

CHURCH MUSIC SOCIETY
OCCASIONAL PAPER NO. 22



FROM TALLIS TO TOMKINS

A SURVEY OF CHURCH MUSIC

c. 1550—c. 1650

WATKINS SHAW

*Honorary Librarian
St. Michael's College, Tenbury*

*With a Foreword by
The President of the Church Music Society
THE VERY REV. A. S. DUNCAN-JONES, B.D.
Dean of Chichester*

Published for the Church Music Society by
OXFORD UNIVERSITY PRESS

Music Department
44 CONDUIT STREET, LONDON, W. 1

Price 1s. 6d.

CVSTODI SOCIISQVE
COLLEGII S. MICHAELIS ET
OMNIVM ANGELORVM
TENBVRIENSIS
IN THESAURO ALENDO ET
SERVANDO FIDELIS

81. 17304

PRINTED IN GREAT BRITAIN
AT THE UNIVERSITY PRESS, OXFORD
BY CHARLES BATEY, PRINTER TO THE UNIVERSITY

Foreword

IN 1910 the Church Music Society published an Occasional Paper (it was No. 3 in the series) with the following title—'Elizabethan Church Music—a Short Inquiry into the Reasons for its Present Unpopularity and Neglect'. It was a reprint from *The Times* and anonymous. But it is a reasonable guess that the author was their distinguished musical critic, J. A. Fuller-Maitland.

The author made the following observations. 'If the work of Tallis, Byrd, Farrant and Gibbons is not only unequalled in appropriateness but is also in itself astonishingly beautiful, how has it come about that we no longer hear it in our churches and that even in our cathedrals, where by force of tradition a fraction of it still survives on sufferance, it is usually relegated on the ground of dullness and monotony, to the seasons of Lent and Advent?'

The author advances two reasons for their neglect. The music is not in the modern idiom. To which he answers—Nor are the words of the Church services, whether of the Liturgy or the Bible. Yet no one would suggest bringing it up to date. The reply remains substantially true; few modern prayers have established themselves. Translations of the Bible into modern speech are found useful for private readings but not for public worship. The lack of acquaintance with the language of Bible and Prayer Book among more recent generations less accustomed to public worship than earlier generations is generally deplored by those who would, to quote our author, 'keep undefiled that stream of English which is the glory and inspiration of our language'. The second reason which he regards as more substantial is the substitution of the modern major scale for the more austere modes of church music, and still more the growing dominance of periodic rhythm since the sixteenth century. 'The Church Music was not only free, but its writers so shrank from periodic rhythm, as symbolic of something unreligious and vulgar, that when the accent of the words tended to make a musical phrase periodic then the composers tried, by a dozen demonstrable devices, to eradicate the evil.' The accent of this 'Elizabethan' Music was determined by the rhythm of the prose to be set. The entire forgetfulness of this free style of singing the author judged to be the main reason for the neglect he deplored. He pointed out as an example of this forgetfulness the fact that the copies from which Gibbons's anthem 'Hosanna to the Son of David' [one of the few surviving anthems of the period] was sung in his day were 'barred' copies. This produced 'the incredible

result that in almost every cathedral in the land, the accent is put on syllables one, four and eight, making nonsense of the words and irretrievably ruining a fine musical phrase'.

But there was another reason on which the eminent critic did not touch. In 1910 only a comparatively small amount of 'Elizabethan' Music existed in print, even in debased editions. The older collections in which some few of the gems had been preserved, like Boyce's *Cathedral Music*, were rare books. Today the position is quite different. Owing to the beneficence of the Carnegie United Kingdom Trust there has come into existence a massive collection of the church music of the sixteenth and early seventeenth centuries in a standard collection of ten volumes and also a cheap octavo edition of separate numbers. The restoration to public knowledge and availability of use of what Sir Donald Tovey, in a lecture before the British Academy in 1938, described as 'the Music of the Golden Age', is largely the work of one man who devoted his life to its recovery—the Reverend Edmund Horace Fellowes, C.H., D.Mus., from 1946 to 1951 President of the Church Music Society.

During the forty and more years that have passed since *The Times* critic bewailed the neglect of 'Elizabethan' music not only has the *corpus* of published music of this kind steadily increased but its true nature has become better understood, the beauty of unmeasured music, written for unaccompanied singing, has exercised a new fascination, the madrigals which were the secular counterpart of the church music have advanced in popular favour, the revival of folksong has accustomed the ear to the language of the modes, modern composers have discovered a fresh source of inspiration, knowledge of polyphony is today part of the training of the student of music. Thus it has come about that gradually the music of the Elizabethan age and its immediate successor has established a firmer place in the repertory of the choirs of cathedrals and collegiate churches.

In 1950 the Council of the Church Music Society decided that the time had arrived when it might be useful to inquire in a precise way how much of the music of 'The Golden Age' was in actual use, to draw attention to fine works now available, but still somewhat neglected, and to give guidance to choir-masters in parish churches about examples which are within the range of a competent and balanced choir. The results of this inquiry are presented in this paper.

The work was entrusted to Mr. Watkins Shaw, who as Honorary Librarian of the great collection of music bequeathed to St. Michael's College, Tenbury, by Sir Frederick Ouseley, has unique opportunities of acquaintance with the original sources. Being himself not responsible for any particular choral foundation, he was in a strong position for

taking an objective view of the situation. The labour involved has been considerable. The Council of the Church Music Society desires to express its gratitude to Mr. Shaw for the time and skill he has devoted to it. Before he could begin his work, it was essential that he should be in possession of the relevant facts. Mr. Hugh Marchant kindly made himself responsible for the collection of the necessary data from the deans, precentors, organists, and choir-masters of the choral foundations. The co-operation of the latter was readily forthcoming. To all who were concerned in providing this essential information the Society offers its warmest thanks.

A. S. DUNCAN-JONES

From Tallis to Tomkins

IN 1950-1 the Church Music Society carried out a survey of English church music of the later sixteenth and early seventeenth centuries¹ now in use in cathedrals. This differs from the survey of 1939 (which became the basis of 'Forty Years of Cathedral Music'²) in more than the fact that the earlier survey covered music of all periods. The 1950-1 inquiry did not embrace collegiate choirs such as those of New College, Oxford, King's College, Cambridge, or St. Michael's College, Tenbury, whilst, unlike that of 1939, it did take into account the 'Parish Church' cathedrals. These factors very considerably reduce the mean estimate of the amount of 'Tudor' music in the repertory. Again, the 1939 survey was comprehensive, whereas the later one did not obtain returns from quite every Cathedral, whilst some replied in general terms, as 'so many anthems by Byrd' or even, 'we do not neglect the Elizabethans'. However, the inclusion of some, if not all, of the 'Parish Church' cathedrals gives a much more accurate impression of the general currency of such music, beyond the more specialized work and purpose of collegiate choirs, and the survey is certainly broad enough to give data for reliable general conclusions, which is the present purpose, rather than statistical analysis. Moreover, a comparison with the 1939 survey shows remarkable agreement as to the most popular works.

It was the first purpose of the inquiry to determine what works are in fact in established use. Both surveys agree in a small 'canon' in practically universal use. The list will not surprise anyone:

¹ Throughout this paper, for the sake of convenience, the popular but inaccurate term 'Tudor' will be used. The better alternative, 'of the madrigalian era' is not wholly satisfactory, since the work of Tye and Tallis (to name no others) dates from before 1588, when madrigals were first published in this country. 'Tudor and early Stuart' is perhaps the best; the reigns covered are Edward VI, (Mary I), Elizabeth I, James I and Charles I. What is most important is that it should be grasped that the period of 'Tudor' music is a long one—within it, and within the polyphonic tradition which unifies it, there was a great development of style and expression, separating Gibbons from Farrant, Tallis from Tomkins.

² Church Music Society Occasional Paper No. 13 (O.U.P.).

LIST I

FARRANT	αCall to remembrance	a 4 [Boyce; Barnard]
	αHide not Thou Thy face	a 4 [Boyce; Barnard]
GIBBONS	αAlmighty and everlasting God	a 4 [Boyce; Barnard]
	Hosanna to the Son of David	a 6 [Boyce; Tudway; Barnard]
	αO Lord, increase my faith	a 4 [Tudway]
	This is the record of John	verse
HILTON (?)	αLord, for Thy tender mercies sake ¹	a 4 [Tudway]
MUNDY, Wm.	αO Lord, the maker of all thing ²	a 4 [Boyce; Tudway; Barnard]
TALLIS	αIf ye love me	a 4
TYE	αLaudate nomen (O Come ye servants of the Lord)	a 4

Although this survey is based on the present repertory of Cathedral establishments, it is the compiler's wish to bear in mind the work of amateur parish choirs. In this and subsequent lists, the mark *a* distinguishes works which do not require unusually elaborate resources.

It will at once be noticed how many in this group have held an honoured place throughout the 200 years or more of their history, as shown by the lineage through Boyce's *Cathedral Music* (1760-78), Tudway's *Collection of Cathedral Music* (Harleian MSS. 7337-42), and Barnard's *First Book of Selected Church Music* (1641). 'This is the record of John' and the two small examples by Tallis and Tye are the only three to enjoy the distinction of having entered this group as a direct result of more recent scholarship and interest. While it is true that, with the notable exception of 'Hosanna to the Son of David', they may all owe something of their popularity to brevity and to requiring no more than four voices, it is quite obvious that they have maintained this position, generally speaking, because they are indeed among the 'gems' which win our affection to a large degree by their tenderness. There is, perhaps, some significance in that only one 'verse' anthem finds a place in this group; and we may note that nothing by Byrd is included in it.

However, certain of his works occur in the next, equally clearly

¹ Whilst the best authorities now agree in ascribing this either to John Hilton (the elder) or the 'the School of Dr. Tye', it is astonishing how frequently it is still described in service lists as by Farrant.

² Messrs. Novello's catalogue still includes an edition ascribing this to King Henry VIII. Readers may be referred to No. 38 of the Tudor Church Music octavo edition, in addition to Novello's Series of Tudor Motets, No. 14 (ed. Terry), where Latin as well as English words are given.

defined group of anthems which are thoroughly well established in use, by reference both to the 1939 and the 1950-1 surveys:

LIST II

ANON. ATTR. TO REDFORD	aRejoice in the Lord	a 4
BATTEN	aDeliver us O Lord	a 4 [Boyce]
	O Praise the Lord	a 4 [Boyce]
BYRD	aAve Verum Corpus	a 4
	Christe, qui lux es et dies	a 5
	Iustorum animae	a 5
	Bow thine ear (an early version of <i>Ne irascaris</i> , Part 2 [Gantiones Sacrae, Book I])	a 5 [Boyce; Barnard]
	Sing joyfully	a 6 [Boyce; Barnard]
PHILIPS	Ascendit Deus	a 5
TALLIS	aO Lord, give Thy Holy Spirit	a 4 [Barnard]
WEEKES	Hosanna to the Son of David	a 6
	aLet Thy merciful ears, O Lord	a 4

With the possible exception of the Batten works, which hardly seem to reach the same level of inspiration, all these justify their secure position by intrinsic worth; and in the inclusion of names like Philips, Redford,¹ and Weekes, as well as some Latin music by Byrd, we see to what extent the repertory has been enlarged in the present century in any really effective degree. Indeed, in the 1939 survey, Weekes's 'Hosanna to the Son of David' outstrips Gibbons's 'Almighty and everlasting God' in popularity, but is just excluded now from List I by its score in the rather different 1950-1 inquiry. One may hope that the best in this group may very shortly establish themselves in all our affections equally with the already acknowledged 'gems'.

A third group consists of works which may be said to enjoy reasonable currency, as follows:

LIST III

BATTEN	aLord, we beseech Thee	a 4 [Barnard]
BYRD	Haec dies	a 6
FORD	aAlmighty God, who hast me brought	a 4
GIBBONS	Lift up your heads	a 6 [Tudway; Barnard]
	O clap your hands	a 8 [Boyce]
TALLIS	I call and cry (an early version of <i>O sacrum convivium</i>)	a 5 [Boyce; Barnard]
WEEKES	Gloria in excelsis, Sing my soul to God	a 6

¹ We must not forget, however, that 'Rejoice in the Lord' was known and admired by Hawkins (*A General History of the Science and Practice of Music*, 1776). For a comment on the authorship of this anthem, see Walker, *A History of Music in England*, 3rd ed., p. 61.

It will be observed how this rather less popular list includes a higher proportion of works for more than four voices. These three lists together give a total of twenty-nine anthems, all of which one may expect to hear in more than half a dozen cathedrals and similar establishments.¹

There remains now an extensive list of works, approaching as many as 100, which fall below that degree of general currency—a list which owes its length very largely to a small number of establishments which, whether because of association with a university (e.g. Christ Church) or the larger number of services sung, or because of fuller musical resources, not to speak of enthusiasm and sympathy of the authorities, maintain in their repertory a great number of splendid works which enjoy no general opportunity otherwise.

In considering Services, the form of the returns submitted does not permit analysis into Morning, Evening, and Communion Services, so that, in the lists which follow, unless a given Service is (say) an Evening Service only, a mention of a work simply implies that some part, if not the whole, is sung at the cathedrals which entered it in their replies. These groups are clearly distinguished by the returns, and correspond to those already given for anthems.

LIST I (SERVICES)

GIBBONS	Short Service in F	a 4 [Boyce; Tudway; Barnard]
FARRANT, R.	A minor ²	a 4 [Boyce; Tudway]

LIST II (SERVICES)

BYRD	Short Service in D minor (transposed to F minor)	a 4/7 [Boyce; Tudway; Barnard]
TALLIS	Short Service in the Dorian Mode	a 4 [Boyce; Barnard; Tudway]
CAUSTUN	Dorian Mode, or D minor (transposed to F minor)	a 4
BYRD	Second Service	a 5 [Barnard]
WEEKES	Short Service (No. 8 in Fellowes's enumeration)	a 4

¹ As illustrating the value (or influence) of his choice, it is interesting to observe that, of the fifteen anthems (not counting 'second parts' as separate works) of this period given by Boyce in his collection, only four do not occur in one of the three lists above. They are:

TYE: I will exalt thee (see p. 15) BYRD: O Lord turn
BATTEN: Hear my prayer O God (see p. 13) BULL: O Lord my God

² This is still, evidently, widely referred to as in G minor, the key in which Boyce printed it.

LIST III (SERVICES)

BEVIN	Dorian Mode	a 5/6 [Boyce; Tudway; Barnard]
BYRD	Third Service	a 4 [Barnard]
BYRD	Four-part Mass (in English)	a 4
FARRANT, J.	D minor	a 4
PATRICK	G minor	a 4 [Tudway]
TOMKINS	C (transposed to E flat)	a 4
	Second Service	a 4

These lists give fourteen works, one of them originally intended for the Latin rite.

It is the second purpose of this paper to comment on the field not covered by these lists of well or reasonably used works. So far as anthems are concerned, it is somewhat striking that Tallis has not stronger representation, and that there is nothing at all by eminent men such as Morley, Tomkins, or Dering.

All of the small amount of Morley's available church music deserves hearing. *Nolo mortem peccatoris* (SATB, O.U.P.) might at least find a place in List II. [If there are any who shy at the Latin title, it should be mentioned that this is an English work, the Latin words of the title forming a kind of refrain.] Its easy flow, fresh but not complex rhythm, and simple sincerity give it the endearing quality of 'Let thy merciful ears' or 'If ye love me' without detracting from its individuality. 'Out of the deep' is a lovely 'verse' anthem of no great difficulty. (Tenor Solo, SATTB, O.U.P.) The three Latin motets, *Eheu! sustulerunt Dominum*, *Agnus Dei*, and *Domine, fac mecum* (all SATB, Novello), edited by Terry, are fine expressive specimens from an unexpected source which seem to be hardly used at all.

Dering, an accomplished and striking composer, is curiously overlooked. Fortunately, we have a charming Christmastide example of his work edited by both Collins (Chester) and Terry (Novello), *Quem vidistis, pastores?* for SSATTB. A group of Dering's motets, edited by J. F. Bridge (Bosworth & Co., Ltd.) should also be explored.¹ These are as follows:—

¹ It is reliably understood that these editions are entirely based on careful transcriptions made by (Dr.) E. Stanley Roper.

For SATTB

Anima Christi	(Soul of Christ, sanctify me)
[No Latin text given]	I will arise
Jesu, decus Angelicum	(Jesu, I would Thy grace proclaim)
Jesu, dulcedo cordium	(Jesu, Thou joy of loving hearts)
Jesu, dulcis memoria	(Jesu, the very thought is sweet)
O bone Jesu	(O loving Jesu)
Quando cor nostrum visitas	(When once Thou visitest the earth)
Vox in Rama	(In Rama there was a voice heard)

For SSATTB

Cantate Domino	(O sing unto the Lord a new song)
Factum est silentium	(Silence prevailed in heaven)
O vos omnes	(O all ye that pass by)

The neglect of Tomkins, notwithstanding his merits, may in part be due to the voices required by the seven works by which he is represented in the Tudor Church Music octavo edition. These include 'Great and marvellous', a powerful work for twelve voices; two with no alto part, and a second treble part not within alto range; two in five parts which divide perhaps the weakest part of some choirs, the alto. Those who have the resources should certainly use 'O God, wonderful art Thou' (SAATB), and 'O give thanks' is an acquisition to the repertory for men's voices only. Both 'O Pray for the peace of Jerusalem' and 'Praise the Lord O my soul' are good works, if not in the first flight, and would be useful to parish church choirs who may from time to time experience difficulty in securing altos. (Both SSTB.) Besides another setting of 'Great and Marvellous' (SATTB) Novello's also issued the lovely 'I heard a voice'. Tomkins's madrigal 'When David heard that Absalom was slain' is entirely suitable as an anthem.¹

Thomas Tallis displayed his powers to better advantage in his Latin rather than his English works, and they constitute a somewhat neglected field. The following examples are available:

Dum transisset Sabbatum	SATTB	ed. Collins (Chester)
Gloria Patri	SATB	ed. Terry (Novello)
In jejuniis et fletu	STTBB	ed. Collins (Chester)
	SAATB	ed. Fellowes (O.U.P.)
O nata lux	SATTB	ed. Fellowes (O.U.P.)
Laudate Dominum	SAATB	ed. Collins (Chester)
O salutaris hostia	SATTB	ed. Collins (Chester)
Salvator mundi	SATT (or Bar.) B	ed. Collins (Chester)
		& Fellowes (O.U.P.)
Te lucis ante terminum	SATBB	ed. Terry (Novello)

¹ Other madrigals which serve as anthems include Pilkington's 'Care for thy soul', and Wilbye's 'O God the rock of my whole strength'.

Audivi vocem and *In manus tuas* are unfortunately 'out-of-print' at the moment. In English, his gravely beautiful setting of the 'Lamentations' (Parts I and II, ed. Buck, O.U.P., both SATTB) might well form a centre piece for the Lenten season.

The lists reveal some reluctance to use the small repertory of 'verse' anthems which is available. In addition to 'This is the Record of John', and 'Out of the deep', which have already been mentioned, there are the following, all in the Tudor Church Music octavo edition, except where otherwise mentioned:

BULL	*Almighty God, who by the leading of a star
BYRD	*Have mercy upon me O Lord (Stainer & Bell)
EAST	When Israel came out of Egypt
GIBBONS	Almighty God, who by Thy Son *O God, the King of Glory See, the word is incarnate (Stainer & Bell)
MUNDY, J.	*Sing joyfully
NICOLSON	When Jesus sat at meat in the Pharisee's house
WARD	Let God arise (. . . .)

Although any historical revaluation of various aspects of the period covered is not proper to this paper, one is bound to remark that repetition of phrases (based, perhaps, on a natural predilection for the *a capella* style) about paving the way for the verse anthems of the Restoration and eighteenth-century schools applied to these works has led to an unthinking acceptance of them as experimental. So far as experiment goes, Gibbons's twenty-five verse anthems, as against only ten polyphonic ones, are in themselves sufficient to give this form an establishment, as it were, in the period; nor must we forget the verse services of the period. It is unlikely that a man of Gibbons's greatness would put second-rate work into a style which he cultivated so much. As to 'paving the way' for the later style of verse anthem, the phrase can only have such meaning as would be attached to it if it were said that Haydn's String Quartets paved the way for Debussy's. In all of them the contrast afforded by the solo voice is a new resource in a style of which Ward's anthem is the most elaborate available specimen. An asterisk has been added in the list above to those works which those wishing to explore this small field might care to examine first.

A few miscellaneous matters may be grouped together for comment. One is the satisfactory popularity of Gibbons, who, fortunately, is fairly well represented in modern editions in proportion

to his output.¹ 'O Lord in Thy wrath' (SSAATB) seems a little neglected in modern service lists, however, and deserves a place not only for its own sake but because it is required to complete a conspectus of his range of expression in the *a capella* style. The short and easy 'Deliver us O Lord our God' (SATB, Novello) does not, apparently, enjoy wide favour. His verse anthems have been referred to in the preceding paragraph. Finally, a few neglected corners of the field may be explored. First of all, Kirbye's 'O Jesu, look' (SATB, O.U.P.) which, but for its rather curious words, might well go into the class of 'gems'. Kirbye is but little known as a church composer: his notable setting of *Vox in Rama* (SSATTB, Stainer & Bell) certainly calls for examination. Amongst earlier composers, Robert White's fine writing, as displayed, for example, in *Libera me* (SATB, Novello) should earn him a secure place; and those who think of Tye merely as the composer of 'O Come ye servants of the Lord' (*Laudate nomen*) should look at the excellent, though short and easy 'I will exalt Thee' (SATB, O.U.P.), and go on to the splendid motet *Omnes gentes plaudite manibus* (SATBB, Chester). Those who value Philips's *Ascendit Deus* will be attracted not only to *Surgens Jesu* (SSATB, Novello) but to his *Cantantibus Organis* (SSATB, Novello) which, though not on a scriptural text, might suitably have its place when the consecration of the voice to Divine Worship is an appropriate subject. Lastly, Batten's beautiful, almost romantic 'Hear my prayer' is surprisingly overlooked.

The great figure of William Byrd has been purposely reserved for separate treatment. In the lists which were furnished by cathedrals he is represented by a large number of works sung in very few establishments. It has to be remembered, of course, that Byrd wrote his great music to Latin texts, and if the greatest religious composer this country has ever produced is to be worthily represented in our service lists, it is to his Latin church music that we must turn. More than fifty works of this category are procurable in modern performing editions separately, and for the reader's reference these are tabulated at the end of the paper in the form of an appendix. Obviously, the *Gradualia* include settings of texts which not everyone will feel appropriate to the Anglican rite;

¹ Perhaps those who use the anthem 'O thou the central orb' may care to know that this was originally a setting of 'O all true faithful hearts'. The modern words, by Bramley, were specially written for Ouseley's edition of Gibbons's *Church Music* (Novello, Ewer & Co. 1873).

moreover, Byrd was not at his best when writing on a small scale, notwithstanding *Ave verum corpus* or *Iustorum animae*, and he often writes at length, and for a choir of six voices. In that Appendix, however, I have distinguished about half of the titles as being those of works which combine musical excellence with convenience of resource or duration, and are likely to be of general interest. [The asterisk thus applied does not, however, imply musical superiority over works not so marked.] Not much suitable work to English words exists. The best of it is to be found in 'Psalms, Songs and Sonnets' (Stainer and Bell), especially 'Praise our Lord, all ye Gentiles' (SSATBB).

Where Services are concerned, there is less call for comment. Byrd's Second Service is the only example in verse form in established use. Others available are Gibbons's Second Service, Morley's Verse Service, and Tomkins's Third Service. It is a pity that Tallis's five-part *Te Deum* lacks a companion *Jubilate* or *Benedictus*, thus incurring unmerited neglect. Hunt's excellently written Morning and Evening Service (O.U.P.) seems unnecessarily overlooked. Weelkes's outstanding 'Evening Service for Two Trebles' as skilfully restored by Fellowes (Stainer & Bell) is too elaborately contrived for universal use, but seems neglected by some choirs fully capable of dealing with it.

The final purpose of this paper is to make specific recommendations of suitable works for more general currency, as additions to Lists I, II, and III. Three matters must be made plain concerning the suggestions embodied in List IV, which follows. (1) They are personal, and do not imply the considered official sanction of the Church Music Society. (2) They cannot be taken to indicate the first twenty or so most excellent works on purely musical and artistic grounds, because due consideration has been given, in varying degrees, to such factors as (a) improving the representation of some particular writer, or of some aspect of his work, (b) completing an all-round picture of an otherwise well-represented composer, (c) some regard to usefulness on more than one occasion in the Church's Year, (d) the avoidance of too marked a degree of complexity or difficulty.¹ (3) Lastly, as too

¹ With regard to (d), the writer must not be supposed to lend his support to any movement for timidity in the choice of music for Christian worship. Generally speaking, however, choirs which have the appropriate resources and opportunities do explore the repertory fully; and if it is desired to see a greater amount in general use, it is only common sense to bear normal conditions in mind.

comprehensive a list would defeat its object, it will be understood that the following suggestions, highly selective as they are, must necessarily exclude some special choice of individuals.

LIST IV

BATTEN BYRD	Hear my prayer O God		O.U.P.
	Emendemus in melius	SSATB	Stainer & Bell
	Laudibus in sanctis	SSATB	Stainer & Bell
	O magnum misterium	SATB	Chester;
	(Christmas)		Stainer & Bell
	α O quam suavis	SATB	Chester;
			Novello
	Siderum rector	SSATB	Stainer & Bell
	Have mercy upon me, O Lord	SSA Verse, SSATB Full	Stainer & Bell
	O God, whom our offences	SAATB	O.U.P.
DERING GIBBONS	Jesu, dulcis memoria	SATTB	Bosworth
	O Lord in Thy wrath	SSAATB	O.U.P.
	α Deliver us, O Lord our God	SATB	Novello
KIRBYE MORLEY	Vox in Rama	SSATTB	Stainer & Bell
	α Agnus Dei	SATB	Novello
	α Nolo mortem peccatoris	SATB	O.U.P.
	Out of the deep	Ten. Verse, SATTB Full	O.U.P.
MUNDY, J.	Sing joyfully	Bass Verse, SATBB Full	O.U.P.
PHILIPS TALLIS	Surgens Jesu (Easter)	SSATB	Novello
	α Gloria Patri	SATB	Novello
	Lamentations, Parts 1 and 2	SATTB	O.U.P.
	α O God, be merciful	SATB	O.U.P.
TOMKINS TYE WHITE	Praise the Lord	SSTB	O.U.P.
	α I will exalt Thee	SATB	O.U.P.
	α Libera me	SATB	Novello

APPENDIX

List of 54 Latin Works by William Byrd available in separate form

In this list, the source of the work is shown in the third column. [C.S. 1575—*Cantiones Sacrae* of 1575, by Byrd and Tallis jointly; C.S. I—Book I of Byrd's *Cantiones Sacrae*; C.S. II—Book II of the same; G. I. i—*Gradualia*, Book I, part 1; similarly, G. I. ii, G. II. i, and G. II. ii; MS.—manuscript.] In the fourth column, a reference is given to *The Collected Works of William Byrd* (Fellowes). The final column shows the modern publisher and editor. [C.W.B.—Stainer & Bell, ed. Fellowes;

T.C.M.—Oxford University Press, Tudor Church Music, octavo edition; T.M.—Novello's Series of Tudor Motets, ed. Terry; Chester—J. W. Chester, Ltd., ed. H. B. Collins.]

Alleluia, Ascendit Deus	SSATB	G. II. ii	VIII	C.W.B.
*Alleluia, cognoverunt discipuli	SATB	G. II. i	VI	T.M.
Aspice, Domine, quia facta	SSAATB	C.S. 1575	I	C.W.B.
Assumpta est Maria	SATTB	G. I. ii	IV	Chester
Attollite portas	SSAATB	C.S. 1575	I	C.W.B.
Ave Maria	SATTB	G. I. i	IV	Chester
Ave Regina	SATB	G. I. ii	IV	Chester
Ave Verum Corpus ¹	SATB	G. I. ii	V	C.W.B.; T.C.M.; Faith Press,
Beata es	SATTB	G. I. i	IV	Chester
Beata viscera	SATTB	G. I. i	IV	Chester
*Cantate Domino	SSATBB	C.S. II	III	T.C.M.
Christe, qui lux es et dies ¹	SATBB	MS.	VIII	T.C.M.
Christus resurgens	SATB	G. I. ii	V	Chester
Cibavit eos	SATB	G. I. ii	V	C.W.B.
Civitas sancti tui	SATTB	C.S. II	III	Chester
*Confirma hoc, Deus	SSATB	G. II. ii	VII	C.W.B.; T.C.M.
Dies Sanctificatus	SATB	G. II. i	VI	T.M.; Stainer & Bell, ed. S. T. Warner
Ego sum panis vivus	SATB	G. II. i	VI	Chester
*Emendemus in melius	SATTB	C.S. 1575	I	C.W.B.
*Exsurge, Domine	SATBB	C.S. II	III	T.C.M.
Felix es, Sacra Virgo	SATTB	G. I. i	IV	C.W.B.
Haec Dies ¹	SSATTB	C.S. II	III	T.C.M.; T.M.
Iustorum animae ¹	SSATB	G. I. i	IV	C.W.B.
*Laetentur coeli	SATTB	C.S. I	II	T.C.M.; T.M.
*Laudibus in sanctis (parts 1, 2, 3)	SSATB	C.S. II	III	C.W.B.
Libera me, Domine (parts 1 and 2)	SATTB	C.S. 1575	I	C.W.B.
*Lumen ad revelationem	SSATB	G. I. i (end of <i>Nunc Dimittis</i>)	IV	T.M.
Miserere mei	SATBB	C.S. II	III	T.C.M.
Non vos reliquam orphanos	SSATB	G. II. ii	VII	Chester
Oculi omnium	SATB	G. I. ii	V	C.W.B.
O lux beata Trinitas (parts 1, 2, 3)	SSAATB	C.S. 1575	I	C.W.B.
*O magnum misterium	SATB	G. I. i	IV	Stainer & Bell, ed. Holst; Chester
*O quam gloriosum	SSATB	C.S. I	II	T.C.M.
*O quam suavis	SATB	G. II. i	VI	T.M.; Chester
O Rex gloriae	SSATB	G. II. ii	VII	Chester
*O sacrum convivium	SATB	G. I. ii	V	T.M.; Chester
Peccantem me quotidie	SATTB	C.S. 1575	I	C.W.B.

¹ Mentioned in List II or III (p. 8).

*Psallite Domino	SSATB	G. II. ii	VII	C.W.B.
*Rorate coeli	SAATB	G. I. i	IV	T.C.M.
*Sacerdotes Domini	SATB	G. I. ii	V	C.W.B.; T.C.M.
Salve Regina	SATB	G. I. ii	V	Chester
Salve sancta Parens	SATBB	G. I. i	IV	Chester
*Senex puerum portabat (1st setting)	SSATB	G. I. i	IV	C.W.B.
Senex puerum portabat (2nd setting)	SATB	G. I. ii	V	T.M.; Chester
*Siderum rector	SSATB	C.S. 1575	I	C.W.B.
*Surge, illumine	SATB	G. I. i	VI ¹	T.M.
Te deprecor	SSATTB	C.S. 1575	I	C.W.B.
Terra tremuit	SSATB	G. II. i	VI ²	T.M.
Tu es pastor ovium	SSATBB	G. II. ii	VII	Chester
*Tu es Petrus	SSATTB	G. II. ii	VII	C.W.B.
Tui sunt coeli	SATB	G. II. i	VI ¹	T.M.
Veni, Sancte Spiritus	SSATB	G. II. ii	VII	C.W.B.
Victimae Paschali	SSATB	G. II. i	VI	T.C.M.
*Vigilate	SATBB	C.S. I	II	T.C.M.

¹ In *The Collected Works of William Byrd* the voices are AATB.

² In *The Collected Works of William Byrd* the voices are AATTB.

The Church Music Society exists to facilitate the selection and performance of the music which is most suitable for different occasions of Divine Worship, and for choirs of varying powers. It expresses no partisanship for any particular style of composition, nor any particular ecclesiastical standpoint, but wishes to gather, and to make available for use, the best music of all styles—old and new, simple and elaborate.

Applications for membership should be addressed to the

HONORARY SECRETARY,

CHURCH MUSIC SOCIETY,

c/o OXFORD UNIVERSITY PRESS,

44 CONDUIT STREET, LONDON, W. 1.

