

# Quod chorus vatum

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

v.1 2 rulers of the choir      Chorus

Treble      Mean      Countertenor      [Missing until bar 17]

Tenor      Bass

v.2

3

6

pe - pe - rit - que vir -  
rit - que vir -  
pe - pe - rit - que vir -  
ce - pit pe - pe - rit - que vir - go, pe - pe - rit - que vir -  
- pit

8

- - - go: At - que post par - tum me -  
- go: At - que post par - tum, at - que post  
- rit - que vir - go: At - que post par -  
- go: At - que post par - tum  
pe-pe-rit - que vir - go: At -

11

- - - ru - it - ma - ne - re - In -  
par - tum me - ru - it ma - ne - re -  
tum me - ru - it ma - ne - re In - vi - o -  
me - ru - it ma - ne - re, me - ru - it ma - ne - re In -  
- que post par - tum me - ru - it ma - ne - re

14

- vi - o - la - ta.

In - vi - o - la - ta.

la - ta, in - vi - o - la - ta.

vi - o - la - ta, in - vi - o - la - ta.

In - vi - o - la - ta, in - vi - o - la - ta.

v.3 Chorus

Quem se - nex iu - stus Si - me - on in ul - nis In do - mo sum - psit

Do - mi - ni ga - vi sus: Ob quod o - pta - tum

me - ru - it vi - de - re Lu - mi - ne Chri - stum.

17 v.4

Tu li - bens vo - tis pe - ti -

Tu li - bens vo - tis pe - ti - mus pre -

Tu li - bens vo - tis pe -

Tu li - bens vo - tis pe - ti - mus pre -

Tu li - bens vo - tis pe - ti -

21

<img alt="Musical score for 'Regis' with five staves. The top three staves are soprano, the fourth is alto, and the fifth is bass. The lyrics are: - mus pre - can - tes Re - - - - gis<br/>- can - - - tes Re - gis ae - ter - ni, re - gis ae - ter -  
8 - ti-mus pre - can - - - - tes Re - gis ae - ter -  
8 - can - - - - tes Re - gis ae - ter - - - -  
- mus pre - can - - - - tes Re - gis ae - ter - - - -

25

ae - ter - - - ni ge - ni - -  
 - ni, re - gis ae - ter - - - ni, ge - ni-trix fa - ve -  
 8 ni, ae - ter - - - ni ge - ni-trix fa - ve -  
 8 ni, re - gis ae - ter - - - ni ge - ni-trix fa - ve -  
 - ni ge - ni-trix fa - ve -

29

37

ni tens O - lim  
- lim pi, re ni tens O - lim pi Reg na,  
8 pi, re ni tens O - lim pi Reg na pe ti,  
8 pi, O - lim pi, O - lim pi, re ni tens O - lim pi

41

pi Reg - na pe - ti  
pe - ti - sti, reg - na pe - ti  
sti, reg - na pe -  
- ti - sti, pe - ti - sti, reg - na pe - ti  
Reg - na pe - ti

44

- sti, \_\_\_\_\_ pe - ti - sti.  
 - sti, reg - na pe - ti - sti.  
 - ti - - - - sti, pe - ti - sti.  
 - sti, reg - na pe - ti - - - sti.  
 - sti, reg - na pe - ti - - - - sti.

v.5

Sit\_\_\_\_ De - o no - stro de - cus et po - te - stas, Sit\_\_\_\_ sa - lus per - pes,\_\_\_\_  
 sit ho - nor pe - ren - nis, Qui\_\_\_\_ sum - ma\_\_\_\_ cae - li  
 re - si - det\_\_\_\_ in\_\_\_\_ ar - ce Tri - nus et U - nus. A - men.

### Translation

1. That which the venerable company of seers, filled with the Holy Spirit, once prophesied has come to pass in Mary, the mother of God.
2. This virgin conceived and, as a virgin, bore the God of heaven and Lord of earth, and after giving birth was worthy to remain inviolate.
3. A just old man, Simeon, held him in his arms in the house of the Lord, rejoicing to see that which he desired and deserved: Christ in his light.
4. We beg you, mother of the eternal king, who is willing to receive prayers, to favour our pleas, you who have sought the bright kingdom of Olympus.
5. To our God be glory and might, continual salutation and perpetual honour, who sits at the height of heaven, three and one. Amen.

## Liturgical Function

In the Use of Sarum, *Quod chorus vatum* was the hymn at First Vespers on the feast of the Purification (2 February) and also at Second Vespers when the feast fell after Septuagesima.

## 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. Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned. Accidentals not given explicitly in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign , coloration by the sign .

The missing Tenor part in verse 2 has been reconstructed editorially in small notation.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

## Sources

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

979	(Tr)	no.84	at end:	m <sup>r</sup> : tho: tallis: of: the: queens: maiesties: chappelle:
980	(M)	no.84	at end:	m <sup>r</sup> : tho: tallis:
981	(Ct)	no.84	at end:	m <sup>r</sup> : tallis:
982	—	—		
983	(B)	no.84	index heading: at end:	M <sup>r</sup> Tho Tallis [later hand] m <sup>r</sup> : tallis:

**B** Oxford, Bodleian Library, MSS Tenbury 341–4 (c.1610; verse 4 only, lacking B).

341	(Tr)	f.22 <sup>v</sup>
342	(M)	f.22 <sup>v</sup>
343	(Ct)	f.22 <sup>v</sup>
344	(T)	f.22 <sup>v</sup>

In this source the verse *Tu libens votis* (only) appears amongst a group of hymn settings attributed collectively to Tallis in the indexes of MSS 341, 342 and 344.

**C** British Library, Add. MS 32377 (c.1584–90; Tr only, textless)

32377	(Tr)	f.29	[no attribution]
		at end:	cor [viz. correct]

**D** Oxford, Bodleian Library, MS Tenbury 1464 (c.1575; B only).

1464	(B)	f.62 <sup>v</sup>	at end:	m <sup>r</sup> tallys / treue [viz. true]
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Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum subserviens* (Antwerp, 1541), f.145; words from London, British Library, Add. MS 52359, f.313 ('the Penwortham Breviary', c.1300–1319).

## Notes on the Readings of the Sources

In the cantus firmi of the responds and hymns that he published in 1575, Tallis faithfully observed the underlay of the plainsong books. He also appears to have done so in his unpublished hymns, at least in the duple-time verses, although his underlay has been altered and obscured by scribes whose tastes favoured a different musical aesthetic and who may not have had Tallis's intimate acquaintance with the old Latin services. In his triple time verses, it would seem from a careful consideration of the sources that, while Tallis mostly preserved the underlay of the plainsong, he also allowed himself some freedom regarding the anacrusic placing of syllables. Breaking the cantus firmus might also displace syllables. Verse 2 of *Quod chorus vatum* contains passages where to impose the underlay of the original plainsong would run counter to both the evidence of the source and musical sense.

In each section below the readings are separated by oblique strokes. The sources are treated in order and each voice is listed separately. Bar numbers are quoted first, followed by the reading. Where a reading extends over several bars, subsequent bar numbers are given in brackets. Pitches are given in capital letters, preceded by a superscript number if necessary, e.g. <sup>1</sup>C = 1st note C in the bar (or group of bars). The underlay section lists most ambiguities, but some uncontentious details are not recorded. These readings should be read in conjunction with the digital images of the sources available at [www.diamm.ac.uk](http://www.diamm.ac.uk). The duration of text repetition signs is generally indicated by the words in the edition that they replace.

### Abbreviations:

amb	underlay ambiguously positioned	lig	ligature	sl	slur
b	breve	m	minim	+	tie
con	syllables conjoined	sb	semibreve	≥	text repetition sign
dot-	dotted				

### Staff Signatures and Accidentals

**A Treble:** 4 ♯ for E / 24 ♯ for E /

**Mean:** 15 ♯ for E / 18 ♯ for E / 29 no ♯ for F / 39 ♯ for E /

**Countertenor:** 4 ♭ for B / 5 ♭ for B / 8 ♭ for E / 21 ♭ for E / 24 ♭ for E / 29 ♭ for E / 30 ♭ for E / 33 ♭ for E / 35 ♭ for E / 38 ♭ for E / 40 ♭ for E / 42 ♭ for E / 43 ♭ for E / 45 ♭ for E /

**Bass:** 2 no ♭ for E / 5 no ♭ for E / 14 no ♭ for E / 15 ♭ for E / 18 ♭ for E / 21 ♭ for E / 24 new staff with staff signature ♯s for B and E begins with E / 45 no ♭ for A, ♭ for E /

**B Treble:** 19 ♯ for F / 24 ♯ for E / 26 ♯s for C after both <sup>1</sup>C and <sup>2</sup>C (presumably applying retrospectively) /

**Mean:** 17 no ♭ for lower B in staff signature, but it appears that all low Bs are nevertheless to be read as B♯s, except in 46 (see below) / 18 ♭ for E / 19 ♭ implied lack of staff signature but ♭ probably intended / 23 no ♭ for B / 24 ♯ for F / 31 no ♭ for B / 36 ♭ for <sup>2</sup>E / 40 no ♭ for B / 45 no ♭ or ♭ for B, but the ♭ in 46 may imply that the B in 45 is to be read as B♭ /

**Countertenor:** 17 staff signature ♯s for B and E; the ♭ for E is a later addition / 24 no ♭ for E / 29 no ♭ for E / 33 ♭ for E / 35 no ♭ for E / 40 no ♭ for E / 45 no ♭ for E /

**C Treble:** 4 ♭ for E / 24 ♭ for E /

**D Bass:** 2 ♭ for E / 5 ♭ for E / 11 new staff with signature ♯s for B and E begins with B / 15 ♭ for E / 18 ♭ for E / 21 new staff without staff signature begins with C, no ♭ for <sup>2</sup>E / 24 ♭ for E / 28 ♭ for E / 33 ♭ for E / 39 no ♭ for E / 43 ♭ for E / 45 no ♭ for E /

### Underlay and Ligatures

**A All parts:** 17 *Te* for *Tu* /

**Treble:** 1–16 slurs for all pairs of notes sung to one syllable / 34 -ra below A / 35–36 notation tightly spaced, *celsi* con below GFB, (36–40) *renitens* con below AABCBAG+G, (40) o- below F / 43 -gna amb below A<sup>1</sup>G /

**Mean:** 1–2 *caeli* con below EDD / 3 *terra* for *terrae* / 4–5 *conce-* con below AGGF / 9 *post* below EDD, *par-* amb below <sup>2</sup>CBA / 20–22 *precantes* con below <sup>2</sup>DEFCD, but E spaced to fall above -can- / 22–23 *aeter-* amb / 24 sl for <sup>3</sup>GF / 25 *regis* con below DFG, (26) *aeterni* con below ABA / 32 *fa-* below <sup>2</sup>D, (33) -veto below <sup>1</sup>FC, (33–34) *claraque* [sic] con below <sup>2</sup>FG+GAF, (34) *cel-* below B / 36 sl for <sup>1</sup>EF / 37 sl for ED / 41–42 *petisti* con below CBGD / 43 *petisti* con below CDCA /

**Countertenor:** 1–2 *caeli* con below CBAG / 3–4 *terra* for *terrae* con below CACDB / 5 -ce- amb / 6–7 *virgo* con below FEDC / 10 -tum amb below <sup>1</sup>B<sup>2</sup>A (not in 11) / 14–15 *inviolata* con below GCCBAG / 21–22 *precantes* con below CFEDCB / 36–37 *Olimpi* con below DDCDC / 41 *pe-* below <sup>2</sup>F, (42) -tisti regna below EDDB, (43) *petisti* below CGA (reading of **B** adopted) / 44 -sti *pe-* below CG, (45) -ti- below B / 46 -sti below <sup>1</sup>G /

**Bass:** 2 sl for FE / 3–4 sl for CB, *terra* for *terrae* / 5 sl for FE / 8–9 sl for CBA / 13 sl for CB / 14 sl for FE / 18–19 sl for ECD / 21–22 sl for FED / 33 *celsi* con below FEDB / 39 *Olim-* con below FED (reading of **D** adopted) / 44–45 *petisti* con below <sup>3</sup>CBAG /

**B All parts:** 34–38 all parts *remittens* for *renitens* /

**Treble:** 26 -ni below D / 33–34 lig for BA / 34–35 lig for <sup>1</sup>GF / 43 -gna pe- below A<sup>1</sup>G / 46 ≥ (for *petisti*) below <sup>1</sup>G /

**Mean:** 19 -tis below D / 23 ≥ (for *regis aeterni*) below <sup>2</sup>G / 25 ≥ (for *regis aeterni*) below D / 30 *celsi* con below FE, (31) *quae cel-* amb below <sup>1</sup>DBC / 37 ≥ (for *renitens Olimpi*) below G / 41 *pe-* below F, -ti- below D / 42 ≥ (for *regna petisti*) below <sup>2</sup>D / 44 ≥ (for *regna petisti*) below <sup>1</sup>E /

**Countertenor:** 29 ≥ (for *faveto*) below <sup>2</sup>D / 34 -si below A / 36 ≥ below <sup>2</sup>D, (37) ≥ amb below <sup>1</sup>B<sup>2</sup>B / 39–40 *regna* con below <sup>2</sup>DEF, (40–41) *petisti* below BAG / 41 ≥ below <sup>2</sup>F / 46 -sti below <sup>1</sup>G /

**Tenor:** 27–28 *genitrix* con below D+DCCF, *fave-* one note later / 30–31 *clara* con below <sup>2</sup>C<sup>1</sup>G<sup>2</sup>G, *quae cel-* one note later / 34 *celsi* con below EF<sup>1</sup>D /

**C Treble:** 30–31 no lig for CB / 31–32 lig for A<sup>1</sup>G / 32–33 no lig for GC / 33–34 lig for BA / 34–35 lig for <sup>1</sup>GF /

**D Bass:** 2 *caeli* con below F / 5–6 *conceptit* con below <sup>2</sup>DFED / 8 *virgo* con below C<sup>2</sup>B with hairline from -go to G in 9 / 15 ≥ (for *inviolata*) below <sup>2</sup>C / 18 *votis* con below EC with hairline from -tis to G in 19 / 27–28 *genitrixque* [sic] below GGGF, *fave-* below ED / 33 *cel-* omitted / 38 *remittens* for *renitens* / 43 -sti below E, ≥ amb below <sup>1</sup>DB /

## Other Readings

- A All parts:** 17 mensuration symbol  $\phi$  at start of bar /  
**Treble:** 14 F<sup>3</sup>G are *dot-sb dot-sb* (cf. **C**) /  
**Mean:** 8 <sup>1</sup>D is *sb* /  
**Bass:** 47 add *bD* above G
- B All parts except Countertenor:** 17 mensuration symbol  $\phi$  at start of bar /  
**Mean:** 37 M *mG dot-sbG* are *mG+mG sbG* /  
**Countertenor:** 17 Ct no mensuration symbol /
- C Treble:** 1 ‘hec deum’ below staff / 10 <sup>1</sup>F not colored / 14 F<sup>3</sup>G is *dot-sb dot-sb* cf. **A**) / 17 mensuration symbol  $\phi$  at start of bar, ‘Tu Libens’ below staff /
- D Bass:** 4 *mG m-rest* for *sbG* / 17 mensuration symbol  $\phi$  at start of bar /

## Plainsong and Text

The 1541 hymnal gives the plainsong a fourth lower than shown in the edition. The highest note (B in the original, E in the edition) is flattened only in verse 4; other sources leave no doubt that the flat is correct throughout, as indeed does Tallis’s polyphony.

Several textual variants are to be found in the various printed Sarum service books. The version presented here is taken from the Penwortham Breviary. The 1541 hymnal is close to this, but has the following differences: v.3 *Hoc* for *Ob*; v.4 *celi* for *celsi*; v.5 *laus* for *salus* (with corresponding dislocation of underlay) and *residens* for *residet*. The text in the *Antiphonale ad usum ecclesie Sarum* (Paris, 1519), f.44 of the Sanctorale, agrees with the Penwortham Breviary, except in the last verse, where it reads *Qui poli summa* instead of *Qui summa celi* as in Penwortham and the printed hymnal.