

Alleluia. Ora pro nobis

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

2 rulers of the choir

Al - le - - - - - lu - ia.

[illegible][illegible]

12

A musical score for the song 'The Rose Tree'. It consists of four staves. The first staff is a vocal melody in G major, starting with a treble clef and a key signature of one flat (B-flat). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half). The second staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one flat. It features a series of chords: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E5 (half), D5 (half), C5 (half), B4 (half), A4 (half), G4 (half). The third staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one flat. It features a series of chords: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E5 (half), D5 (half), C5 (half), B4 (half), A4 (half), G4 (half). The fourth staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one flat. It features a series of chords: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E5 (half), D5 (half), C5 (half), B4 (half), A4 (half), G4 (half).

18

This system contains measures 18 through 23. It features four staves: a vocal line (treble clef) with a melodic line of eighth and quarter notes, some with ties; a piano accompaniment (treble clef) with chords and single notes; a guitar line (treble clef) with a melodic line; and a bass line (bass clef) with a simple harmonic accompaniment. The key signature has one flat (B-flat).

24

This system contains measures 24 through 29. The vocal line continues its melodic phrase. The piano accompaniment provides harmonic support with chords. The guitar line has a more active melodic role. The bass line remains simple. The key signature has one flat (B-flat).

30

This system contains measures 30 through 35. The vocal line concludes with a final melodic phrase. The piano accompaniment and guitar line provide harmonic and melodic support. The bass line continues its simple accompaniment. The key signature has one flat (B-flat).

36

Measures 36-41 of a musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). The melody in Treble 1 starts with a half rest, followed by a half note G4, a half note F#4, and a half note E4. Treble 2 and Treble 3 provide harmonic support with chords and single notes. The Bass line features a steady eighth-note accompaniment. Measures 36-41 are grouped by a brace on the left.

42

Measures 42-47 of a musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). The melody in Treble 1 continues with a half note D5, a half note C#5, and a half note B4. Treble 2 and Treble 3 provide harmonic support. The Bass line continues with eighth-note accompaniment. Measures 42-47 are grouped by a brace on the left.

48

Measures 48-53 of a musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). The melody in Treble 1 continues with a half note A4, a half note G4, and a half note F#4. Treble 2 and Treble 3 provide harmonic support. The Bass line continues with eighth-note accompaniment. Measures 48-53 are grouped by a brace on the left.

1st time continue to verse 'Ora pro nobis'

2nd time continue to 'Alleluia' below

54

ia. ra].

ia. ra].

ia. ra].

ia. ra].

2 rulers of the choir

O - - - ra - - - pro - - - no - bis, pi - a - - -

Vir - - - go - - - Ma - - - ri - - - a:

un - de Chri - stus na - - - - - - - - - - - - - - - tus - - -

est, pro - - - no -

- - - bis - - - pec - ca - - - - - - - - - to - ri - bus,

Repeat the polyphony to the word 'ora', then sing the following 'Alleluia'*2 rulers of the choir*

Al - le - - - - - - - - - lu - ia.

Translation

Alleluia. Alleluia.

✠ Pray for us, O holy Virgin Mary: you of whom Christ was born, pray for us sinners.

Alleluia.

Liturgical Function


Alleluia for the Lady Mass *Salve sancta parens* on Tuesdays from the Feast of the Purification (2 February) to the day before Septuagesima and from Easter Day to the day before Advent.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the score.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign .

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802	(M)	f.23	at beginning:	m ^r talles
17803	(Tr)	f.21	at beginning:	master Talles
17804	(Ct)	f.21	at beginning:	master Talles
17805	(B)	f.21	at beginning:	master Talles

Plainsong: London, British Library, Add. MS 17001, f.123^v (late 14th cent.).

Notes on the Readings of the Sources

This Alleluia does not sound typical of Tallis and it is tempting to wonder whether the scribe's attribution is correct. The melodic phrases peter out aimlessly and the work lacks the carefully shaped expressiveness familiar from the music that Tallis published in 1575. Nor would the mature Tallis have tolerated the unresolved seventh in the Countertenor at bar 11 (where a G was no doubt rejected because it would create consecutive fifths with the Mean), or the unprepared sevenths in bars 23 and 53. Yet the melodic phrases are not without shape and the chain of suspensions in bars 30–33 reveal a composer with at least some awareness of the expressive capabilities of harmony. Moreover, unprepared dissonances similar to those cited can be found in his four-part Latin Magnificat. On balance the attribution is probably correct. Although recent work on Tallis has shown how flawed a criterion style can be in dating his work, it nevertheless seems likely that this Alleluia and the four-part Magnificat are very early works, perhaps the earliest pieces by him to survive.

The source does not underlay the word *ora* to the polyphony, but the practice of repeating the polyphony to the word or words with which the chorus completed the verse was certainly known. It was common in responsorial Alleluias for the plainsong of the two choral sections of the chant—the repeat of *Alleluia* and the conclusion of the verse—to use identical melodies and that is the case here. In Ludford's seven Lady Masses all seven Alleluias underlay both the word *Alleluia* and the end of the verse to the same musical staves, as do other Alleluias elsewhere. Other examples of text substitution also survive, notably for the processional prose *Salve festa dies*, and there is no reason to doubt that Tudor choirs were familiar with the practice.

The underlay preserved in the source contains several repeat signs, but these are not applied consistently. In the early Tudor idiom in which this piece is written, text repeats were not usual and it is probable those here are later additions. They have been rejected in the edition, but are noted below.

The references below are separated by oblique strokes. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source, with any subsequent bar number in brackets. Pitches are in capital letters. The symbol \propto denotes an underlay repeat sign.

Accidentals

16 B \flat for B / 21 M no \flat for B / 24 M no \flat for B /

Underlay and Ligatures

6 B *-ia* below A, (7) \propto below D / 10 Tr *-ia* below A, (12) \propto below C / 15 Tr *-ia* \propto below AF; B \propto below F / 18 Ct \propto below C / 24–25 B superfluous number '2' below each note of ligature / 31 Tr \propto below G / 39 Ct \propto below C / 52 Tr \propto below E /