

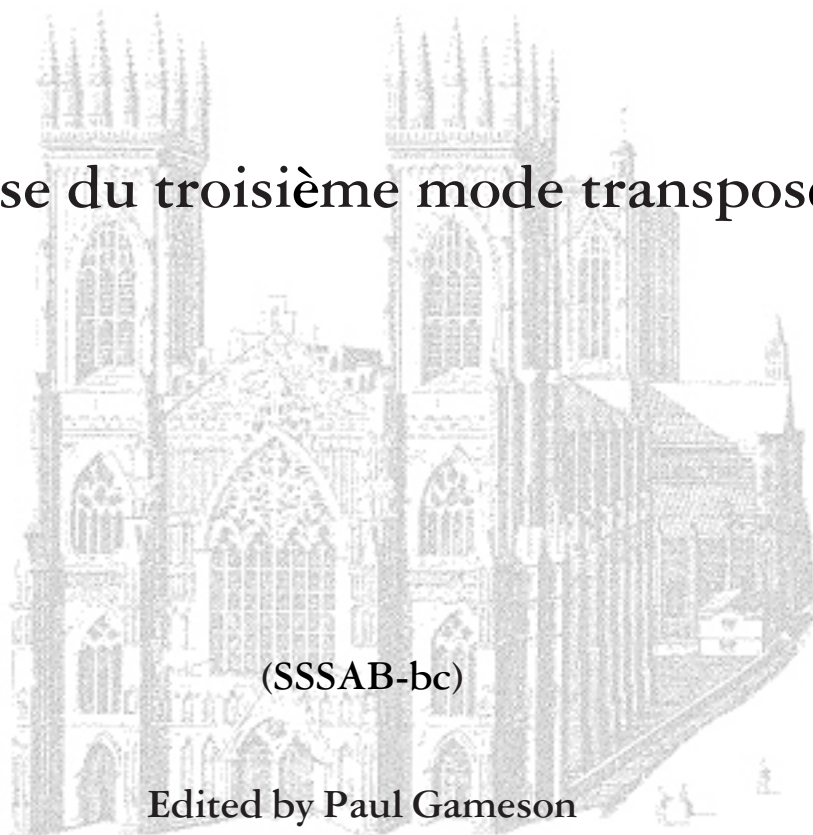
Y O R K   
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M U S I C  
P R E S S

Jean-Baptiste Boësset  
(1614 – 85)

Messe du troisième mode transposé

(SSSAB-bc)

Edited by Paul Gameson



YORK EARLY MUSIC FOUNDATION

in association with

THE UNIVERSITY *of York*



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## Introduction

The *Messe du troisième mode transposé* is among eight works attributed to Boësset in a large manuscript anthology of sacred music held in the Bibliothèque Nationale, Paris, shelfmark Rés MS Vma 571. It is probably the work of Jean-Baptiste Boësset (1614–85) rather than his father Antoine Boësset (1587–1643), a prolific composer of *airs de cour*. Jean-Baptiste served Anne of Austria (King Louis XIV's mother and regent during Louis' minority) from 1643 to 1662, and Marie-Thérèse (Louis' queen) from 1660 to 1679.<sup>1</sup> He contributed to several *ballets de cour* during the 1640s–60s, which included several collaborations with Lully, but remained on the periphery of musical reorganization of the Chapelle Royale during the 1660s. Anne and Marie-Thérèse boasted modest-sized musical households of about twenty singers which were combined with the Chapelle Royale for special occasions. However, the scoring for high clefs indicates that the mass was intended for the choir of one of the several convents visited by the queens.

The manuscript source, part of Sébastien de Brossard's collection donated to the Bibliothèque du Roi in 1726, was copied towards the end of the seventeenth century and reflects progressive music in France in the early part of that century, including the motets in the concerted style of Bouzignac (1620s–40s). The manuscript also features motets from publications featuring the earliest use of independent continuo line, Du Mont's *Cantica sacra* (1652) and Moulinié's *Meslanges* (1658), and similar to the contents of these collections, Boësset's music exudes melodic simplicity over virtuoso display. Such vocal style might almost be seen as a reaction against the flamboyance of Italian music, brought to France by the large number of itinerant Italian musicians from the 1640s. Typical of other vocal and organ masses of the period, the *Messe du troisième mode transposé* omits the Benedictus (which would have been subsumed into music played at the Elevation), and provides only one Agnus Dei. The text for the third Agnus Dei has been provided by the editor.

## Performance

### Transposition and scoring

In contemporary Italian and German music, the use of high clef combinations including G2 and F3 known as *chiavette* implied that the piece was to be transposed down, usually by a fourth, though there is little evidence that such practice occurred in France. When considering Parisian pitch perhaps as low as a' = 396 Hz (such as Mersenne's 'Ton de Chapelle'), a typical transposition would place the music down a fifth for modern performers at a' = 440 Hz.<sup>2</sup> The *Messe* has been left at the original pitch, and the voices' ranges remain comfortable for modern performers. Boësset's masses and motets are usually scored for high voices and a single low voice. Much sacred music in French printed and manuscript sources was intended for female religious orders, and in this context often the bass part was sung up an octave or omitted altogether. There are no indications in the manuscript of solo or full indications, but printed sources often included directions to exploit the scoring contrasts if forces available permitted (anticipating the formal structure of *grand* and *petit chœur* in the Versailles *grand motet*).

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<sup>1</sup> For further reading, see Norbert Dufourcq, *Jean-Baptiste de Boësset: un musicien, officier du roi et gentilhomme campagnard (1614-85)* (Paris, 1962); Yolande de Brossard, *La collection Sébastien de Brossard 1655–1730: Catalogue* (Paris, 1994); Denise Launay, *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993); and Paul Gameson, 'The Development of the French Few-voiced Continuo Motet' (PhD dissertation, University of York, 2002). See also Jean Baptiste Boësset: *Messe du quatrième mode, Messe du Tiers and Motets*, ed. Paul Gameson (York Early Music Press, 2002).

<sup>2</sup> Michael Lindley, 'Temperament' in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edition (London, 2001): 25, 248–268. Mersenne (*Harmonie Universelle* (Paris, 1636)) contrasts the 'Ton de la chapelle' with the 'Ton de la chambre' (at a' = 464Hz). Complaints that there is no uniform pitch are made by two writers: Mersenne and André Maugars (*Response faite à un curieux, sur le sentiment de la musique d'Italie* (Paris, 1639)).

## Metre and tempo

Duple and triple metres are used in the mass. The duple metres are defined by the predominant unit of melodic movement and rate of harmonic change rather than the relationship between the note values, so a minim pulse in both signatures is the same, possibly *c.*60. The relationship between duple and triple metres is less clear: archaic mensural symbols are used elsewhere in the manuscript, though only 3 is used in this mass. The minim could remain constant between triple and duple metre (see the similar solo passages in 'Gloria', bars 18 – 36, and 'Credo', bar 53).

## Ornamentation

Several typical ornamental figures of the *air de cour* are written out in the music, the most common being the *avant son* (anticipation, either in a single voice or at a harmonic level), *port de voix* (a rising one-note grace note, with anapaestic underlay, sometimes with delayed resolution), and the *accent* (a grace-note involving a change of direction from main note to neighbour). The absence of other notated ornaments does not preclude their inclusion, though this would be impractical for more than one singer to a part. A *tremblement*, or trill, can be used on the thirds of chords at cadences and should begin on the main note (upper or lower). The simple melodic lines of the solo passages could be embellished with the ornaments mentioned above, and more Italian ornaments (mentioned in French vocal manuals). The tempo should reflect the fact that notated figures are ornamental not melodic, and be sung as if they were improvised, lightly and free; for instance, the *avant son* and *port de voix* could be over-dotted. The usually unwritten convention of *inégaie* is the most characteristic French rhythmic embellishment; it features the slight alteration to the length of certain note pairs, usually the fastest notes in the tempo (quavers in C) and moving in stepwise motion.

## Editorial procedure

Prefatory staves show original clefs, keys and time signatures, followed by editorial nomenclature. The lower vocal line and continuo share the same staff. In the source, vertical lines clearly indicate when the voice should be silent. Original time signatures are generally used, though where modern signatures and change of note value are preferred, the original is included above the staff. Barring has been regularized. Original double bars have been retained. In final bars, if there is a fermata in one part, it is included in the other parts and noted in the commentary. In the source, typically quavers are beamed together for melismas and separately for single syllables: in the score they have been beamed according to modern use. Precautionary accidentals in the source are included in the score. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged. Accidentals above the note are editorial indicating unnotated accidentals required by the rules of *musica ficta*. Abbreviated words, punctuation and spelling have been realised tacitly. Unclear underlay and words omitted in the source appear in italics.

Throughout the source a vertical tick is used to indicate when the bass sings or when the text is repeated; neither are included in the score. It is also used in the manner of a modern comma to suggest that voices finish the note early, usually when the solo voice has a shorter note; these are indicated in the score.

## Source

Paris, Bibliothèque Nationale, Rés MS Vma 571, ff. 134r – 139v, mid-seventeenth century.

**Editorial commentary**

Numbers refer to bar and superscript numbers to the beat within the bar

Abbreviations:

br	breve	sb	semibreve	m	minim
cr	crotchet	q	quaver		

**Kyrie**

8<sup>2</sup> bc E (no accidental)

**Gloria**

Intonation from Henri Du Mont, *Messe de 2e ton* (Tournai, 1919)

10 <sup>2</sup>	S2	B flat (no accidental)
14 <sup>1</sup>	S2	E (no accidental)
40	S3	sb and fermata
81	S2, bc	E (no accidental)
95		br in S1 only
97 <sup>4</sup>	S1	E (no accidental)
116	bc	br

**Credo**

Intonation from Henri Du Mont, *Messe de 2e ton* (Tournai, 1919)

1 <sup>4</sup>	bc	F sharp
65 <sup>2</sup>	bc	E flat (no accidental)
70 <sup>4</sup>	S1	G

# Messe du troisième mode transposé

Jean-Baptiste Boësset

(1614 - 85)

## Kyrie

Soprano I Ky-ri - e e - le - i - son, Ky-ri-

Soprano II Ky - ri - e e - le - i - son,

Soprano III Ky - ri - e e - le - i - son, - e - le - i -

Alto Ky - ri - e e - le - - - i -

Bass Ky - ri - e e - le - i - son,

Basso continuo

6

e, Ky-ri - e, e - le - i - son, Ky - ri - e e - le - i - son:

Ky-ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son:

son, Ky-ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son:

son, Ky-ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son:

Ky-ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son:

12

Chris-te e - le - i - son, Chris-te e - le - i - son, Chris-te e -

Chris - te e - le - i - son, Chris - te,

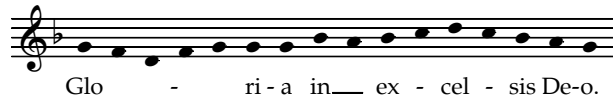
Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te,

Chris - te e - le - i - son, Chris - te,

Chris - te e - le - i - son, Chris - te,



## Gloria



Soprano I Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Soprano II Lau - da - mus

Soprano III Lau - da - mus

Alto Lau - da - mus -

Bass Lau - da - mus

6

be - ne - di - ci - mus te,

te, a - do - ra - mus

te, a - do - ra - mus

te, a - do - ra - mus

te, a - do - ra - mus, a - do - ra - mus

11

glo - ri - fi - ca - mus te.

te, Gra - ti - as a - gi - mus ti - bi prop - ter mag -

te, Gra - ti - as a - gi - mus ti - bi prop - ter

te, Gra - ti - as a - gi - mus ti - bi prop -

te, Gra - ti - as a - gi - mus ti - bi prop - ter



Do - mi-ne De - us, Rex coe - les - tis, De - us  
 - nam glo - ri - am tu - am.  
 mag-nam glo - ri-am tu - am.  
 - ter mag-nam glo - ri-am tu - am.  
 mag-nam glo - ri - am tu - am.

Pa - ter om - ni - po-tens;  
 Do - mi-ne Fi - li u-ni-ge - ni - te, Je -  
 Do - mi-ne Fi - li u-ni-ge - ni - te, Je - su  
 Do - mi-ne Fi - li u-ni-ge - ni - te, Je - su  
 Do - mi-ne Fi - li u-ni-ge - ni - te, Je -

- su Chris - te,  
 Chris - te,  
 - Chris - te, Do - mi-ne De - us, Ag - nus De - i, Ag - nus De -  
 su Chris - te,

36

Fi - li - us Pa - tris. Qui tol - - -  
 Fi - li - us Pa - tris. Qui tol - lis, qui  
 Fi - li - us Pa - tris. Qui — tol - lis, qui tol -  
 i, Fi - li - us Pa - tris. Qui tol - - - lis,  
 Fi - li - us Pa - tris. Qui tol - lis, qui

45

lis pec - ca - mi mun - - - di,  
 tol - lis pec - ca - ta mun - - - di,  
 - - lis pec - ca - ta mun - di,  
 qui tol - lis pec - ca - ta mun - di, mi -  
 tol - lis pec - ca - - - ta mun - di,

53

mi - se - re - re no - bis, mi - se -  
 mi - se - re -  
 - se - re - re no - - - bis,  
 mi - se - re - re no - bis, mi - se -

re - re no - bis, mi - se - re re no - bis, mi - se - re re no - bis, mi - se - re re no - bis, mi - se - re re no - bis, mi - se - re re no - bis.

re - re no - bis, mi - se - re re no - bis; no - bis, mi - se - re re no - bis; mi - se - re re, mi-se-re re no - bis; re - re no - bis, mi-se-re re no - bis; - re no - bis, mi - se - re re no - bis; - re no - bis, mi - se - re re no - bis.

qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - qui tol - lis pec - ca - ta, pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - sus - ci - pe de - pre - ca - ti - sus - ci - pe de - pre - ca - ti - o -

83

qui se - des ad dex - te - ram pa - tris,  
 - nem nos - tram; qui se - des ad dex - te - ram, qui se - des ad dex - te -  
 nem - nos - tram;  
 o - nem nos - tram;  
 - nem nos - tram; qui

89

ad dex - te - ram pa - tris, mi - se - re - re no - bis.  
 ram pa - tris, ad dex - te - ram pa - tris, mi - se - re - re no - bis.  
 mi - se - re - re no - bis.  
 mi - se - re - re no - bis.  
 se - des ad dex - te - ram pa - tris, mi - se - re - re no - bis.

96

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu  
 Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus,  
 tu so - lus Do - mi - nus,  
 tu so - lus Do - mi - nus,  
 tu so - lus Do - mi - nus,

101

so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je - - -

tu so-lus al-tis-si-mus, Je - su Chris -

tu so - lus al - tis - si - mus, Je - su Chris -

tu so - lus al - tis - si - mus, Je - su, Je - su

tu so - lus al - tis - si - mus, Je - su Chris -

107

su Chris - te, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

- te, cum Sanc - to Spi - ri - tu,

- - te, cum Sanc - to Spi - ri - tu,

Chris - te, cum Sanc - to Spi - ri - tu, in

- - te, cum Sanc - to Spi - ri - tu,

112

in glo - ri - a De - i pa - tris. A - men.

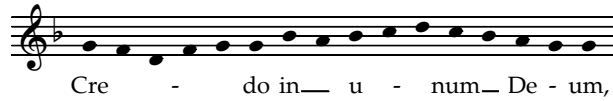
in glo - ri - a, in glo - ri - a De - i pa - tris. A - men.

in glo - ri - a De - i, De - i pa - tris. A - men.

glo - ri - a De - i, De - i pa - tris. A - men.

in glo - ri - a, in glo - ri - a De - i pa - tris. A - men.

## Credo



Soprano I Pa - trem om - ni - po - ten - tem, vi - si - bi - li -

Soprano II fac - to - rem coe - li, coe - li et ter - rae,

Soprano III fac - to - rem coe - li, coe - li et ter - rae,

Alto fac - to - rem coe - li et ter - rae,

Bass fac - to - rem coe - li et ter - rae,

7

um om - ni - um, et in - vi - si - bi - li - um.

Et in u - num Do - mi - num Je - sum Chris - tum,

Et in u - num Do - mi - num Je - sum Chris - tum,

Et in u - num Do - mi - num Je - sum Chris - tum,

Et in u - num Do - mi - num Je - sum Chris - tum,

13

Et ex Pa - tre na - tum an - te om - ni - a sae - cu -

fi - li - um De - i u - ni - ge - ni - tum.

fi - li - um De - i u - ni - ge - ni - tum.

fi - li - um De - i u - ni - ge - ni - tum.

fi - li - um De - i u - ni - ge - ni - tum.

la.

De - um de De - o, lu - men, lu - men de lu - mi-ne, De - um ve -

De - um de De - o, lu - men de lu - mi-ne, De - um, De -

De - um de De - o, lu - men, lu - men de lu - mi-ne, De - um ve -

De - um de De - o, lu - men, lu - men de lu - mi-ne, De - um ve -

Ge - ni-tum non fac - tum, con-sub-stan-ti - a - lem Pa -

rum de De - o ve - ro.

um ve - rum de De-o ve - ro.

rum de De - o ve - ro.

rum de De - o ve - ro.

tri: per quem om - ni - a fac - ta sunt.

Qui prop - ter nos ho - mi-nes, et prop - ter nos -

Qui prop - ter nos ho - mi-nes, et prop - ter nos -

Qui prop - ter nos ho - mi-nes, et prop - ter

Qui prop - ter nos ho - mi-nes, et prop - ter nos -

36

tram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis.

tram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis, de coe - lis.

nos - tram sa - lu - tem de - scen - dit de coe - lis, de - scen - dit de coe - lis.

tram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis, de coe - lis.

tram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis, de coe - lis.

43

Et in - car - na - tus est de Spi - ri - tu

Et in - car - na - tus est de Spi - ri - tu Sanc -

Et in - car - na - tus est de Spi - ri - tu Sanc -

Et in - car - na - tus est de Spi - ri - tu Sanc -

Et in - car - na - tus est de Spi - ri - tu

51

- Sanc - to ex Ma - ri - a Vir - gi - ne:

- to ex Ma - ri - a Vir - gi - ne:

- - to ex Ma - ri - a Vir - gi - ne:

- to ex Ma - ri - a Vir - gi - ne:

Sanc - to ex Ma - ri - a Vir - gi - ne:



59

Et ho - mo fac - tus est.

Et ho - - - mo fac - tus est.

Et ho - - - mo fac - tus est.

Et ho - mo fac - tus est.

Et ho - - - mo fac - tus est.

65

S. I Cru - ci - fi - xus e - ti - am pro no -

S. III Cru - ci - fi - xus e - ti - am pro no - bis, e - ti - am, e - ti - am pro no -

70

bis: sub Pon - ti - o, sub Pon - ti - o Pi - la - to pas -

bis: sub Pon - ti - o, sub Pon - ti - o Pi - la - to

75

S. I - sus, et se - pul - tus est, pas - sus, et se - pul - tus, se - pul - tus est. Et

S. III pas - sus, et se - pul - tus est, se - pul - tus est. Et

A

Bass Et

80

re - sur - re - xit ter - ti - a di - e, se -

re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu -

85

cun - dum Scrip - tu - ras, Scrip - tu - ras. Et as - cen - dit in coe - lum, in

ras, se - cun - dum Scrip - tu - ras. Et as - cen - dit in

ras, se - cun - dum Scrip - tu - ras. Et as -

90

coe - lum: se - det ad dex - te - ram, ad dex - te - ram Pa - tris.

coe - lum: se - det ad dex - te - ram, se - det ad dex - te - ram Pa - tris.

cen - dit in coe - lum: se - det ad dex - te - ram, ad dex - te - ram Pa - tris.

96

S. I

S. II

S. III

A

B

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi -

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi -

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi -

102

Et — in Spi-ri-tum

vos et mor - tu - os: cu - jus reg - ni non e - rit fi - nis.

vos et mor - tu - os: cu - jus reg - ni non e - rit fi - nis.

et mor - tu - os: cu - jus reg - ni non e - rit fi - nis.

vos et mor - tu - os: cu - jus reg - ni non e - rit fi - nis.

108

S. I

Sanc-tum Do - mi-num, et vi - vi - fi - can - tem: qui — ex Pa-tre Fi - li-o - que — pro-ce -

115

dit.

Qui - cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo -

Qui - cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo -

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo -

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo -

121

Et u - nam sanc -

ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

127

tam ca - tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am.

Con - fi - te - or, con - fi - te -

et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te -

Con - fi - te - or, con - fi - te - or, con - fi - te -

Con - fi - te - or, con - fi - te -

Et expec -  
 or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.  
 or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.  
 or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.  
 or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

to re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven -  
 Et vi - tam ven - tu - ri, ven - tu - ri, sae - cu -  
 Et vi - tam ven - tu - ri sae - cu - li. A -  
 Et vi - tam ven - tu - ri, et vi - tam ven -

tu - ri sae - cu - li. A - men, sae - cu - li. A - men.  
 ri sae - cu - li. A - men, sae - cu - li. A - men.  
 li. A - men, sae - cu - li. A - men, sae - cu - li. A - men.  
 men, sae - cu - li. A - men, sae - cu - li. A - men.  
 tu - ri sae - cu - li, A - men, sae - cu - li. A - men.

# Sanctus

Soprano I  
Soprano II  
Soprano III  
Alto  
Bass

8

16

24

- us sa - ba - oth; ple - ni sunt coe -

De - us sa - ba - oth; ple - ni sunt coe - li, coe -

De - us sa - ba - oth; ple - ni sunt coe - li, coe -

De - us, De - us sa - ba - oth; coe -

De - us sa - ba - oth; ple - ni sunt coe - li, coe -

32

li et ter - ra glo - ri - a, glo - ri - a tu - a, glo -

li et ter - ra glo - ri - a tu - a, glo - ri -

li et ter - ra glo - ri - a tu - a, glo -

li et ter - ra glo - ri -

li et ter - ra glo - ri - a tu - a, glo -

40

ri - a tu - a. O - san - na in ex - cel -

a tu - a.

- ri - a tu - a.

a tu - a. O - san - na in ex - cel -

ri - a tu - a. O -





## Agnus Dei

Soprano I  
 Ag - nus De - i, qui tol - lis pec - ca - ta

Soprano II

Soprano III  
 Ag - nus De - i, qui

Alto

Bass

7

mun - di,

Ag - nus De - i, qui tol - lis pec - ca -

tol - lis, qui tol - lis pec - ca -

Ag - nus De - i, qui tol - lis pec -

Ag - nus De - i, qui tol - lis pec - ca -

13

mi - se - re - re no - bis, no -  
 do - na no - bis pa - cem, pa -

- ta mun - di,

- ta mun - di,

ca - ta mun - di, mi - se -  
 do - na

- ta mun - di, mi -  
 do -

19

bis,  
 cem,  
 mi - se - re - re, mi - se - re - re  
 do - na no - bis, do - na no - bis  
 mi - se - re - re  
 do - na no - bis  
 re - re, mi - se - re - re, mi - se - re - re  
 no - bis, do - na no - bis, do - na no - bis  
 - se - re - re no - bis, mi - se - re - re  
 - na no - bis pa - cem, do - na no - bis

25

mi - se - re - re no - bis.  
 do - na no - bis pa - cem.  
 no - bis, mi - se - re - re no - bis.  
 pa - cem, do - na no - bis pa - cem.  
 no - bis, mi - se - re - re no - bis.  
 pa - cem, do - na no - bis pa - cem.  
 no - bis, mi - se - re - re no - bis.  
 pa - cem, do - na no - bis pa - cem.

## York Early Music Press

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### Catalogue

Editions available now		Editor
A Gabrieli	Missa <i>Quando lieta sperai</i> (SATTB) from <i>Primus liber missarum</i> (1572)	Peter Seymour
Victoria	Four psalms (double choir + org)	Peter Seymour
Victoria	Three psalms (double choir + org)	Peter Seymour
Victoria	Four Marian Antiphons (double choir + org)	Peter Seymour
Sweelinck	Anthology of (4) motets (SA/TTTB + bc)	Peter Seymour
Sweelinck	Anthology of (4) Christmas motets (S/ATTTB + bc)	Peter Seymour
Sweelinck	Anthology of (4) Passiontide motets (SATTB + bc)	Peter Seymour
Lawes	Psalms 'to Comon Tunes' (STTB-bc)	Paul Gameson
Boësset	Motets for high voices, Vol. 1	Paul Gameson
Boësset	Motets for mixed voices, Vol. 1	Paul Gameson
Boësset	Mass <i>du troisième mode</i> (SSSA + bc)	Paul Gameson
Boësset	Mass <i>du quatrième mode</i> (SSA + bc)	Paul Gameson
Gratiani	Magnificat (SATTB + bc)	Paul Gameson
Helfer	Missa <i>Benedicam Dominum</i> (SATB)	Paul Gameson
Helfer	Missa <i>Laetatus sum</i> (SATB)	Paul Gameson
<b>Editions available March 2003</b>		
Leondaritis	3 masses Missa <i>Laetatus sum</i> (SATB; SATB) Missa <i>Aller mi faut la verdure</i> (SSATTB) Missa <i>Je prens en grez</i> (SS/AATTB)	Miranda Caldi
Leondaritis	(38) Motets (SATTB)	Miranda Caldi
Du Mont	3 St Cecilian Motets (SSATBB + bc)	Paul Gameson
<b>Editions planned to be completed later 2003</b>		
Boësset	Motets	Paul Gameson
Bouznac	Motets	Paul Gameson
Charpentier	Anthology of Psalms	Paul Gameson
Purcell	Songs & dialogues	Peter Seymour
Blow	Songs & dialogues	Peter Seymour
Jeffreys	Anthems, motets	Peter Aston
Blow	St Cecilia's Day Ode	Peter Seymour
Purcell, D	St Cecilia's Day Ode	Peter Seymour
Purcell, D	Occasional Odes	Peter Seymour
Blow	String trios	Peter Seymour
Matteis, N	String suites	Simon Jones