

Litany

Edited and reconstructed after
Thomas Tallis by Jason Smart

Anon. (Britain, mid sixteenth century)

2 clerks of the second form (throughout)



Ky - ri - e - lei - son.

Mean



Countertenor 1

[Missing]

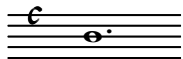
Countertenor 2

[Missing]

Tenor

[Missing]

Bass



[Ky - ri - e] - lei - - - son.
Ky - ri - e - lei - - - son.
Ky - ri - e - lei - - - son.
Ky - ri - e - lei - son.
Ky - ri - e - lei - son.



Chri - ste - lei - son.

4

Chri - ste - lei - - - son.
Chri - ste - lei - - - son.
Chri - ste - lei - - - son.
Chri - ste - lei - - - son.
Chri - ste - [lei - - - son.]



Chri - ste au - di nos._____

7



Chri - ste au - di_____ nos.



Chri - ste au - di_____ nos.



Chri - ste au - di_____ nos.



Chri - ste au - - - di_____ nos.

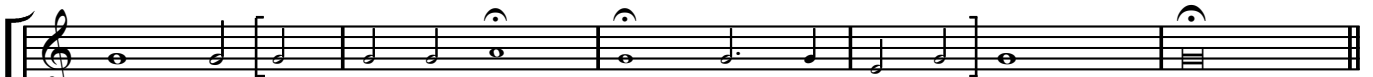


Chri - ste au - di_____ nos.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.

10



Pa - ter de [cae - lis De - us, mi - se - re - re] no - bis.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.



Pa - ter de cae - lis De - us, mi - se - re - re [no - bis.]



Fi - li re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

15

Fi - li re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li re - dem - ptor [mun - di De - us,] mi - se - [re - re no - bis.]



Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

20

Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.]

Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

Spi - ri - tus San - cte De - us, mi - se - re - re no - bis.

Spi - ri - tus [San - cte De - us,] mi - se - [re - re no - bis.]



San - cta Tri - ni - tas, u - nus De - us, mi - se - re - re no - bis.

24

[San] - cta Tri - ni - tas u - nus De - us, mi - se - re - re no - bis.

San - cta Tri - ni - tas u - nus De - us, mi - se - re - re no - bis.

San - cta Tri - ni - tas u - nus De - us, mi - se - re - re no - bis.

San - cta Tri - ni - tas u - nus De - us, mi - se - re - re no - bis.

San - cta Tri - ni - tas, [u - nus De - us,] mi - [se - re - re no - bis.]



San - cta Ma - ri - a, o - ra pro no - bis.

29

San - cta Ma - ri - a, [o - ra pro no - bis.]

San - cta Ma - ri - a, o - ra pro no - bis.

San - cta Ma - ri - a, o - ra pro no - bis.

San - cta Ma - ri - a, o - ra pro no - bis.

San - cta Ma - ri - a, o - ra pro no - bis.



San - cta De - i ge - ni - trix, o - ra pro no - bis.

33

[San - cta De - i ge - ni - trix, o] - ra pro no - bis.

San - cta De - i ge - ni - trix, o - ra pro no - - - bis.

San - cta De - i ge - ni - trix, o - ra pro no - bis.

San - cta De - i ge - ni - trix, o - ra pro no - - - bis.

[San - cta De - i ge - ni - trix, o - ra pro no - - - bis.]



San - cta vir - go vir - gi - num, o - ra pro no - bis.

37

San - cta vir - go vir - gi - num, o - ra pro no - bis.

San - cta vir - go vir - gi - num, o - ra pro no - - - bis.

San - cta vir - go vir - gi - num, o - ra pro no - bis.

San - cta vir - go vir - gi - num, o - ra pro no - - - bis.

[San - cta vir - go vir - gi - num, o - ra pro no - - - bis.]



San - cte Mi - cha - el, o - ra pro no - bis.

41

[San - cte Mi - cha - el, o - ra pro no - bis.]

San - cte Mi - cha - el, o - ra pro no - bis.

San - cte Mi - cha - el, o - ra pro no - - - bis.

San - cte Mi - cha - el, o - ra pro no - - - bis.

San - cte Mi - cha - el, o - ra [pro no - bis.]



San - cte Ga - bri - el, o - ra pro no - bis.

45

[San - cte G]a - bri - el, o - ra [pro no - bis.]

San - cte Ga - bri - el, o - ra pro no - bis.

San - cte Ga - bri - el, o - ra pro no - - - bis.

San - cte Ga - bri - el, o - ra pro no - - - bis.

[San - cte Ga - bri - el, o - ra pro no - - - bis.]



San - cta Ra - pha - el, o - ra pro no - bis.

49

[San - cta Ra - pha - el, o - ra pro no - - - bis.]

San - cta Ra - pha - el, o - ra pro no - bis.

San - cta Ra - pha - el, o - ra pro no - - - bis.

San - cta Ra - pha - el, o - ra pro no - - - bis.

[San - cta Ra - pha - el, o - ra pro no - - - bis.]



O - mnes san - cti an - ge - li et ar - chan - ge - li, o - ra - te pro no - bis.

53

[O - mnes san] - cti an - ge - li et [ar - chan] - ge - li, o - ra - te pro no - bis.

O - mnes san - cti an - ge - li et arch - an - ge - li, o - ra - te pro no - bis.

O - mnes san - cti an - ge - li et arch - an - ge - li, o - ra - te pro no - bis.

O - mnes san - cti an - ge - li et ar - chan - ge - li, o - ra - te pro no - bis.

O - mnes san - cti an - ge - li [et arch - an - ge - li,] o - ra - te [pro no - bis.]



O - mnes san - cti be - a - to - rum spi - ri - tu - um or - di - nes, o - ra - te pro no - bis.

59

O-mnes san-cti be - a-to-rum spi - ri-tu-um or - di-nes, o - ra - te pro no - bis.

O-mnes san-cti be - a-to-rum spi - ri-tu-um or - di-nes, o - ra - te pro no - bis.

O-mnes san-cti be - a-to-rum spi - ri-tu-um or - di-nes, o - ra - te pro no - bis.

O-mnes san-cti be - a-to-rum spi - ri-tu-um or - di-nes, o - ra - te pro no - bis.

[O-mnes san-cti be - a-to-rum spi - ri-tu-um or - di-nes, o - ra - te pro no - bis.]



San - cte Jo - han - nes Ba - pti - sta, o - ra pro no - bis.

66

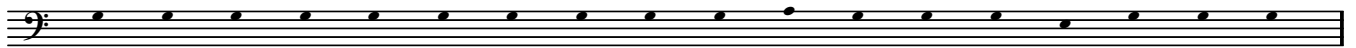
San - cte Jo - han - nis [Ba - pti - sta, o - ra pro no - bis.]

San - cte Jo - han - nis Ba - pti - sta, o - ra pro no - bis.

San - cte Jo - han - nis Ba - pti - sta, o - ra pro no - bis.

San - cte Jo - han - nes Ba - pti - sta, o - ra pro no - bis.

[San - cte Jo - han - nis Ba - pti - sta, o - ra pro no - bis.]



O - mnes san - cti pa - tri - ar - chae et pro - phe - tae, o - ra - te pro no - bis.

70

[O-mnes san-cti pa-tri - ar]-chae et pro - phe - tae, o - ra - te pro no - bis.

O-mnes san-cti pa-tri - ar-chae et pro - phe - tae, o - ra - te pro no - bis.

O-mnes san-cti pa-tri - ar-chae et pro - phe - tae, o - ra - te pro no - bis.

O-mnes san-cti pa-tri - ar-chae et pro - phe - tae, o - ra - te pro no - bis.

[O-mnes san-cti pa-tri - ar-chae et pro - phe - tae, o - ra - te pro no - bis.]



San - cte Pe - tre, o - ra pro no - bis.

76

San - cte Pe - tre, [o - ra pro no - bis.]

San - cte Pe - tre, o - ra pro no - bis.

San - cte Pe - tre, o - ra pro no - - - bis.

San - cte Pe - tre, o - ra pro no - - - bis.

San - cte Pe - tre, o - ra [pro no - bis.]

[To the plainsong and polyphony of the petition immediately above:

Sancte Paule, ora pro nobis.
 Sancte Andrea, ora pro nobis.
 Sancte Johannes, ora pro nobis.
 Sancte Jacobe, ora pro nobis.
 Sancte Thoma, ora pro nobis.
 Sancte Philippe, ora pro nobis.
 Sancte Jacobe, ora pro nobis.

Sancte Matthaee, ora pro nobis.
 Sancte Bartholomaeae, ora pro nobis.
 Sancte Simon, ora pro nobis.
 Sancte Thadaee, ora pro nobis.
 Sancte Matthia, ora pro nobis.
 Sancte Barnaba, ora pro nobis.
 Sancte Marce, ora pro nobis.

Sancte Luca, ora pro nobis.
 Omnes sancti apostoli et evangelistae, orate pro nobis.
 Omnes sancti discipuli Domini et innocentes, orate pro nobis.
 Sancte Stephane, ora pro nobis.
 Sancte Line, ora pro nobis.
 Sancte Clete, ora pro nobis.
 Sancte Clemens, ora pro nobis.

[Continue overleaf]

Sancte Fabiane, ora pro nobis.
 Sancte Sebastiane, ora pro nobis.
 Sancte Cosma, ora pro nobis.
 Sancte Damiane, ora pro nobis.
 Sancte Prime, ora pro nobis.
 Sancte Feliciane, ora pro nobis.
 Sancte Dionysi cum sociis tuis, ora pro nobis.
 Sancte Victor cum sociis tuis, ora pro nobis.
 Omnes sancti martyres, orate pro nobis.
 Sancte Sylvester, ora pro nobis.
 Sancte Leo, ora pro nobis.
 Sancte Hieronime, ora pro nobis.
 Sancte Augustine, ora pro nobis.
 Sancte Isidore, ora pro nobis.
 Sancte Juliane, ora pro nobis.
 Sancte Medarde, ora pro nobis.
 Sancte Gildarde, ora pro nobis.
 Sancte Albine, ora pro nobis.

Sancte Eusebi, ora pro nobis.
 Sancte Swithine, ora pro nobis.
 Sancte Birine, ora pro nobis.
 Omnes sancti confessores, orate pro nobis.
 Omnes sancti monachi et heremitae, orate pro nobis.
 Sancta Maria Magdalena, ora pro nobis.
 Sancta Maria Egyptiaca, ora pro nobis.
 Sancta Margareta, ora pro nobis.
 Sancta Scolastica, ora pro nobis.
 Sancta Petronilla, ora pro nobis.
 Sancta Genovefa, ora pro nobis.
 Sancta Praxedis, ora pro nobis.
 Sancta Soteris, ora pro nobis.
 Sancta Prisca, ora pro nobis.
 Sancta Tecla, ora pro nobis.
 Sancta Affra, ora pro nobis.
 Sancta Editha, ora pro nobis.
 Omnes sanctae virgines, orate pro nobis.



O - mnes sanc - ti, o - ra - te pro no - bis.

80

[O - mnes san - cti, o - ra - te pro no - bis.]

O - mnes san - cti, o - ra - te pro no - bis.

O - mnes san - cti, o - ra - te pro no - - - bis.

O - mnes san - cti, o - ra - te pro no - - - bis.

[O - mnes san - cti, o - ra - te pro - no - - - bis.]



Pro - pi - ti - us e - sto: par - ce no - bis Do - mi - ne.

84

[Pro - pi - ti - us e - sto: par - ce no - bis Do - mi - ne.]

Pro - pi - ti - us e - sto: par - ce no - bis Do - mi - ne.

Pro - pi - ti - us e - sto: par - ce no - bis Do - mi - ne.

Pro - pi - ti - us e - sto: par - ce no - bis Do - mi - ne.

Pro - pi - ti - us e - sto: par - ce [no - bis Do - mi - ne.]



Ab o - mni ma - lo,

88

[Li - be - ra nos, Do - mi - ne.]

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

[Li - be - ra nos, Do - mi - ne.]

Each of the following petitions is sung to the preceding plainsong tone.
After each one the choir sings the response libera nos, Domine below.

Ab insidiis diaboli,
A damnatione perpetua,
Ab imminentibus peccatorum nostrorum periculis,
Ab infestationibus daemonum,
A spiritu fornicationis,
Ab appetitu inanis gloriae,
Ab immunditia mentis et corporis,
Ab ira et odio et omni mala voluntate,
Ab immundis cogitationibus,
A caecitate cordis,
A fulgure et tempestate,

A subitanea et improvisa morte,
Per mysterium sanctae incarnationis tuae,
Per nativitatem tuam,
Per circumcisionem tuam,
Per baptismum tuum,
Per jejunium tuum,
Per crucem et passionem tuam,
Per pretiosam mortem tuam,
Per gloriosam resurrectionem tuam,
Per admirabilem ascensionem tuam,
Per gratiam Sancti Spiritus Paracliti,

90

[Li - be - ra nos, Do - mi - ne.]

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

[Li - be - ra nos, Do - mi - ne.]

In ho - ra mor - tis,

92

[suc - cur - re no - bis Do - mi - ne.]

suc - cur - re no - bis Do - mi - ne.

suc - cur - re no - bis Do - mi - ne.

suc - cur - re no - bis Do - mi - ne.

suc - cur - re [no - bis Do - mi - ne.]



In di - e ju - di - ci - i,

94

[Li - be - ra nos, Do - mi - ne.]

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

Li - be - ra nos, Do - mi - ne.

[Li - be - ra nos, Do - mi - ne.]



Pec - ca - to - res, te ro - ga - mus au - di nos.

96

[Pec - ca - to - - - res, te ro - ga - mus au - di nos.]

Pec - ca - to - res, te ro - ga - mus au - di nos.

Pec - ca - to - - - res, te ro - ga - mus au - di nos.

Pec - ca - to - res, te ro - ga - mus au - di nos.

Pec - ca - to - res, te ro - ga - mus au - di nos.



Ut pa - cem no - bis do - nes,

100

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.



Ut mi - se - ri - cor - di - a et pi - e - tas tu - a nos cu - sto - di - at,

102

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

Each of the following petitions is sung to the preceding plainsong tone.
After each one the choir sings the response te rogamus, audi nos below.

Ut ecclesiam tuam catholicam regere et defensare digneris,
Ut donnum apostolicum et omnes gradus ecclesiae in sancta religione conservare digneris,
Ut regibus et principibus nostris pacem et veram concordiam atque victoriam donare digneris,
Ut episcopos et abbates nostros in sancta religione conservare digneris,

Ut mariam reginam gravidam protegas.

[Added on f.[226] of source **B** and the
endpapers of source **A** c. Nov. 1554]

Ut proles quam in utero gerit feliciter in lucem prodeat.

Ut in pariendo dolorem misericorditer evadat

Ut prolem justo tempore pariat.

Ut nostrae congregationes fratras et omnium sanctorum tuorum in tuo sancto servitio conservare digneris,
Ut cunctum populum Christianum precioso sanguine tuo redemptum conservare digneris,
Ut omnibus benefactoribus nostris sempiterna bona retribuas,
Ut animas nostras et parentum nostrorum ab aeterna damnatione eripias,
Ut fructus terrae dare et conservare digneris,
Ut oculos misericordiae tuae super nos reducere digneris,
Ut obsequium servitutis nostrae rationabile facias,
Ut mentes nostras ad caelestia desideria erigas,
Ut miserias pauperum et captivorum intueri et relevare digneris,
Ut omnibus fidelibus defunctis requiem aeternam dones,
Ut nos exaudire digneris,

104

te ro - ga - mus au - di nos.]

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

te ro - ga - mus au - di nos.

[te ro - ga - mus au - di nos.]

Fi - li De - i, te ro - ga - mus au - di nos.

106

[Fi - li De - - - i, te ro - ga - mus au - di nos.]

Fi - li De - i, te ro - ga - mus au - di nos.

Fi - li Dei - - - i, te ro - ga - mus au - di nos.

Fi - li De - i, te ro - ga - mus au - di nos.

Fi - li De - i, te ro - ga - [mus au - di nos.]



A - gnus De - i, qui tol - lis pec - ca - ta mun - di, ex - au - di nos Do - mi - ne.

110

[A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di: ex - au - di nos Do - mi - ne.]

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di: ex - au - di nos Do - mi - ne.

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di: ex - au - di nos Do - mi - ne.

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di: ex - au - di nos Do - mi - ne.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: ex - au - di nos Do - mi - ne.

113

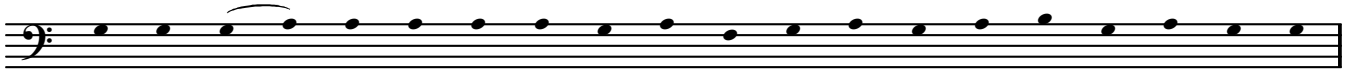
- di: ex - au - di nos Do - mi - ne.]

- di: ex - au - di nos Do - mi - ne.

- di: ex - au - di nos Do - mi - ne.

- di: ex - au - di nos Do - mi - ne.

- di: ex - au - di nos Do - mi - ne.



A - gnus De - i, qui tol - lis pec - ca - ta mun - di: par - ce no - bis, Do - mi - ne.

116

[A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

A - gnus De - - - i, qui tol - lis pec - ca - te mun -

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - - -

A - gnus De - i; qui tol - lis pec - ca - ta mun -

119

- di: par - ce no - bis, Do - mi - ne.]_____

- di: par - ce_____ no - bis, Do - mi - - - ne.

- di: par - ce no - - - bis Do - mi - ne.

- di: par - ce no - - - bis Do - mi - - - ne.

- di: par - ce no - bis, [Do - mi - ne.]



A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

122

[A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

A - gnus De - - - i, qui tol - lis pec - ca - ta mun - - -

A - gnus De - i, qui tol - lis pec - ca - ta mun -

125

- di: mi - se - re - re no - bis.]_____

- di: mi - se - - re - re no - - - - bis.

- di: mi - se - re - - - re no - - - - bis.

- di: mi - se - re - - - re no - - - - - bis.

- di: mi - se - re - re no - - - - bis.



Ky - ri - e - lei - son.

128

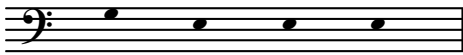
[Ky - ri - e - lei - son.]

Ky - ri - e - lei - son.

Ky - ri - e - lei - son.

Ky - ri - e - lei - son.

[Ky - ri - e - lei - son.]



Chri - ste - lei - son.

131

[Chri - ste - lei - son.]

Chri - ste - lei - son.

Chri - ste - lei - son.

Chri - ste - lei - son.

[Chri - ste - lei - son.]



Ky - ri - e - lei - son._____

Liturgical Function

Processional litany in times of need or distress, such as pleading for clean air, for rain, against death, in time of war, for the peace of the church, or for some other trouble. Such processions went, singing responds or psalms with antiphons, to another church where mass was celebrated. The litany was sung afterwards as the procession returned to the home church.

Editorial Conventions

The original clef, staff signature and first note of the two extant voices are shown on prefatory staves at the beginning.

Editorial accidentals are placed above the notes concerned.

The three lost inner voice parts and notes in the Mean and Bass that have been supplied editorially are printed in small notation. Small notation is also used for those plainsong petitions not provided with notation in the sources.

Square brackets enclose material in the Mean that is now illegible or missing due to the state of the paper and also underlay in the Bass that the scribe saw no need to supply.

Sources

- Polyphony: **A** London, Lambeth Palace [printed book] **H5142.P.1545, front board (Mean only, before 1559).
B Bibliothèque nationale de France [printed book] Rés. B.1852, f.[227] (Bass only, 1554/5).
- Plainsong: **C** *Processionale ad usum insignis ecclesie Sarum* (Widow of C. Ruremond, Antwerp, 1545), f.204^v.
D *Processionale ad usum Sarum* (Richard Pynson, London, 1502), f.164.

Notes on the Polyphony

Both polyphonic sources are manuscript additions to copies of the printed Sarum processional of 1545. **A**, a single sheet, has fairly large areas that are now illegible due to being incorporated into the book's binding. **B**, bound into the back of its parent volume, survives undamaged. Although both **A** and **B** survive in copies of the same edition of the Sarum processional the hands are different and the copies are independent. The copy in **A** could be many years older than that in **B**. To some extent both scribes took the view that, once the music of a petition had been stated, the singers could adapt it to subsequent petitions requiring the same music, but **A**, insofar as it survives, gives more of the petitions than **B**. **A** sets the petitions *Sancta Dei genitrix* and *Sancta virgo virginum*, but **B** does not, the scribe evidently expecting the singers to adapt the music given for *Sancta Maria*. Similar considerations apply to the petitions *Sancta Gabriel*, *Sancte Johannis Baptista* and *Omnes sancti patriarchae et prophetae* which are again present in **A** but not in **B**. No music survives in **A** after bar 86. It is not certain that the final *Kyrie* and *Christe* petitions were sung in polyphony, but it would have been a simple matter to re-use the music of the opening.

The leaves added to **B** contain the litany, Tallis's *O sacrum convivium* and, after it, on f.[228], four petitions without notation praying for the well-being of Queen Mary Tudor during her presumed pregnancy, news of which became public in November 1554.¹ The uniform hand and ink suggest that all these pages were written at one sitting and it is very likely that they were added at this time. The four petitions for Mary were not intended for the singers of polyphony, but for the clerks reciting the plainsong. Their placing at the end of the motet is logical since there was insufficient room for them in the margins of the printed pages and, for a clerk needing flip between the printed litany and the additions, their position at the end would have made them easier to locate. The point at which they are to be inserted into the litany is marked in the processional, in manuscript, on f.123. Identical petitions occur in **A** and are similarly separate from the printed litany.²

No remarks about the readings for source **A** need to be recorded. Source **B** has the following readings:

The scribe often draws a vertical line through the staff at the end of petitions but not always. These inconsistencies have not been recorded.

Bar 8: the A is a semibreve corrected to a breve.

Bar 11: a new staff with a flat for the upper B as a signature (affecting Fs in this edition) begins with the second C and persists until the end bar 19 after which the next new line begins without the flat signature.

Bars 110–127: The music of the Agnus Dei petition is written only once with the three different textual endings underlaid.

Bar 110: Dot of division after the second C.

Bar 111: Dot of division after the first D.

Bar 114: line from the first C to *nos*, hairline from *nos* to the right-hand side of the F, grouping both notes to this syllable.

¹ John Gough Nichols (ed.), *The Diary of Henry Machyn* (Camden Society, London, 1848), p.76: 'The xxix day of November was commondyd by the byshope of London, thrughe ys dyocesse, that thay shuld say the masse of the Holy-gost (with) prossessyon, and to syng *Te Deum*, and ryngyng, [and to] pray to God to gyffe hym thankes of owr [gracious] quen of her qwyckenyng with chyld, and to pray.'

² Magnus Williamson, 'Queen Mary I, Tallis's *O sacrum convivium* and a Latin Litany', *Early Music* xlv/2 (June 2016), pp.251–170.

Notes on the Plainsong

C and **D** notate the plainsong a fourth higher than in the edition (as do **A** and **B**). **C** has been used as the main copy text, using the copy in the Bibliothèque nationale de France into which **B** is bound, with corrections from **D**.

Page 1: In **C** the fourth note of the first petition, *Kyrieleison*, is liquescent. The edition ignores this liquescence since it is a unique instance in the notated litanies in this processional, which otherwise have no liquescence on *eleison*. In **D**, however, the syllable *-lei-* consistently has a liquescent neume in all the litanies.

Page 3: Neither **C** nor **D** includes the petition *Spiritus Sancte Deus, miserere nobis*, but this must be an error since it is present in the litany for Mondays in Rogationtide on which the litany in times of need was modelled and also in both sources of the polyphony.

Page 4: At *Sancta Trinitas*, in **D** the second note of *unus* is A; the edition follows **C**, which agrees with the polyphony.

Page 11: At *Ab omni malo*, in **C** the F sharp is a G. This may have been the reading of the composer's source since in the preceding petition his polyphony seems to demand a similar G on the third syllable of *Propitius*. If the G is adopted, this would need to be sung in all the following petitions ending *Libera nos, Domine*, which are not notated in either source.

Page 15: At *Fili Dei* the fourth note in **C** is B. The edition follows **D**, which was evidently the reading of the composer's source.

Pages 16–18: **C** implies F sharp on the final syllable of *peccata*. The F natural in the edition follows the reading of **D**, which is correct: the plainsong of the Agnus petitions is taken from the Mass of the Dead.

Page 19: The final *Kyrieleison* is a third higher (with implied F sharps) in **C**.

Notes on the Reconstruction

The Bass part survives complete and the repetitive nature of the litany allows the Mean to be reconstructed with confidence as far as bar 86 (except for the rhythm of one un-notated petition). Up to this point a third voice can be partially supplied since, where the plainsong is not in the Mean, it fits the Tenor. In these instances the gap between the Tenor and Mean suggests that two Countertenor parts are needed to complete the texture. Whether there was originally a sixth, Treble, voice above the Mean is uncertain, but similarities between this litany and Tallis's setting of the vernacular litany of 1544, suggest that there was no Treble. The Mean of the Latin setting often carries the plainsong, which is where Tallis placed it in his English litany. Another point of contact between the two is in the opening petitions *Kyrieleison* and *Christeleison*, where the Mean and Bass from the final crotchet of the first bar onwards are identical with the equivalent petitions at the end of Tallis's litany. The Tenor parts here must also have corresponded since the plainsongs were the same, Tallis here retaining the traditional Latin tone rather than using the 1544 plainsong which he otherwise mostly followed. A similar correspondence occurs between the petitions *Fili redemptor mundi Deus, miserere nobis* and 'Son of God, we beseech thee to hear us'. In his English litany, Tallis's response 'We beseech thee to hear us, good Lord' preserves in the Tenor the plainsong of the equivalent response in the Latin litany, *te rogamus audi nos*. As with the Kyrie petitions, the plainsong of the English litany was quite different at this point and these retentions of the traditional plainsong suggest that, in composing his English litany, Tallis drew on an earlier Latin setting. It may be no coincidence that at *te rogamus audi nos* Tallis's four upper parts are easily placed above the surviving Latin bass part. Further borrowing is possible for the responses *parce nobis, Domine* and *libera nos, Domine* (from 'Spare us, good Lord': identical unexciting chording occurs in Tallis's first set of Preces) and in the closing *Agnus Dei* petitions where the Latin Bass part mirrors Tallis's too closely for this to be a coincidence. Considering how little original material of this Latin litany survives it would be pressing the case too far to claim that it is the work of Tallis, yet the distinctiveness of his English litany compared with other contemporary settings, his known tendency to revise his compositions and the fact that we can draw so readily on his English litany for this reconstruction combine to leave one wondering whether he might indeed have been the composer. To advocate this possibility, Tallis's litany has been used where possible in reconstructing the missing voices.

I am grateful to Dr Andrew Johnstone for sharing with me his edition of Tallis's English litany, to Dr John Morehen and to Dr Magnus Williamson for sending me a pre-publication copy of his article cited in footnote 2.