thou in mischief stout,
Gods goodness yet is nye: to me all day no doubt,
Thy tongue to muse all euill: it doth it selfe in bre:
As for sharpe to spill, all guile it doth procure.

Tenor.

1 2 3 4

God graunt w[ith] grace: he vs im = brace, in gen = tle part, blesse he our hart,

5 6 7 8

with lou = ing face: shine he in place: his mer = cies all: on vs to fall,

9 10 11 12

That we thy way: may know al day: while we do saile, this world so fraile

13 14 15 16

Thy healtthes re = ward: is nye de = clard: as playne as eye, all Gen = tils spy.

Base.

1 2 3 4

God graunt w[ith] grace: he vs im = brace, in gen = tle part: blesse he our hart,

5 6 7 8

with lou = ing face: shine he in place: his mer = cies all: on vs to fall:

9 10 11 12

That we thy way: may know al day: while we do saile: this world so fraile

13 14 15 16

Thy healtthes re = ward: is nye de = clard; as plaine as eye: all Gen = tils spy.

1 Come ho = ly ghost e = ter = nall God, which doost from God pro = cede,

2 3 4

5 the fa = ther first, and eke the Sonne, one God as we do rede.

6 7 8

[Appendix 1]

J For the Coniunction of Psalmes and tunes.

First ye ought to conioyne a sad tune or song, with a sad Psalm, And a ioyfull tune and songe wyth a ioyfull Psalm, And an indifferent tune and song, with a Psalm which goeth indifferently.

Psalmes of ioy be such as be constitute in the third and fift place of Athanasius table, which be Psalmes consolatory, and of thankesgeuyng with theyr Coniugates. Sad Psalmes be such as be set in the fourth common place, as Deprecatory, and Interpellatory. Indifferent be suche as be in the first and second place, as Prophetical, or such as do teach and exhort, and such also as be mixte containyng diuers of the sayd fīue places: for a difference of tunes & songes in this triple nature and diuersitie be vsed, the thre charecte[r]s of the thre common accentēs, as the sharp accent to ioyfull songes and tunes, The graue accent to sad, The circumflex accent to indifferent. Not yet by this meanyng to prescribe a rule to preiudice any mans peculiar spirit or eare, for as there be diuersities of tastes in mens palates: So bee there in mens spirites, and so also in theyr eares. for what Psalm or songe, one mans spirite shall iudge graue and sad, some other shall thinke it pleasaunt. And what one mans eare shall thinke pleasant, another shall iudge it sower and seuer. And therefore in this diuersitie. I leaue it to euery mans spirite as God shall moue hym: and to euery mans eare, as nature shall frame hym. I set thys onely in example, for that it so agreed to my vnderstandyng inwardly, and to myne eare outwardlye. But such copulations would there be in Psalmes and songes who can attayne to that grace, Omne tulit punctum. &c. which Dabid expressed and obserued, who was a Christian deuine in spirite, a perfecte Poete in hys Metre, and an expert mu[sic]icio[n] in ordering of hys instruments, and setting of his tunes agreably.

[In the margin, the symbols ⟨ \ ~⟩ are included alongside ‘joy’, ‘sad’, and ‘indifferent’ respectively. The first must surely be an error for ⟨ /⟩, the symbol for ‘joyful’ tunes.]

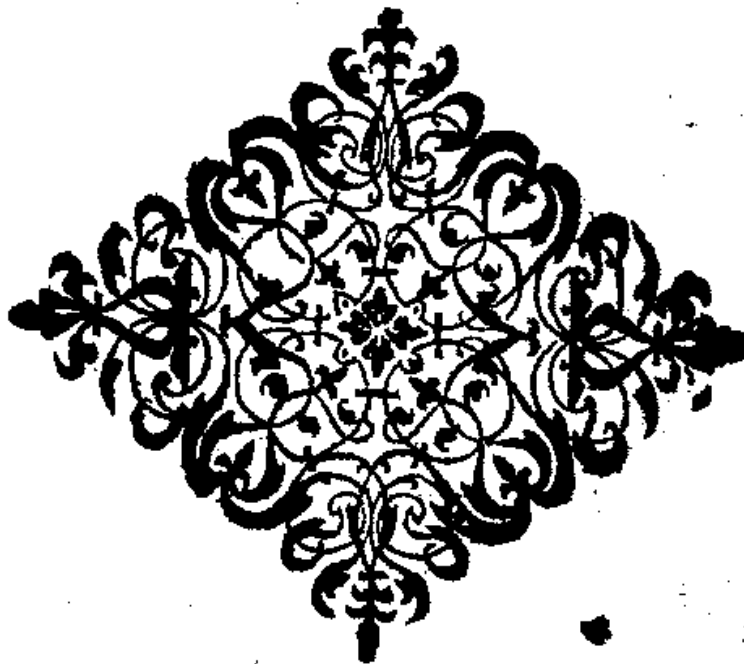
[Appendix 2]



♠ *The nature of the eyght tunes.*

~	1	The first is meeke: deuout to see,
\	2	The second sad: in maiesty.
\	3	The third doth rage: and roughly brayth.
/	4	The fourth doth fawne: and flattery playth,
/	5	The fyfth deligth: and laugheth the more,
\	6	The sixt bewayleth: it weepeth full sore,
\	7	The seuenth tredeth stoute: in froward race,
~	8	The eyghthe goeth milde: in modest pace.

♠ The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as wyll syng or play them priuately.



[Appendix 3: The texts as found in *GB-Lbl* Add. MS 15166]

[1] *Man bleft no Doubte w^ho walketh, not onste in wicked men's affaires & f^radⁿth^y no
Day in synⁿer's way nor fith^y f^rem^rer's chaires, But hath^y hⁱs will in god's law fill th^ys
law to lobe aright & will him b^e on it to mus^e to kepe it Day & night*

[2] *Let god arise in maiestie & scattered be hⁱs foes, yea flee they all hⁱs sight fare to hym
w^hirh^y hatefull goe / So smoke is driven & come[s] to nought repulse their tiranie, at
fare of fyer as war doth melt god's fare th^yat bad mough^t flie*

[3] *Why fummith^y in sight th^yat gentill's fright in fure raging stoute, Why talt^y in hand
th^yat people fowd bain thing's to bring about / The king's arise th^yat lordes debise in counrill's
mete th^yerto against th^yat lorde w^hirh^y false arrowd against hⁱs ch^rist's they goe*

[4] *O come in one to praise the lorde & him t^rount o^ur stay & health^e all hartie ioyes let
be t^roude to th^ys strong t^roude o^ur lorde of health^y / hⁱs fare w^hirh^y praise let be p^ratⁿit
hⁱs farts in sight let be denounce, ioyne we ^hay in gl^ad ass^ent o^ur psalmes & hymnes
let be p^ratⁿowndⁿre*

[5] *Eben like th^yat hunteth hⁱnde th^yat water brookes desire, even th^ys my soule t^hat fayne
is to t^hee woulde fayne sp^rire / My soule sin th^ynt to god to god of lyfe & grace it saith
eben th^ys w^hirh^y hall ^h come to see god's lybely fare*

[6] *Exp^rime o lorde my plainte of word's in grief that ^h doe make, my my mus^ying mynde
t^rounte moste kinde, geue care for th^yne owne sake / O hark^e my grone, my crying m^one,
my king my god th^yow arte, let me not stray, f^ro^m thee away, to thee ^h pray in harte*

[7] *Why bragst^y in malice hⁱe o th^yow in mis^yth^y stoute, god's goodnes it is nye all Day to
me no Doubt th^y tongue to mus^e all t^rill it doth^y it self in ure, as rap^r sharpe to pull all
guile it doth^y procure*

[8] *God gr^aunte w^hirh^y grace, he be imbrace, in gentle parte, blesse he o^ur harte, w^hirh^y
lobing fare, h^yne he in place hⁱs m^aried all, on be to fall, th^yat wee th^y way may know
all Day. while wee so fayne, th^ys word's so fayne, th^y health^e t^rownde, is nic declared,
as playne as eye, all gentiles p^rye,*

[9] *Come holy ghost eternall god w^hirh^y doest from god procede, the father first and the
the sonne one god as wee do t^rede /*

All these 8. psalmes last before mentioned were tuned by m^r Tallys.

[Appendix 4: Verses 11-35 of Psalm 68, for *The second Tune*.]

- 11 Such good effect: god gaue hys word: to them th[at] shewd his might
They dyd out preach: his armies strong: how they exceld in fight.
- 12 How kyngs wyth hostes: most fiercely set: yet fled discomfited:
And householdes whole: that kept at home: the spoyle they dyd deuyde.
- 13 Though ye haue lyne among the pots: as black as coale in sight
ye shalbe whyte: as doue with winges: milke white and fethers bright
(was blacke
- 14 Whe[n] God great kings: threw out of land: though earst hys flock
then gan they loke: as white as snow: as lyeth on salmons backe
- 15 Gods hyll is fat: as Basan hyl: a mount that stately standth:
Wyth cliffes on hye: lyke Basan mount: it riseth it is so grand.
- 16 Why leape ye so: to spyte thys mount: ye toppy hillockes gay:
This is gods mount: where God hath dwelt: he there shal dwell for aye.
- 17 Gods charets be: ten thousands twyfe: of angels millions:
Wyth them is God: wyth hys good grace: as God loued Syna ones.
- 18 Thou stiedst on hie: th[ou] thraldom caughtst: receiuing gifts in men
Yea faythles eke: thou tookst to grace: that God myght dwell in them.
- 19 O blest be God: who day by day: doth heape hys gyftes on vs:
Thys God is God: of all our health: in power most glorious.
- ☞ Sela.
- 20 He is our God: euen God I say: all health and wealth to shape:
Yea death is ruld: by God the lord: whose dint by him we scape
- 21 This God shal wound: his enemies heds: he shal their worthies qwel:
Their heary scalpes: to pare full nie: that still in sinne wil dwell.
- 22 God sayd I will: restore as once: from Basan myne I dyd:
I will returne: all myne as once: from seas most depe I ryd.
- 23 That dipt thy féeete: in all their bloud: may reade appeare at eye:
That dogs myght lick: their ennies bloud: so read to be therby.
- 24 Who lyst did see: O puissant God: thy great proceedings hie:
The goings iust: of thee my God: my king in sanctuary.
(theyr féeete:
- 25 Whe[n] thanks were song: first fingers went: the[n] minstrels moued
In mynds were set: the damsel maidens: who playd with timbrels swéete.
- 26 When they in one: were ioyntly met: thus god they prayesd wel:
from hart the ground: they blest the Lord: who sprang of Israel
- 27 Small Beniamin: there ruler went: so Judas tribe theyr stone:
So went the Pieres: of Zebulon: and Neptaly came on.

- 28 Thus god hath hid all stre[n]gth & power: for thée ful nye to be:
 With strength O God: co[n]firme this worke: that th[ou] hast wrought
 (so free.
- 29 fro[m] thy swéete house: Jerusalem: make this thy strength procede
 Then kings shal bryng: theyr offerings: to thée to praise thy dede
- 30 The launce mens routes: once scatred wyde: the peoples calues once tamde:
 When they shal stoupe: and presentes bring: and warring folke
 (once shamde:
- 31 Then shal the Pieres: of Egypt land: for this come meke in sight
 Then Ethiops: ful soone shal yeld: to God their hands and might
- 32 O all ye realmes: of all the earth: sing ye to God of blis.
 Sing psalmes and hymnes: to testify: how worthy prayse he is.
- ☞ Sela.
- 33 To him that rydeth: on heauen of heuens: as he hath done of old
 Lo he his voyce: hath vttered forth: a voyce most strong and bold.
- 34 Ascribe to God all strength and myght: to Israel so showed:
 On whom h[i]s power: no lesse is wrought: then is on heauen be stowed
- 35 O God thou art: full terrible: from out thy sanctuary:
 This Jacobs God: hys people aydth: O blest be God therby.

[Appendix 5: Verses 9-11 of Psalm 95, for *The fourth Tune*.]

- 9 In which pastyme: your fathers olde,
Dyd tempt my strength: to proue my myght,
They proued but me: in scorne to bold,
Where yet my workes: they saw in syght.
- 10 full forty yeres, I blande this age,
Great griefes by them: I felt by thys:
I sayd euen thus: to spy theyr rage,
They erre in hart: my wayes they misse.
- 11 To whom I sware: all wrathfully,
By theyr foule straves: thus forst therto,
If they so euill: my rest should see,
Them blame haue I: if it be so.
- 10 Let them reioyce: that trust thy voyce,
aye thanks they shall extend:
Who loue thy name: shall ioye the same,
thou doost so them defend.
- 11 Thou Lord wilt than: geue rightwise man,
the heauenly blisse from thence:
Thy fauour kynde: is not behynde,
as them with shield to fence.
-

[Appendix 6: Verses 10-12 of Psalm 5, for *The fixt Tune*.]

- [10] Destroy their thought: O God for nought,
theyr owne wayes be theyr shame:
Expell them out: in lies so stout,
who thus blaspheme thy name.
- [11] Let them reioyce: that trust thy voyce,
aye thanks they shall extend:
Who loue thy name: shall ioye the same,
thou doost so them defend.
- [12] Thou Lord wilt than: geue rightwise man,
the heauenly blisse from thence:
Thy fauour kynde: as is not behynde,
as them with shield to fence.

[Appendix 7: Verses 7-15 of *Veni Creator* / Tallis's 'Ordinal']

- [7] Our weaknes strength: confyrme vs Lord,
Both feeble faynt and frayle:
That nether flesh, the world, ne deuill,
In vs do once preuayle.
- [8] Put backe from vs: our enemies,
And graunt that wee obtayne:
Swéete peace of hart: with God and man,
from grudge and proude disdayne.
- [9] And graunt O Lord, O leader sure,
That we by thee as guide:
May safe eschue: the snares of sinne,
from thee no tyme to flyde.
- [10] And plenty Lord: of thy good grace,
Graunt vs we humble pray:
Be thou our ioy: and comforter,
To scape that dreadfull day.
- [11] Of stryfe and foule: dissention,
O Lord dissolue the bands:
And knit the knot: of peace and loue,
Through out all Christen lands.
- [12] Graunt vs O Lord: through thee to know,
The father most of might:
That we of his: beloued sonne,
May sure obtayne the sight.
- [13] And that with perfect sable sayth,
We mought acknowledge thee:
The sprite of them: of both I say,
One God and persons thrée.
- [14] Be laude to God: the father hye,
And God his sonne prayse ye:
Be prayse to God: the holy sprite,
One God in Trinity.
- [15] Pray we that Christ: the sauour,
Vouchsafe his sprite to send:
To all which true: professe his name,
Till all the world doth ende.

[Appendix 8: The *Doxologies*]*Gloria Patri for diuers Metres.*

*To God on hye, In Trinitie, in vnitie agayne:
 Reigne, power, and prayse, As due alwayes, to hym be geuen, Amen.*

*To God on hye be prayse,
 The father first of myght:
 To Christ his sonne: and their good sprite,
 For euer due of ryght.*

*His name be blest: in vnitie,
 For euer one: in Trinitie:
 From this tyme forth: as it hath bene,
 Say we therto, Amen, Amen.*

*To God on hye: in Trinitie,
 In vnitie: yet one agayne:
 Reigne, power & praise: most due to see, (So mought it be
 Be alway geuen: of mortall men. (Say we, Amen.*

*To God the father first of myght,
 To Christ his sonne: both God and Lord:
 To God of them: the holy sprite,
 Though three yet one: in iust accorde,
 Reigne, power, and prayse: as due by right,
 Ascribe we all: in open sight. (With all our might.*

SOURCES

PRIMARY SOURCE

[Parker 1567]¹

¶ The vvhole | *Pfalter tranſlated into Engliſh Metre*, which containeth an hundredth and | fifty Pfalmes | *The firſt Quinquagene*. | *Quoniam omnis terre Deus : Pfalme* | *fapienter*. *Pfal. 47*. | *Imprinted at London by John | Daye, dwelling ouer Alderſgate, beneath S. Martyns,* | CUM GRATIA ET PRIVILEGIO | Regiæ Maieſtatis, per | Decennium.

A quarto psalter printed by John Day; 546 pages; [1567].² Consulted copy: Parker Library, Corpus Christi College, Cambridge, CCCC SP.1 (Early English Books, 1475–1640; *STC* (2nd ed.) / 2729; reel position 1403:01).³ Contains all four parts for nos. 1–9: sigs.2v4^v–2Y4^v.

SECONDARY SOURCE

British Library, London, England⁴

Gb-Lbl Add. MS 15166 Add. MS 15166: a single Discantus partbook copied c.1567–88 in England, largely by a single scribe. Contains music by Mr Bolde [sic], William Byrd, Robert Hasilton, Robert Johnson, John Mundy, William Parsons, John Sheppard, Thomas Tallis, John Taverner, and Christopher Tye. Contains the *meane* for nos. 1–9: ff.67^v–69^v. Kerry McCarthy notes that this copy corresponds closely to the printed version, except for the omission of accidentals.⁵

¹ The psalter contains poetic English translations of the psalms, several canticles, and other assorted texts. These metrical paraphrases are widely attributed to Matthew Parker (1504–1575), Archbishop of Canterbury, since his name appears in an acrostic poem before Psalm 119.

² This publication date is conjectured by the *STC*. Parker records the completion of ‘a metrical version of the Psalter into the vulgar tongue’ in August 1557, and the work was entered into the Company of Stationers’ register for publication in 1567/8.

³ David Skinner notes: ‘This [copy] contains annotations in Matthew Parker’s own hand, but none are relevant to the psalms set by Tallis’. See: D. Skinner (ed.), *The Tallis Psalter: Psalms and Anthems / Canticles, Preces and Responses* (London: Novello, 2013).

⁴ Description adapted from the entry in *DIAMM* 2017, listed as source no. 1871.

⁵ K. McCarthy, ‘A late anthem by Tallis’, *Early Music* 44, No. 2 (2016): 191.

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	M	<i>Meane</i> [Mean]
	C	<i>Contra tenor</i> [Contratenor]
	T	<i>Tenor</i> [Tenor]
	B	<i>Bafe</i> [Bass]
NOTE VALUES	<i>s</i>	semibreve
	<i>s-rest</i>	semibreve rest (etc.)
	<i>m</i>	minim
	<i>m.</i>	dotted minim (etc.)
	<i>c</i>	crotchet
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c = middle C). ♯, b: if functioning as a natural, are shown in the Commentary as ♮.	
OTHERS	o	no accidental(s) in source
	om	omitted
	nl	new line
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ¹ in the new bar), the part name (and if necessary the feature which is signalled), the error or variant in the source(s) indicated. Thus: 13 ² M: o would indicate that the accidental is omitted on the second symbol of bar 13 of the Mean part in the source(s) indicated; and 5 ^{1–2} T: ca cg♯ would indicate that the first two symbols of the fifth bar of the Tenor part are a crotchet 'tenor' A and a crotchet 'tenor' G-sharp in the source(s) indicated. Clefs are indicated using a combination of a letter (G, C, or F) specifying the clef type, and a number denoting the line on which the clef appears, e.g. C3.	

1 MAN BLEST NO DOUT1⁴ M: o (*GB-Lbl*)2² B: *m* (CCCC)6³ M: *me'* (CCCC), *md'* (*GB-Lbl*)**2** LET GOD ARYSE IN MAIESTIE2³ M: o (*GB-Lbl*)3⁵ M: o (*GB-Lbl*)4² C: *s* (CCCC)6⁵ M: o (*GB-Lbl*)**3** WHY FUMETH IN SIGHT2⁴ M: o (*GB-Lbl*)3³ M: o (*GB-Lbl*)3⁴ M: # printed against *mg'* rather than preceding *mf'* (CCCC)3⁴ C: # printed against *me'* rather than preceding *md'* (CCCC)3⁶ M: o (*GB-Lbl*)3⁷ T: *s*-rest (CCCC)4¹ M: o (*GB-Lbl*)5⁴ M: o (*GB-Lbl*)6⁶ M: o (*GB-Lbl*)10² C: *h* (CCCC)12⁵ B: *s* (CCCC)12⁶ M: # printed against *me'* rather than succeeding *mf'* (CCCC)12⁶ B: *mE* & *me* separate voices (CCCC)12⁶⁻⁷ M: o (*GB-Lbl*)**4** O COME IN ONE1⁵ B: om [probably] (CCCC)4⁴ M: o (*GB-Lbl*)8⁴ M: o (*GB-Lbl*)12³ M: o (*GB-Lbl*)16⁴ M: o (*GB-Lbl*)**5** EUEN LIKE THE HUNTED HYND1¹ M: *md'* (CCCC), *mc'* (*GB-Lbl*)1⁶ C: *m* (CCCC)5⁵ M: o (*GB-Lbl*)7⁷ T: *s*-rest (CCCC)**6** EXPEND O LORD1¹ M: *m* (*GB-Lbl*)2⁵ M: om (*GB-Lbl*)3⁷ M: *s*-rest printed after barline (CCCC)**7** WHY BRAGST IN MALICE HIE2¹ T: *md'* [cf. 4¹] (CCCC)3⁰ M: nl, lacks initial barline (CCCC)3¹ C: *mb* [changed to *md'* match first phrase] (CCCC)3⁴ M: text is 'it' (*GB-Lbl*)3⁶ C: *mc'* (CCCC)5⁰ M: nl, C2 clef – an error for C4 clef (CCCC)5⁰ T: nl, lacks initial barline (CCCC)5⁰ B: nl, initial barline single rather than double (CCCC)8⁵⁻⁶ B: text is 'appeare' (CCCC)**8** GOD GRAUNT W[ITH] GRACE4³ M: o (*GB-Lbl*)**9** COME HOLY GHOST ETERNALL GOD1¹ M: *s* for *m*-rest+*m* (*GB-Lbl*)