
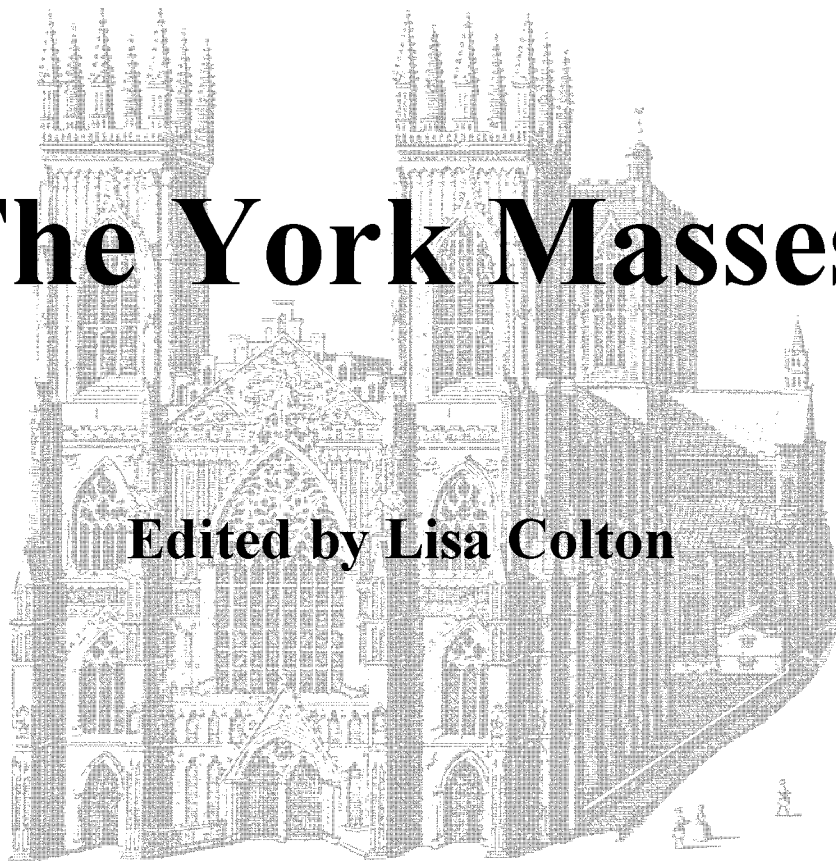


Y O R K 
E A R L Y
M U S I C
P R E S S

The York Masses

Edited by Lisa Colton



In association with



THE UNIVERSITY *of York*



THE YORK MASSES

Edited by Lisa Colton

York Early Music Press

In association with Department of Music, University of York, Heslington Foundation and York Early Music Foundation.

at

Department of Music,
University of York
York
YO10 5DD

Email: info@YorkEarlyMusicPress.com

www.YorkEarlyMusicPress.com

Phone: +44 (0)1904 434692

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Contents

The York Masses: An Introduction	v
Source	
Provenance	
Composers	
Style	
Completion	
Suggestions for Performance	
Acknowledgements	
Select Bibliography	
Facsimiles	xiv
Editorial method	xvi
Critical Commentary	xvii
Kyries: Kyrie I	3
Kyrie II	7
Kyrie III	9
Kyrie IV	11
Mass I: Gloria	17
Credo	23
Mass II: Gloria	35
Credo	41
Mass III: Benedictus	51
Agnus Dei	54
Mass IV: Sanctus	61
Benedictus	64
Agnus Dei	68
Mass V: Gloria	81
Benedictus	90
Agnus Dei	93
Mass VI: Gloria	107
Credo	115

The York Masses: An Introduction

Source

The manuscript that contains this repertory (York, Borthwick Institute of Historical Research, MS Mus 1) is a series of 22 paper leaves, most of which contain musical notation typical of the period *c.*1500. All the pieces within the collection are unique to it, and many of them are fragmentary. Since its description in *Music and Letters* in 1954,¹ the collection has been known as the York Masses, on account of its current provenance and because all the pieces within it are settings of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei). At least half of the original contents are now missing; the leaves were used as paste downs in the binding of Consistory Court documents in the 1560s, and were trimmed for that purpose. As a result, the edges of the leaves have been damaged, sometimes losing details of clefs, part identification, mensuration markings, ‘key’ signatures or musical lines. Further damage has resulted in the loss of larger sections of the leaves. Until now, no published edition of the collection as a whole has been available.²

The York Masses were first identified by Canon J. S. Purvis of York Minster, and his findings were recorded by Edmund Fellowes in the supplement to the *Tudor Church Music* series.³ Following examination by Hugh Baillie and Philippe Oboussier for the article in *Music and Letters*, the pages were rearranged and stitched into the order in which they can presently be found. The earliest attempts at the transcription of these leaves were captured in the reminiscence of Philippe Oboussier:

I suppose it was in the winter of 1952 that Hugh Baillie and I spent a freezing week or more in York – in an even colder part of the cathedral – trying to work out transcriptions of these folios. We had a room opposite the West End and having fed all our pennies into the gas meter, sought warmer sojourn in a hostelry along the road... [The Old Starre Inn]. Hugh was at Corpus Christi College and I at King’s and Bob (Thurston) Dart was our mentor.⁴

The manuscript is clearly written, in brown ink on pre-ruled brown staves, and all the leaves are made of paper whose watermarks date them to the late fifteenth century.⁵ The dimensions of the written space vary a little through the collection, and account for some of the apparent difference in handwriting. With the exception of the opening

¹ Hugh Baillie and Philippe Oboussier, ‘The York Masses.’ *Music and Letters* 35/1 (January, 1954), 19–30.

² A critical edition will shortly be published as part of the series *Early English Church Music*, with particular emphasis on preserving the layout and notational style of the original manuscript; ed. Theodor Dumitrescu, *Fifteenth-Century Liturgical Music, VII: The York Masses, Early English Church Music* 51 (London, forthcoming for 2008). An edition of the Kyrie I was published in my chapter ‘Choral Music in York, 1400–1540’, in Paul Barnwell, Claire Cross and Ann Rycraft eds., *Mass and Parish in Medieval England: The Use of York* (Reading, 2005), 41–56. Unpublished editions include John D. Dover, ‘A Transcription and Historical Study of the York Masses’ (M.Mus. dissertation, King’s College, London, 1974) and Robert Lee’s edition of Kyrie I, Mass I, the Benedictus to Mass IV and Cuke’s Agnus Dei setting (unpublished).

³ Edmund H. Fellowes, *Tudor Church Music: Appendix with Supplementary Notes* (London, 1948), 12, where they are referred to as the ‘York Diocesan Registrar’s MS’.

⁴ Personal correspondence (6 March 1998).

⁵ A description of the watermarks can be found in Dover, ‘A Transcription and Historical Study’.

piece, where all three notated parts are preserved on a single side, and Mass VI, a uniform *cantus collateralis* layout may be observed. Most of the movements are copied within a ruled frame, containing ten staves approximately 18mm in height. The exception is Mass V, which is copied onto pages with thirteen, 15mm-high staves. Upper and lower voices on each page are usually separated by a blank stave. Folio 11v has ruled staves but no music. Most movements take up two page openings, and parts are carefully written out so that page-turns do not interrupt a section of polyphony. For the *alternatim* settings, only the polyphonic sections are notated, as was the standard practice.

There is clear evidence that the book was in use by musicians, rather than being a 'presentation' or library copy, not least the modest appearance of the source in comparison with highly illuminated contemporary examples. Corrections have been made to the scribe's original work, either by him or by later singers, in a number of places. These comprise crossings out, new paper glued over the original stave, and annotations to direct singers in the accuracy of their performance.⁶ Most of the notation is black void, with black full coloration used in several movements; there is no use of red ink. In a number of cases, Arabic numerals added at the time of copying, or by the singers, clarify the rhythmic relationships of notes within ligatures, rests, and in passages of coloration.

Provenance

When the York Masses were described by Hugh Baillie and Philippe Oboussier, the authors proposed various locations for the origin of the source and its contents. On the basis of the two composers named within the leaves, the most likely were considered to be Lincoln (where William Horwood, d. 1484, lived and worked) and London (where Horwood also worked and where a composer by the name of John Cook, d. 1507, was recorded as a Master of the Guild of St Nicholas). Regardless of the origin of the music's composition, however, the leaves themselves appear to have remained in York until their use as binding material in a book of Consistory Court acts in the 1560s. It is plausible that they were once part of a choirbook used in one of York's own churches. York's city walls enclosed a diverse range of establishments, from monastic houses to parish churches, and from tiny chantry chapels to York Minster itself. It is perhaps most likely that one of the wealthier of York's numerous parish churches was responsible for copying or purchase of the collection. The churches of All Saints' North Street, Holy Cross Fossegate, Holy Trinity King's Court, St Samson's, and St Michael's Spurriergate are all recorded as possessing personnel or music books; the Chapel of St William, Ouse Bridge, also records a parish clerk who was organist, singer and choirmaster.⁷ Of the three *cantus firmus* settings to use plainchant, two suggest an origin outside the York Diocese (Mass II and Mass V); Kyrie II sets the trope 'O rex clemens', which is found in both Sarum and York rites.⁸

⁶ Notably in the Benedictus of Mass V; see the critical commentary for details.

⁷ Magnus Williamson, 'Liturgical Polyphony in the Pre-Reformation English Church', *RMA Research Chronicle* 38 (2005), 1–43, where York records are listed on page 43. See also Andrew Wathey, 'Lost Books of Polyphony in England: A List to 1500', *RMA Research Chronicle* 21 (1988), 1–19.

⁸ The Kyrie trope 'O rex clemens' is required as part of the liturgy for several feasts, and is also part of the Use of York. It appears in the fifteenth-century York Gradual on f. 82r–v. See David Hiley ed., *Oxford, Bodleian Library, MS Lat. Liturg. b. 5* (Ottawa, 1995), f. 82.

Composers

The identities of ‘Horwod’ and ‘Johannes Cuke’ would be key to understanding the date and origin of the manuscript if they could be pinpointed with any certainty. The most convincing identification, for the second Kyrie in the collection, is with William Horwood, a composer whose career was spent in Lincoln and London.⁹ Horwood joined the Fraternity of St Nicholas (or London Guild of Parish Clerks) in 1458/9. After a short spell as organist at Lincoln, he moved to the capital until 1476 (he was readmitted to the Guild in 1462/3). During this time he became Dean (or Master) of the London Guild of Parish Clerks (1474/5), but left two years later to take up a modest post as vicar choral at Lincoln. From 29 March 1477, Horwood served as choirmaster and Lady Chapel organist at Lincoln, a post he held until his death. Four five-part Marian works by Horwood survive in the Eton Choirbook (*Salve regina*, *Gaude flore virginali*, *Gaude virgo mater*, Magnificat).¹⁰ The Eton Choirbook was probably copied c.1490–1502, so Horwood’s music was still in circulation in the decades after his death. In some respects, the style of Kyrie II ‘O rex clemens’ is different to that of the Eton pieces. The *cantus firmus* is found in the tenor line in even semibreves. The second Christe does not contain the *cantus firmus* in the Tenor, and the line may have been passed to the Bassus at this point. It is possible that the range of the lowest part was roughly equivalent to the Tenor, in the manner of early fifteenth-century scorings; Nicholas Sandon notes that the lowest voices of Horwood’s *Salve Regina* ‘share the same clef and range, and cross continually like a tenor-contratenor pair’.¹¹ The part-writing in the Kyrie is at times unsophisticated, with the upper line following the contours of the Tenor closely, sometimes at the octave. There is a playful, quasi-canonic feel to the two freely-composed parts in the first Christe section. In some ways the Kyrie is suggestive of a notated improvisation, and perhaps originated in this manner. If Horwod is identifiable with William Horwood, one can imagine him using this Kyrie to demonstrate ways in which parts might be improvised over a *cantus firmus* to his choristers.

There are many John Cooks who could provide a candidate for the one to whom Mass V is ascribed. The flourish with which the name is added at the foot of f. 20r contrasts with the bold Gothic script used for Horwod’s surname on f. 1v, and may even provide evidence that Mass V is an autograph (if so, he may have copied the entire collection, which seems to be in a single hand). Hugh Baillie made a convincing connection between Johannes Cuke in the York Masses and a member of the Fraternity of St Nicholas of the same name, recorded in 1501.¹²

Style

The majority of the music in the York Masses is in four parts. The final Gloria-Credo pair, Mass VI, is the only three-part music, resembling the texture of Taverner’s and

⁹ Margaret Bent and Roger Bowers, ‘The Saxilby Fragment’, *Early Music History* 1 (1981), 1–27, especially page 21.

¹⁰ Frank Ll. Harrison ed., *The Eton Choirbook*, Musica Britannica vols. 10–12 (London, 1956–73).

¹¹ Nicholas Sandon, ‘Horwood [Horwod, Horwode, Horwud], William’, *Grove Music Online*, ed. Laura Macy (Oxford, 2007) <www.grovemusic.com> accessed October 2007.

¹² Hugh Baillie, ‘A London Gild of Musicians, 1460–1530’, *Proceedings of the Royal Musical Association* 83 (1956–7), 22.

Ludford's smaller scale music in the early sixteenth century, notably Ludford's Lady Masses.¹³ The modest number of vocal parts in the York Masses may indicate a limited number of trained personnel in the institution that owned the manuscript. The Ritson Manuscript, comprising late fifteenth- and early sixteenth-century music, is broadly comparable in terms of the rhythmic demands that its repertoire makes on singers.¹⁴ Like the York Masses, the Ritson Manuscript preserves pieces written down in a functional rather than decorative manner; its compositions are sometimes attributed though others remain anonymous in the source.¹⁵ However, Ritson is richer in terms of the genres represented within the collection (Masses, carols, sacred and secular songs, other liturgical settings), contains music for between two and five parts, and was probably a more substantial volume.

The musical style of movements within the York Masses display something of the variety of compositional techniques cultivated in England in the late fifteenth and early sixteenth centuries. The Masses are only a consistent collection in terms of their liturgical purpose and general scale. The movements of all the Masses are grouped as pairs or cycles, with the exception of the Kyries that open the collection (there is insufficient material within these to consider whether they were stylistically similar to the Mass cycles that follow them). Mass pairs were popular in England from the early fifteenth century, and the York Masses include movements related by *cantus firmus*, compositional technique (*alternatim*, square), and head-motif.

The Kyrie movements, as well as Masses I and II, require *alternatim* performance, with sections of plainchant used to complete the nine-fold structure of Kyrie (x 3), Christe (x 3), Kyrie (x 3), and to provide the verses of the Gloria and Credo not provided with polyphony. In the present edition, these have been supplied from the Sarum rite, since plainchant *cantus firmus* references in the York Masses mainly reflect this Use. Kyrie I involves the sort of canonic performance popular in England since at least the early fifteenth century (see examples in the Old Hall manuscript, and the Fountains Fragments).¹⁶ It may be considered old-fashioned, for example in comparison with items in the Eton Choirbook 'in which canon is entirely avoided'.¹⁷ This Kyrie was intended to open the collection: a binder's mark at the foot of the page ('A') indicates the first of a series of quires. The Kyrie is notated in three parts but gives clear instructions for the creation of the fourth – a canon based on each of the upper lines in succession—at the foot of the folio:

¹³ John D. Bergsagel ed., *Nicholas Ludford Collected Works I: Seven Lady Masses* (New York, 1963).

¹⁴ The Ritson Manuscript is London, British Library, Additional Manuscript 5665. See Eleanor Lane and Nick Sandon eds., *The Ritson Manuscript: Liturgical Compositions, Votive Antiphons, Te Deum* (Newton Abbot, 2001).

¹⁵ The Ritson Manuscript's composers include John Trouluffe, Richard Smert, Edmund Sturges, William Cornysh and Thomas Pack.

¹⁶ For other examples of canonic writing in late medieval England, see Margaret Bent, 'Pycard's Double Canon: Evidence of Revision', *Sundry Sorts of Music Books: Essays on the British Library Collections, Presented to O. W. Neighbour on his 70th Birthday*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 10–26; Margaret Bent, 'A New Canonic Gloria and the Changing Profile of Dunstaple', *Plainsong and Medieval Music* 5/1 (1996), 45–67.

¹⁷ Fabrice Fitch, 'Towards a Taxonomy of the Eton Style', in M. Jennifer Bloxam and Gioia Filocamo, eds., *'Un gentile et subtile ingenio': Studies in Renaissance Music* (Turnhout, forthcoming for 2008). I am grateful to Fabrice Fitch for allowing me to read his article in advance of its publication.

Here are four parts contained in three, and I shall demonstrate to you how you should find the fourth part; and the fourth part is the bass. First seek the bass part in the Triplex in the first part [Kyrie eleyson], and afterwards in the second Triplex part of the Christe, and then in the Tenor in the final part [the second Kyrie]. And thus you will find four parts and if you seek well you will always come six [beats] after.¹⁸

Mass I ‘Or me veult’ is a Gloria-Credo pair ‘upon the square’, a process by which pre-existent freely composed lines from polyphony were sometimes imported wholesale as the tenor lines to new pieces of music, a process that no doubt provided a helpful foundation for the quick improvisation or composition of new settings.¹⁹ The square ‘Or me veult’ was used in a number of different pieces during the late fifteenth and early sixteenth centuries. In his examination of music based on squares, Hugh Baillie listed this tune as ‘K3’.²⁰ The K3 tune appears to derive from a song found in the Mellon Chansonier, ‘Or me veult bien esperence mentir’, its English origin being supported by the pieces surrounding the chanson that are in a similar style and ascribed to John Bedyngham and Walter Frye.²¹ K3 has also been identified in an anonymous motet, *Ave tota casta virgo* (St Emmeram Codex), as a monophonic item in the ‘Matthew Bible’ (where it appears *Ormavoyt*), as a organ piece entitled *Portugaler* (Büxheimer Orgelbüch), in the Christe section of a Kyrie for three voices by John Taverner (London, British Library, Additional Manuscript 17802–5), in Nicholas Ludford’s ‘Tuesday’ Lady Mass, in a Kyrie for organ, and in a keyboard piece (appears as *Orma vulte*). The York setting may be the earliest to employ it in a Mass Ordinary, since the style seems to predate Ludford’s. Mass I alternates sections of polyphony, some using the square and some freely-composed, with plainchant.

Mass II is based on the rhythmicised version of the plainchant ‘Custodi nos domine’ notated on f.8v of the manuscript. Like Mass I, it is a Gloria-Credo *alternatim* setting; Mass II sets the same verses as Mass I as polyphony in the Credo, but different verse portions in its Gloria. The pairing of Mass movements (especially Gloria-Credo and Sanctus-Agnus) was popular in the early fifteenth century, and several examples may be found in the Old Hall manuscript and contemporaneous sources. Later examples include three pairs in the Ritson Manuscript. The melody ‘Custodi nos domine’ is taken directly from the liturgy, but the source of this rhythmicised version of the tune is unknown; the melody is used in a number of places in the Gloria and the Credo. Notably, it also appears in Mass IV, though not as strictly. The appearance of the *cantus firmus* is often masked by levels of decoration, and the line has been transposed from its presentation on f.8v.

Mass III is fragmentary, and little can be said of its overall style other than that it appears to have been a sonorous four-voice setting with some pleasing melodic writing in imitative passages. It is likely that a Gloria and Credo once preceded the Sanctus, Benedictus and Agnus Dei of Mass IV, and that this was therefore the first ‘complete’ cycle within the manuscript. Mass IV could be described as a parody

¹⁸ For the original Latin, see the commentary. No further binders’ marks are found in the collection.

¹⁹ Hugh Baillie, ‘Squares’, *Acta Musicologica* 32 (1960), 178–93.

²⁰ Baillie, ‘Squares’, 179. Baillie’s list has been expanded in more recent publications.

²¹ Margaret Bent, ‘The Songs of Dufay: Some Questions on Form and Authenticity’, *Early Music* 8/4 (1980), 459. The Mellon Chansonier (New Haven, Yale University, Beinecke Rare Book and Manuscript Library, MS 91) also includes a keyboard piece based on the tune, entitled *Portugaler*.

Mass, as elements of its head-motif and points of imitation are borrowed or adapted from Mass II. This includes the use of a decorated form of the ‘Custodi nos domine’ melody. The relationship between the two Masses is perhaps most prominent in the Agnus Dei, for example at bar 87 ‘miserere nobis’, where the head-motif is clearly heard in imitation between two parts over the bass, which draws on the *cantus firmus* melody.

Mass V, arguably the most ambitious work in the collection, is reminiscent of the style of composers represented in the Eton Choirbook. It is composed with the same care for section lengths and variety of texture as is found in the music of Robert Fayrfax (1464–1521), Thomas Ashwell (c.1478–after 1513) and others.²² Mass VI, with its plainer style and occasional chordal, declamatory passages, is perhaps the latest work in the collection, reflecting the need for increased perspicuity in text setting at the eve of the Reformation. Other composers of Masses in three parts from this period include Thomas Pack (*fl.* 1488–99) and Nicholas Ludford (c.1490–1557); and the scale and concise style of the York Mass VI is closer to the music ascribed to the latter of these composers, and has also been compared with that of John Taverner (c.1490–1545).²³

The music seems to have been copied by a single hand, but the variety of notational style in the manuscript suggest that several exemplars were used, perhaps differing in date of composition by over a decade. If the York Masses were copied on a single occasion, then the singers must have been well versed in both older and more current notational and compositional styles. The inclusion of the opening Kyrie, in a style that certainly predates the copying of the collection, may pay homage to a work that was particularly valued by the copyist or his patrons. The final work in the collection seems to be the most modern, and its unfinished appearance may indicate the end of an incomplete collection of music. Baillie and Oboussier suggested that it was added later than the main copying was undertaken, though this was purely conjectural.²⁴ In broad terms, the style of the music may span the period c.1480–c.1525, with the copying taking place in the early 1520s. It is difficult to conclude whether the ‘newest’ music in the York Masses reflected up-to-date compositional techniques, or was copied significantly later than its conception.

Completion

Completion of missing or damaged sections of music is restricted in this edition to passages within the generally ‘complete’ movements, and all editorial suggestions are listed in the commentary. Singers may wish to compose their own parts to some of the fragmentary movements. Horwod’s Kyrie ‘O rex clemens’ carries the plainsong as a *cantus firmus* in the outer Kyrie sections; it may be that the Christe sections also contained a part that drew on the appropriate plainchant, though not in the Tenor line. The Benedictus of Mass V, though in a more florid style, lacks its Triplex and Tenor parts, but the remaining two lines may provide a clear enough framework within

²² Section lengths in the repertoire of the late fifteenth and early-sixteenth centuries are compared in detail in Roger Bray, ‘Sacred Music to Latin Texts’, in Roger Bray ed., *The Blackwell History of Music in Britain: The Sixteenth Century* (Oxford, 1995), 46–93, within which the York Masses are described on pages 56–7.

²³ Baillie and Oboussier, ‘The York Masses’, 29.

²⁴ Baillie and Oboussier, ‘The York Masses’, 29.

which to experiment with the composition of new lines. More difficult would be the completion of the Credo to Mass VI, since the length of the missing section is unknown, and in any case even the sixteenth-century scribe seems to have abandoned its copying.

Suggestions for Performance

The original performing ensemble for the York Masses was most likely to have been a small choir of men and boys, perhaps with only one singer per part. Wealthy churches and chapels were able to support a larger ensemble, reducing the texture to a single voice per part in certain verses, but parish churches would have had to make do with fewer singers on most occasions. The music offers many technical challenges, and a modern-day choir may prefer the security of two or more singers per line. Performance pitch was not standard between different locations in the fifteenth and sixteenth centuries; singers should be encouraged to find a pitch that suits their ensemble's vocal capabilities comfortably. The range of the Triplex in the four-part movements of the York Masses would also suit a female soprano voice; the higher of the two inner parts varies between some that are equivalent in range to a modern alto, and others that are in the tenor range. The music should be performed without instrumental accompaniment.

In selecting movements for performance, it is possible to combine the less fragmentary movements in such a way as to assemble a more-or-less complete 'cycle'. It should be noted that within the context of the liturgy, only the Kyrie and the Gloria would have been performed in succession, without intervening readings or plainsong. Spacing out the remaining movements of the Ordinary with plainchant items or other polyphonic pieces might be a good way to suggest a sense of musical coherence, considering that each Mass was intended for a different day of the liturgical year. An effective series of movements to show a variety of styles would be Kyrie I, a Gloria-Credo pair (either Mass I or Mass II), the Benedictus from Mass IV and the Agnus Dei from Mass V. The Gloria of Mass VI and the Agnus Dei of Mass IV are also effective settings.

Acknowledgements

This edition is dedicated to John Bryan and Philippe Oboussier, in recognition of their support and encouragement. My sincerest thanks go also to Paul Gameson for his hard work and patience in typesetting this edition, and for his practical suggestions on various editorial policies and procedures. Jo Wainwright offered many pragmatic solutions to questions of editorial policy. I also acknowledge the invaluable help of the staff of the Borthwick Institute of Historical Research at the University of York, in particular Chris Webb, Philippa Hoskin and Sara Slinn; images of the manuscript, and the edition itself, are published with their kind permission.

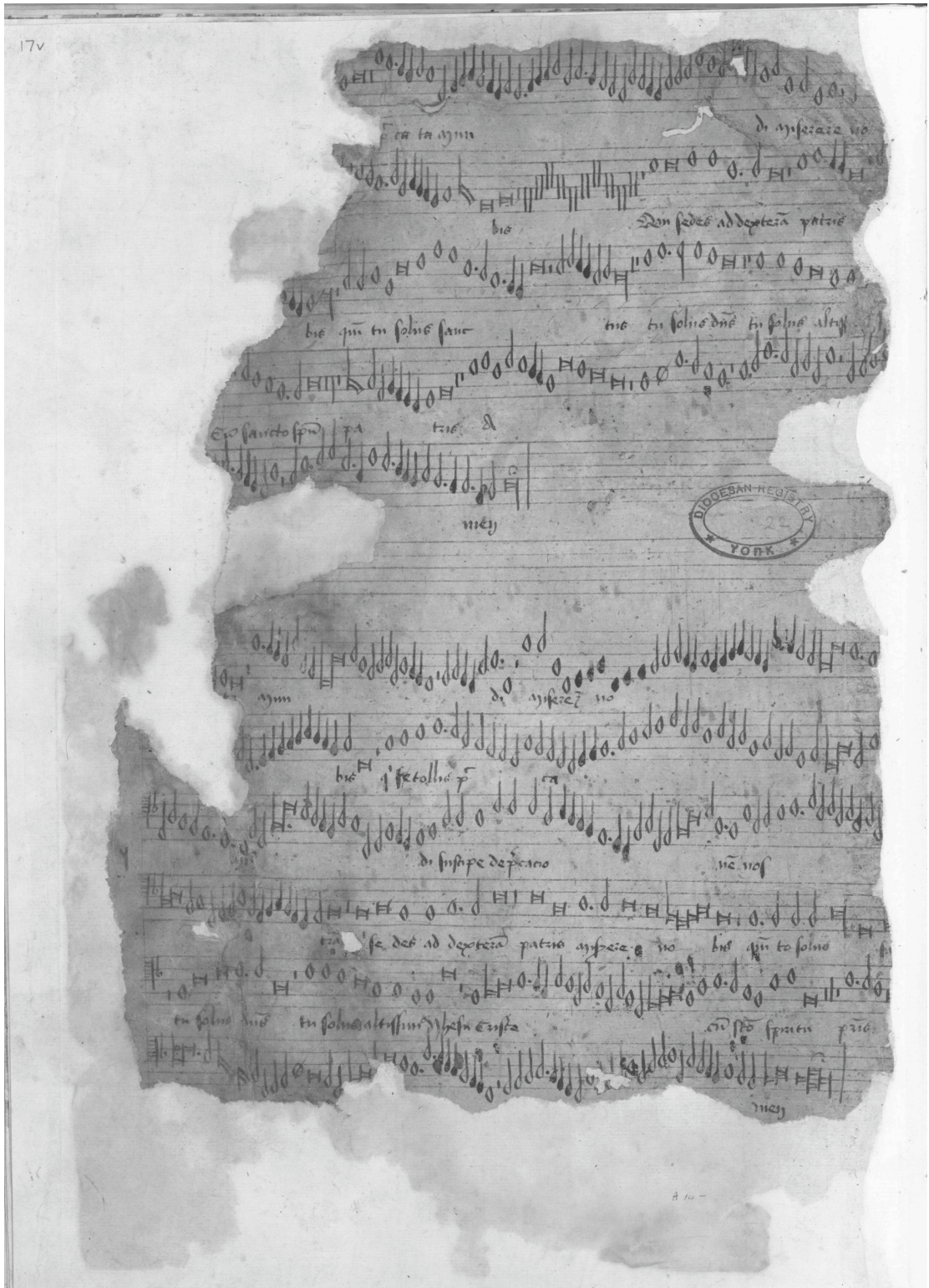
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York, Borthwick Institute of Historical Research, MS Mus. 1, f. 1r



York, Borthwick Institute of Historical Research, MS Mus. 1, f. 17v

Editorial method

Three previous editions, all unpublished, have proved invaluable in the preparation of the current edition. Hugh Baillie and Philippe Oboussier edited Kyrie I, Mass I and Mass II in 1952, and their score is available from the BBC archives. Robert Lee edited Kyrie I, Mass II, the Benedictus from Mass IV and the Agnus Dei from Mass V while studying at the University of York; a copy of his score was kindly lent to me by John Bryan. John D. Dover transcribed the entire manuscript as part of his M.Mus. dissertation at King's College, London. My own edition differs from all of these transcriptions in numerous details but has drawn on their excellent suggestions in several respects, notably in the solution of some *musica ficta* and the placement of fragmentary sections into the main choral texture. Unless otherwise noted, all editorial decisions and completions are my own.

Note values have all been halved from the original. The original pitch has been retained. Plainchant sections given in this edition, to complete the liturgical texts, are taken from the Use of Salisbury.²⁵ Accidentals above the stave are editorial and should not be considered definitive. Accidentals (both original and editorial) apply throughout the bar in accordance with modern. Ambiguities and errors in the music or text are amended tacitly in the edition, but are listed in the commentary. Barring is editorial and is intended only as a guide: performers should avoid stresses based on the placement of bar-lines alone. In an attempt to preserve at least something of the original shapes of individual lines, dashed bar-lines are used rather than anachronistic tied notes where possible.

Text setting takes as close account as possible of the placement of syllables in the manuscript, with the exception of final syllables, which have all been placed on the last note of the phrase. Exceptions are made when points of imitation or rests suggest a plausible alternative to the placement of new syllables. Change of syllable within a ligature has been avoided. Ligatures are marked with square brackets above the notes in the score; coloration (and reverse coloration) is marked with broken square brackets in the score. In several movements, the scribe notated individual syllables more than once during a melisma (e.g. A-a-a-amen); I have only placed them once.

Where parts are labelled in the manuscript, this is shown in the prefatory stave; modern 'equivalent' part names are editorial and provided between the prefatory stave and the first system. Vocal part names found within the manuscript are Triplex, secundus Triplex (Kyrie I only), Medius, Tenor and Bassus, but most movements contain no such labelling. Original clefs, 'key' signatures and the first pitched note of each vocal line are marked on a prefatory stave in the edition; mensuration marks are indicated above the stave in the edition. missing sections of manuscript are either completed editorially, or indicated by a blank portion of stave; both scenarios are discussed in the commentary. Where a part has rests in the edition, the manuscript gives clear indication that the part should be tacet at that moment.

²⁵ Nicholas Sandon, ed., *The Use of Salisbury. The Ordinary of the Mass* (Newton Abbot, 1984).

Critical commentary

Following general observations about the movement, each vocal line is described in turn, with parts numbered from the uppermost (Triplex) down to the bass (Bassus) in Roman numerals. Comments below are made by reference to bars (e.g. 22–25) or, where appropriate, symbols (notes or rests) within a bar (i.e. 22/2 would be the second note/rest in bar 22). Spelling has been regularised in accordance with modern usage.

Four Kyrie settings

Kyrie I (f. 1r)

General comments: This movement is sometimes known as the ‘Puzzle Kyrie’ on account of its canonic bass part. The solution to the ‘puzzle’ is indicated in a Latin rubric at the foot of the page, which refers to the second part as the second Triplex (later movements refer to this line as ‘Medius’):

Hic sunt quattuor partes contentis in tribus et ego demonstrabo vobis quomodo debetis inventis quartam partem et quarta pars est Bassus primo querite in triplice in prima parte et postea in secundam triplice in parte de Christe et tunc in tenor in ultram parte et sic quartas in venietis partes si bene queratis venietis sex postea semper.²⁶

- I: [Triplex, from rubric]
13/4–5: MS gives D B
26/3: MS gives D
- II: [Triplex II, from rubric]
24/2: ‘2’ written underneath the note
- III: Tenor
- IV: [Bassus, from rubric] Derived from the three upper parts in succession.

Kyrie II [‘O rex clemens’] (f. 1v)

General comments: Both spellings ‘Kyry eleyson’ and ‘Kyrie eleyson’ are found interchangeably. The name ‘Horwod’ appears in the centre of the page. Tenor carries Kyrie trope ‘O rex clemens’ as *cantus firmus* in outer Kyrie sections.

- I: 16–22: 10 longa rests indicate part is tacet for this section
- II: Missing
- III: 24/2: Numeral ‘2’ notated beneath note for rhythmic clarification
- IV: Missing

²⁶ For a translation, see page vi.

Kyrie III (f. 2r)

General comments: This is very fragmentary, with only the left hand side of folio 2r remaining. Stylistically, this may have been a more rhythmically varied piece in comparison to Kyrie II. The transcription of this movement is made with extreme caution; rests in the Bassus from bar 16 suggest that the Christe section may have been 17 bars long, but there is no further music against which to measure this in the other part.

I: Missing

II: 1: There is no B flat in the signature, but there is a B flat marked at the beginning of the Christe, which might reasonably suggest the use of a flat throughout the movement

2/1: pitch identifiable, but duration of note unclear

2/2–14 missing with exception of notes placed here in bars 11 and 12 (conjectural)

16: Beginning of Christe section missing

22/1: pitch identifiable, but duration unclear

23: part missing until material presented here as 25/2; Christe section was probably longer than this edition allows

30–38/1 missing. Duration of B flat at 39/1 unclear.

III: Missing

IV: 1: There is no B flat in the signature, but there is a B flat marked at the beginning of the Christe, which might suggest the use of a flat throughout.

10/2: duration of C unknown; part missing until bar 13. More notation could be lost here, as part II is very fragmentary.

16: Bassus is tacet in Christe eleyson. MS has sixteen long and one breve rests.

23–29/2: 6 long, 1 breve and 1 semibreve rests marked in MS

32/3: Duration of G unknown; music missing until material presented here as 33/2, though more could have been lost.

Kyrie IV (ff. 2v–3r)

General comments: This very fragmentary piece also appears to preserve a generally lower scoring than Kyrie I or II. There are many examples of unmarked, but harmonically necessary, accidentals in this movement; since so much is missing these have not been entered. Some imitation is present, though at times some parts are locked together in homophonic style, such as bars 4–8 of parts III and IV. Some small sections have been completed, and these are marked below. The bass part is almost intact.

I: 1–3/1: missing

3/1–3: suggested place for this fragment.

4/2–18/1: mostly missing

6/1–7/1: editorial placement of this fragment. Pitch of 7/1 indicated by custos in MS, so duration unknown

20/2–20/4: editorial

21–24/1: missing

- 29–31: missing
- II: 2/3–11/1: missing
 11/1–12/5: suggested place for this fragment
 c. 15: G in manuscript unaccounted for in present edition
 13–20: missing
 21/4–30: missing
- III: 1–4/1: missing
 9–13/1: missing
 21/1–21/3: editorial
 28/2–29: missing
- IV: 17–18: missing
 27/3–28/1: editorial

Mass I ‘Or me veult’ (ff. 3v–7r)

Gloria (f. 3v–5r)

General comments: Quite a lot of damage to this movement, particularly to the Triplex. The *cantus firmus* appears in the tenor line.

- I: 1–7: Editorial
 10–33/2: There may not have been music lost from ‘Domine deus rex celestis’, since the second verse of polyphony in the Credo is a reduced, three-part texture. However, the treble probably re-entered in the section ‘Domine deus Agnus dei’.
 12/2: MS has E creating unlikely leap of 7th; suggested alternative of B flat in bass gives slightly unsatisfactory octaves between bass and tenor lines, but similar movement occurs elsewhere (e.g. Credo of Mass II, bars 26 – 27 and 76 – 77)
 29–33/3: After Baillie
 34/4–36: After Baillie
 51/2: B flat is marked in the manuscript
 58/3–59/5: After Baillie
 65/2–66/1: After Baillie
- II: 1/1: Rest editorial
 9: Fermata editorial
 29/1: Dot editorial
 41/5–42/: MS damaged; editorial completion follows Baillie
- III: 1: Editorial
 4/1: MS has E
 10–11: Editorial
 21/6–22/1: Editorial
 26/2: Fermata editorial
 46/1–2: MS damaged, editorial

- IV: 27: Bar rest editorial
37–53: Bassus tacet

Credo (f. 5v–7r)

General comments: This is in a relatively good state of preservation.

- I: 2: MS reads C B flat A G G, but the uncharacteristic dissonance with the tenor line has been resolved here by changing the B flat to a G
5/1: E unclear in MS
6/1–8/1: After Baillie
11: tacet bars 11–29
30–32/1: MS lacks the beginning of this musical phrase, but does contain rests. This five-note editorial ‘completion’ makes more musical sense than the version given in the MS, but is offered with the possibility that the vocal part did not enter until the middle of the first beat of bar 32.
32: [Incarna] text not supplied, perhaps indicating part entered mid-word. Similarly in Bassus [incar]natus.
70/3–71/2: Editorial (manuscript damaged)
76–92: Triplex tacet
- II: 1–2/1: Opening missing; editorial completion draws on Mass I Gloria
76–92: Medius tacet
- III: 12: MS breve-semibreve in MS here divided into three equal notes to accommodate three syllables of text (de deo)
47: B flat cancelled in the MS with light brown ink
- IV: B flat not consistently marked on this stave, but appears at the beginning of stave 4
22/3: MS has low F, here altered to a top G
31: Text opens ‘natus’, but matches the opening gesture of other lines, so the full text has been inserted here

Mass II ‘Custodi nos, Domine’ (f. 7v–11r)

Gloria (f. 7v–9r)

General comments: The *cantus firmus*, the liturgical melody ‘Custodi nos, Domine’ in a rhythmicized form, is inscribed in the centre of folio 8v. Additional B flats are marked in all parts more frequently than required, but E flats are largely confined to the Bassus.

- I: 60/4: MS has ligature ending on an F
- II: 17/3: ‘2’ underneath final pitch of ligature
76/2: E flat editorial (follows bass)
78/ 5–6: MS has E D
- III: 85/4: MS has D
- IV: No comments

Credo (f. 9v–11r)

General comments: The *cantus firmus*, the liturgical melody ‘Custodi nos, Domine’ in a rhythmicized form, is inscribed in the centre of folio 8v. Additional B flats are marked in all parts more frequently than required, but E flats are largely confined to the Bassus.

- I: 1–3: Editorial, but follows head-motif of Gloria
7/2: rest missing
27/3: note missing from MS
37/1: dot missing
66/9: original note value has been doubled here
71/3–72/3: missing in MS; follows Lee
97/3: rest editorial
109/11: Duration of E twice as long in MS
- II: 102: changes to C2 clef
- III: 24/1: rest editorial
100/2 – 4: Editorial
- IV: 85/2: original note value has been doubled here

Folio 11v is empty ruled staves only

Mass III (f.12r–f.12v)

Benedictus (f. 12r)

General comments: Only two parts survive, but layout suggests that the two lowest voices may have been a tenor-contratenor pair, sharing a similar vocal range; voice IV in the Benedictus and voice III in the Agnus Dei are notated in C4 clef.

- I: Missing
- II: 19/2: MS has long rest here in error
25/2: only stem visible
58/1: part IV has a new mensuration mark, but there is no indication of one here
67/1–3: MS has A G G
- III: Missing
- IV: No comments

Agnus Dei (f.12v)

General comments: Only two parts survive but layout suggests that the two lowest voices may have been a tenor-contratenor pair, sharing a similar vocal range. Agnus Dei verse III is missing from the manuscript.

- I: 47: Fermata editorial
87/1: 8/4 written; should be *proportio sesquialtera*
90: Fermata editorial
- II: Missing
- III: 12: B flat marked between rest (b. 11) and the first pitch
47: Fermata editorial
68–71: 8/4 written; should be *proportio sesquialtera*
90: Fermata editorial, and duration of final note regularised to match upper part
- IV: Missing

Mass IV (f. 13r–16r)

Sanctus (f. 13r)

General comments: Several syllables are placed in unlikely places, or repeated a number of times.

- I: Missing
- II: [C3]; key signature editorial
12/3: E flat editorial, but marked in Bassus
17/1: rest/note missing from MS because of damage
29/1: ‘Gloria’ marked here
33/3: G is semibreve in MS (i.e. would be minim in halved values)
52/1: ‘3 2’ marked beneath note
62/2: ‘2’ beneath note shows imperfected
- III: Missing
- IV: [C5]; key signature editorial
39/3: rest obscured in MS
50: ‘3 2’ marked beneath rest
62/2–3: Scribe’s imperfect semibreves C E are covered here in the MS by an apparently original repair: a piece of paper with ruled stave lines has been glued onto the page, perhaps in order to correct it. These pitches fit, and are used here for convenience.
64: Tie editorial, MS has single note
75/2: ‘2’ written beneath this note

Benedictus (f. 13v–14r)

General comments: The placement of syllables creates similar problems to the Sanctus. The beginning of the Medius part is damaged.

- I: 14/3: Rest missing from MS
49/2: MS doubles the duration of this note in error
67/1: 6/8 marked beneath note

- II: 3/3–6/4: MS damaged. Completion follows Lee’s suggestions.
 17/5: Rest missing in MS because of damage
 24/1–2: MS has A B flat
 25/4: E flat marked in MS. Other parts follow points of imitation.
 62/1: MS doubles the duration of this note in error
 65: fermata over first note
- III: 8: MS gives as part of ligature that should make this a minim
 17/2: MS has E
 67/1: 6 written above note
 69/3: ‘2’ written under note
- IV: 10/3: MS has C
 26/5: E flat was in MS but has been damaged or erased; editorially replaced.
 66/2: MS has C

Agnus Dei (ff. 14v–16r)

General comments: The upper and lower margins of these leaves have been most damaged.

- I: 7–9: MS damaged. Edition follows Dover’s completion here
 36/2: MS has G
 39/3: MS damaged, but no doubt C intended
 89/1: dotted in MS
 92/5–94/2: MS damaged. Edition follows Dover’s completion
 152/1: 6/8 and 3/2 marked under note, *proportio sesquialtera*
 163/3–4: MS has F G
- II: 4–8/1: MS damaged. Edition follows Dover’s completion here
 33/5: G is minim in MS
 46/3: Dot not visible in manuscript
 48/1–2: MS damaged. Edition follows Dover’s completion here
 152: 3/2 marked in MS, *proportio sesquialtera*
 160/2: 2 written beneath note to indicate alteration
 163/ 1–4: MS gives B flat, A, G, F. Editorial amendment to avoid octaves with part I
 168/2: 2 written beneath note
 169/2: 2 written beneath note
- III: 5/3: C in MS
 80/4–81/2: MS damaged; editorial
 106/4: C is minim in MS
 115/2: MS lacks dot, amended here to match rhythm of upper line
 116/1: MS dot removed (see 115/2)
 130/3–4: MS has two semibreve rests
 146/4: MS has C
 152: 3/2 marked, *proportio sesquialtera*
 158/2: MS has D
 159/1: MS has C

- IV: 14/1: MS has D
 22/2: MS has G
 37/2: MS has D
 38/2: C4 clef given, but should read F4
 41/1–2: Missing minim beat. Added G on 41/1
 41/2: C5 clef
 56/5: MS has C
 58/1–2: MS gives both as minims (crotchets in halved values). I follow Dover's suggestion here, but the harmonic movement is still not entirely satisfactory
 77/5–78/4: MS damaged. Edition follows Dover's completion
 81/3–82/2: MS damaged. Edition follows Dover's completion
 95/2: MS has G
 152: 3/2 marked, *proportio sesquialtera*
 167–170: MS damaged. Edition follows Dover's completion

Mass V 'Venit dilectus meus' (ff. 16v–20r)

Gloria (f. 16v–17v)

General comments: Neatly written, but damage to f. 17 has affected several sections, and the second half of the Triplex and Tenor parts are lacking because of missing leaves.

- I: 29/6: MS has B as crotchet
 40/1: MS has extra, unnecessary minim A before this note
 91: Beginning of this section missing, perhaps a few bars
 91/1: pitch of first note unclear in MS
 99/3–102/1: MS missing
 102/1–2: stems only visible
 129/4–132/1: MS missing
 145/1: Note unclear
 145/2–147/1: MS missing
 147/2: Only the dot is visible; editorial B flat
 157/2–158/2: MS has E A G F E
 160/1: Note missing, G editorial
 161/5–164/1: MS missing
 164/1: G editorial (follows Tenor, bar 162)
- II: 37/3–39/1: MS missing
 51–52/1: MS missing
 79–81/1: Missing; Dover's suggestion for bar 79
 86/1: '3' indicates *proportio sesquialtera*
- III: 54/1: MS unclear
 64/9: MS damaged
 73: Mensuration sign inscribed in error, should be a symbol indicating *proportio sesquialtera*
 73/3–76/1: MS damaged
 76/1–2: B flat editorial; A indicated by custos
 90: MS damaged, pitch unclear

91–92/1: MS missing
102/3–103: MS missing
137–138: editorial
154/1: MS damaged, but pitch visible
154/2–156/1: MS missing

IV: 9/1–2: editorial, MS damaged
12/4: MS missing
13: MS unclear
25/3–27/1: MS missing
35–36: MS unclear
66/6: A is unclear in MS

Benedictus (f. 18r)

General comments: The E flats are more carefully indicated in part II than part IV, even cancelling the flat with a ‘sharp’ sign on occasion (though in a lighter, possibly later, hand). Parts I and III were originally on the verso of the previous leaf.

I Missing

II 12: Black full coloration with subscript marking ‘c.1.’
18: 11 long rests and one semibreve rest
37/2–50: tacet

III Missing

IV 11: Black full coloration with subscript marking ‘c.1.’
18–37/1: tacet
37/1: Later hand has written ‘Rest one after the crosse’
39/2: Later hand has written ‘On this note trible’, perhaps indicating entry of upper part at this point. Annotation may, however, refer to 37/1.

Agnus Dei (f. 18v–20r)

General comments: Written in a dense fashion, but manner of correcting rhythmic errors is supportive of the idea of one scribe (compare Mass II corrections). Annotations appear in this movement in Bassus and Medius parts. Attribution ‘Venit dilectus meus: Johannes Cuke’ at foot of f.20r.

I: 14/1–3: editorial, MS damaged
110: annotation directs singer for entry
143/1: duration halved in MS

II: 92–94/3: damaged MS, editorial completion follows Lee
110: ‘ij after crosse’ indicates singer needs to wait two beats after the cadence before their entry
134/1: MS has C
142/5–6: double this duration in the MS
144: unusual ligature; could indicate a chord, but this is unlikely

- III: 11/1–2: F and G editorial, MS damaged
 97/4: erroneous note head appears a sixth above the real pitch
 109: unusual ligature; could indicate a chord, but this is unlikely
- IV: 60/3: Annotation ‘Tenor on this note’ indicates the entry of the Tenor voice on F, an octave above, immediately after the Bassus. Perhaps an indication that the bass singer directed the Tenor to enter at this point?
 71: MS damaged, editorial

Mass VI (f. 20v–22v)

Gloria (f. 20v–22r)

General comments: Not particularly neatly written. Frequent employment of E flats and an unusual occurrence of an A flat in the Bassus create some interesting harmonic colours for a three-part texture. Words ‘patris patris’ appear at foot of f. 20 as a pen trial. Top line in the ‘alto’ range, but labelled as Triplex; the only other part in this range to be labelled Triplex is in Kyrie I, which has a first and second Triplex rather than the Triplex and Medius found elsewhere in the MS.

- I: 10/1–21/4: manuscript damaged, editorial
 65/4–68/1: manuscript damaged, editorial
 83/2: MS has B flat

- II: 37/3: MS damaged, editorial
 49/1: partially obscured

- III: 109/3: duration of D halved in MS

Credo (f. 22v)

General comments: Rather scruffy, and final notes are crossed out, remaining uncorrected. The copying of this piece may therefore not have been finished. Complete, it would have covered two manuscript openings. The Bassus is entirely missing, as it would have occupied the facing recto.

- I: 9: Text reads ‘terre’ for ‘terra’
- II: 33–5: Text ‘Deum verum de Deo vero’ missing; restored here
 39: D, C and B flat are crossed out in the manuscript
 39/3: Final note indicated by custos only on D (rhythm not indicated); this has been editorially altered to match the melodic movement in the upper line. A similar passage of close imitation occurs in bars 32–34.
- III: Missing

KYRIE

KYRIE I

Anonymous

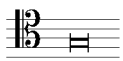
TRIPLEX I



TRIPLEX 2



TENOR



BASSUS

S Ky - ri - e

A Ky - - - ri - - -

T Ky - ri - e

B Ky - -

3 e - lei - - -

e e - - - lei - -

e - - - lei - -

ri - e e - - -

6 - - - - - son.

- - - - - son.

- - - - - son.

- - lei - - - - son.

9

Chri - ste e - - -

Chri - ste e - - -

Chri - - - ste e -

Chri - - - ste

13

lei - - -

lei - - -

lei - - -

e - - - lei - - -

17

son.

son.

son.

son.

21

Ky - ri - e - e - b - e - e

Ky - ri - e - e -

Ky - ri - e -

Ky - ri - e -

25

lei - lei - e - lei -

lei - lei - e - lei -

e - lei -

e - lei -

28

son.

son.

son.

son.

Kyrie II 'O Rex clemens'

(INCOMPLETE)

[?William] Horwod

S Ky - ri - - - e - - - e -

T Ky - ri - - e e - - -

4 lei - - - son. Chri - - -

lei - - - son. Chri - - -

9 - - - ste e - lei -

- - - ste e -

13 - - - son.

- lei - - - son. Chri - - -

18 - - - ste e - lei - - - son.

23

Musical score for measures 23-25. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics: "Ky - ri - e". The lower staff is in bass clef and contains a piano accompaniment with lyrics: "Ky - ri - e e -".

26

Musical score for measures 26-28. The system consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics: "e - lei - son." The lower staff is in bass clef and contains a piano accompaniment with lyrics: "lei - son.".

Kyrie III (INCOMPLETE)

Anonymous

A Ky - ri - e

B Ky - ri - e

e - lei

lei

son.

son.

KYRIE IV (INCOMPLETE)

Anonymous

S

A/T

T

B

Ky - ri - e

Ky - ri - e

(Ky) ri -

4

e

e - lei - son.

e - lei - son.

9

e

Chri - ste

e

13

e - - - - - lei - - - - -

17

(lei) - - - - - son.

- - - lei - - - - - son.

- - - - - son.

21

Ky - ri

Ky - ri - - - e e -

Ky - ri - e e -

25

e - - - lei

lei

lei

28

son.

son.

son.

MASS I

Anonymous

GLORIA

MASS I, 'Or me veult', Anonymous

Glo - ri - a in ex - cel - sis De - o.

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

TRIPLEX
*
MEDIUS
TENOR
BASSUS

S Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - te,
A Lau - da - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - te,
T Lau - da - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - te,
B Lau - da - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca - te,

* see commentary

4

S a - do - ra - mus te, glo - ri - fi - ca - te,
A te, a - do - ra - mus te, glo - ri - fi - ca - te,
T -ra - mus te, glo - ri - fi - ca - te,
B te, a - do - ra - mus te, glo - ri - fi - ca - te,

8

- mus te.

- mus te.

-ca - mus te.

- mus te.

Gra-ti - as a - gi-mus ti-bi prop-ter mag-nam glo - ri-am tu - am.

10

A Do - mi - ne De - us, Rex

T Do - mi - ne De - us,

B Do - mi - ne De - us, Rex coe - les -

14

coe - les - tis, De - us Pa -

Rex coe - les - tis, De - us Pa -

- tis, De -

19

- ter om -

- ter om - ni -

- us Pa - ter om -

ni - po - tens;
 - - - - - po - - - - - tens;
 - - - - - ni - po - - - - - tens;

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Ag - nus De - i, Fi - li -
 Do - mi - ne De - us, Ag - nus De - i, Fi - li -
 Do - mi - ne De - us, Ag - nus De - i,
 Do - mi - ne De - us, Ag - nus De - i,

us Pa - tris.
 us Pa - tris.
 Fi - li - us Pa - tris.
 Fi - li - us Pa - tris.

50

no - stram. stram. stram.

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

54

S
A Quo - ni - am tu so - lus sanc -
T
B Quo - ni - am tu so - lus sanc -

58

S tu so - lus Do - mi - nus,
A tus, tu
T tu so - lus Do - mi - nus,
B tus, tu

62

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

65

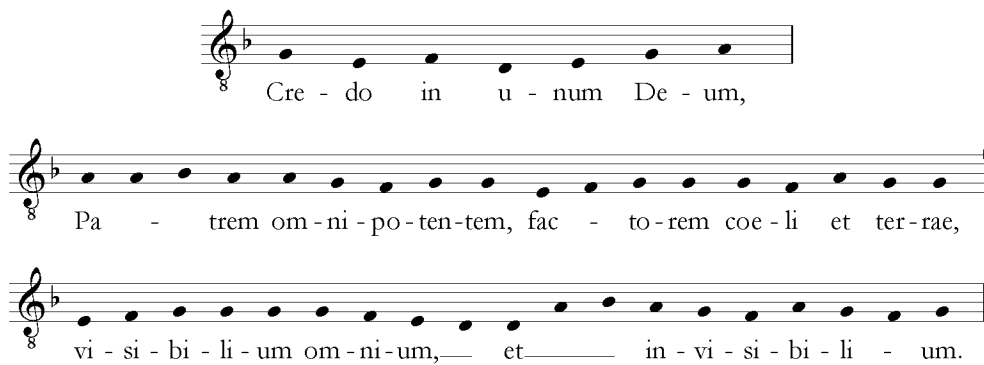
-mus, Je - su Chri - ste.
 - mus, Je - su Chri - ste.
 Je - su Chri - ste.
 Je - su Chri - ste.

Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris.

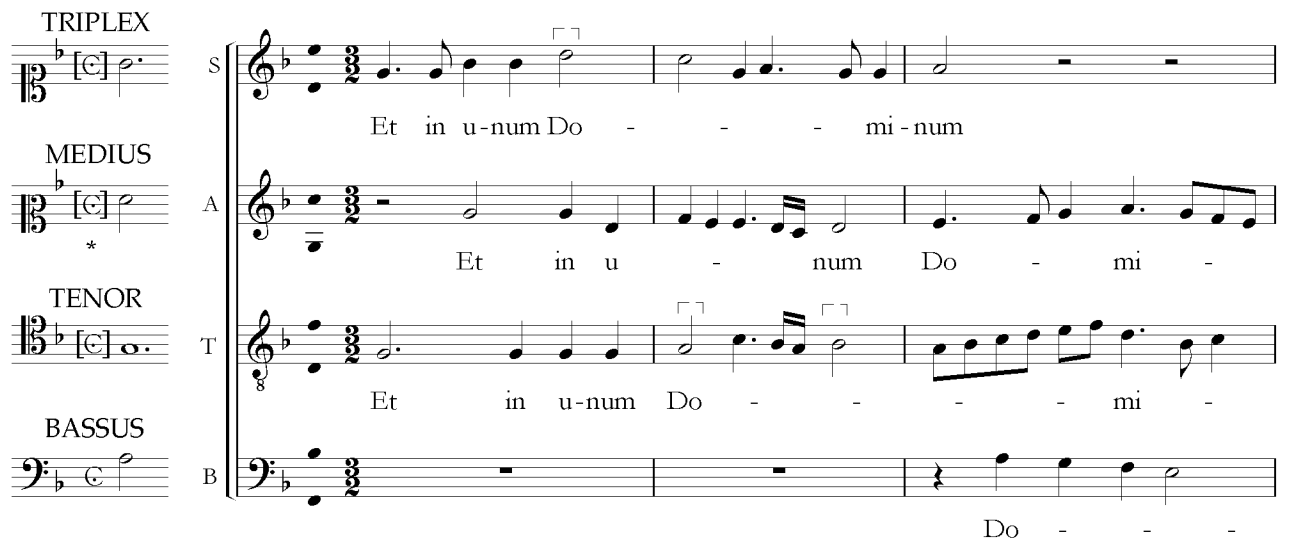
A - men.

CREDO

MASS I, 'Or me veult', Anonymous



Cre - do in u - num De - um,
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,
vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.



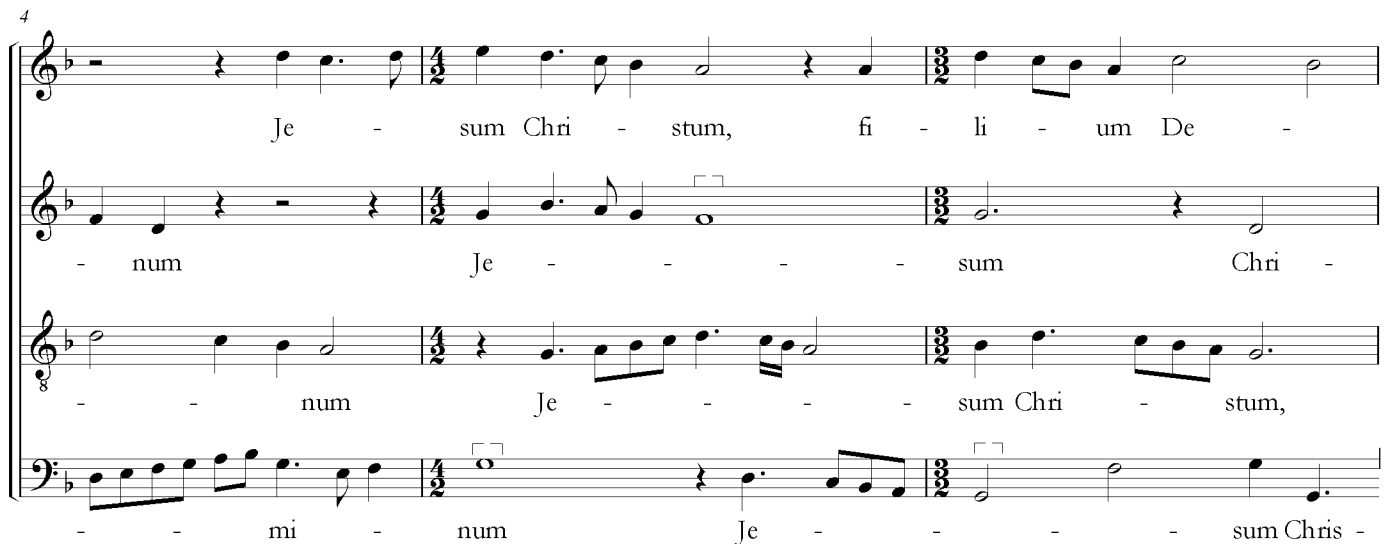
TRIPLEX
S Et in u-num Do - mi - num

MEDIUS
* A Et in u - num Do - mi -

TENOR
T Et in u-num Do - mi -

BASSUS
B Do -

* see commentary



4
Je - sum Chri - stum, fi - li - um De -
- num Je - sum Chri -
- num Je - sum Chri - stum,
- mi - num Je - sum Chris -

7

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

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

11

A De - um de De - o, lu - men de
 T De - um de De - o, lu - men
 B De - um de De - o, lu - men de

15

lu - mi - ne, De - um ve -
 de lu - mi - ne, De - um ve -
 lu - mi - ne, De - um ve - rum de

19

-rum de De - o ve - ro. Ge-ni - tum, non

23

fac - tum, con - sub - stan - ti - a - lem Pa - tri: om -
- tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni -

27

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

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt.

Qui prop - ter nos ho - mi - nes, et prop - ter nos - tram sa - lu - tem de - scen - dit de coe - lis.

41

mo - fac - tus est.
 tus est.
 -mo fac - tus est.
 fac - tus est.

Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.

44

S Et re-sur-re-xit ter-ti-a di-
 A Et re-sur-re-xit ter-ti-a
 T Et re-sur-re-xit ter-

49

e, se-cun-dum Scrip-tu-
 di-e, se-cun-dum Scrip-tu-
 ti-a di-e, se-cun-dum Scrip-tu-ras.

53

ras. in coe lum: se det

-ras. Et as cen dit in coe lum: se

Et as cen dit in coe lum: se det ad

56

ad dex te ram Pa tris.

det ad dex te ram Pa tris.

dex te ram Pa tris.

59

S Et i te rum ven tu rus

A Et i te rum ven tu rus

T Et i te rum ven tu rus

B Et i te rum ven tu rus

63

est cum glo - ri - a ju - di - ca - re

est cum glo - ri - a ju - di - ca - re

est ju - di - ca - re vi -

est cum glo - ri - a u - di - ca - re

67

- di - ca - re vi - vos et mor - tu - os: cu -

vi - vos et mor - tu - os:

- vos et mor - tu - os: cu - jus reg - ni

vi - vos et mor - tu - os: cu -

71

- jus reg - ni non e - rit fi - nis.

cu - jus reg - ni non e - rit fi - nis.

non e - rit fi - nis.

- jus reg - ni non e - rit fi - nis.

Et in Spi-ri-tum Sanc-tum Do-mi-num, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit.

76

Qui cum Pa-tre et Fi-li-o si-

Qui cum Pa-tre et Fi-li-o

80

- mul a-do-ra-tur, et con-glo-ri-fi-ca-

si-mul a-do-ra-tur, et con-glo-

84

- tur: qui lo-cu-

-ri-fi-ca-tur: qui lo-cu-

88

- tus est per Pro-phe-tas.

- tus est per Pro-phe-tas.

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

Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum.

93 C

S Et — ex - pec - - - to re - - - sur - rec -

A Et — ex - pec - to re-sur-rec - - -

T

B Et — ex - pec - - - to re - sur - rec - - -

97

- - - - - ti - - - - o - -

- - - - - ti - - - -

- - - - - re - - - - sur - - -

- - - - - ti - - - - o - - - -

100

- - - - - nem mor -

- o - - - - - nem

- rec - ti - o - - - - - nem

- - - - - nem

tu - o - rum.
 mor - tu - o - rum.
 mor - tu - o - rum.
 mor - tu - o - rum.


Et vi - tam ven - tu - ri sae - cu - li. A - men.

MASS II

Anonymous

GLORIA

MASS II, 'Custodi nos, Domine', Anonymous



Glo - ri - a in ex - cel - sis — De - o.



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

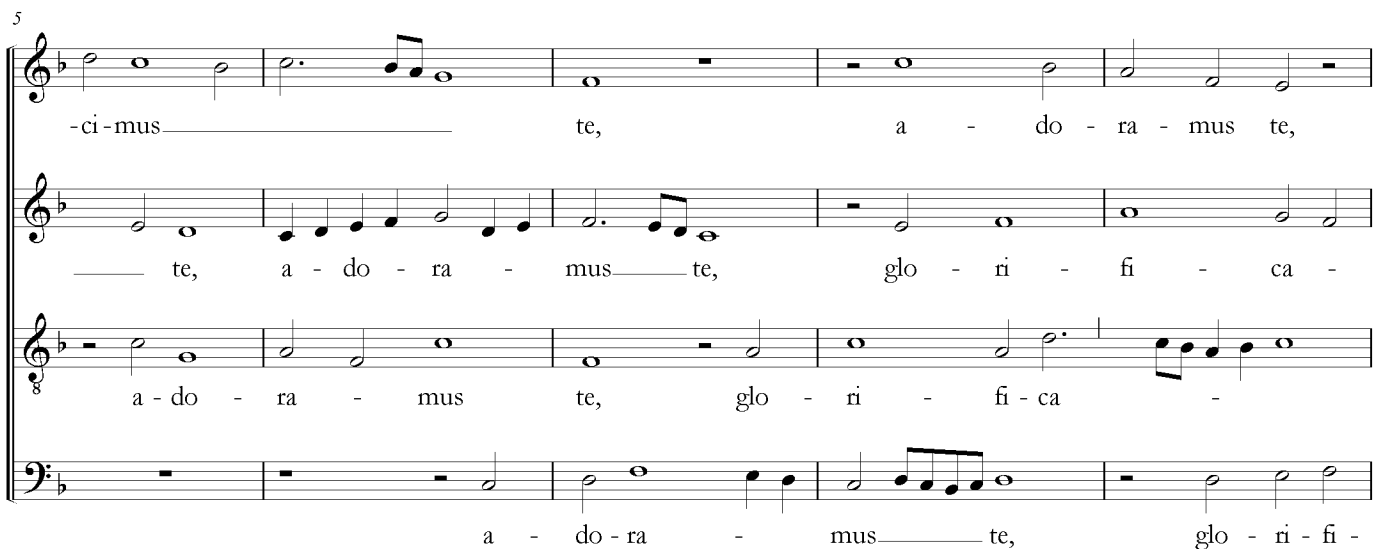


S
Lau - da-mus te, be - ne-di -

MEDIUS
A
Lau - da-mus te, be - ne-di - ci - mus —

T
Lau - da-mus te, be - ne - di - ci - mus — te,

B
Lau - da-mus te, be - ne - di - ci - mus te,



5
-ci-mus — te, a - do - ra - mus te,

te, a - do - ra - mus — te, glo - ri - fi - ca -

a - do - ra - mus te, glo - ri - fi - ca -

a - do - ra - mus — te, glo - ri - fi -

10



glo - ri - fi - ca - mus te.
 - mus te.
 - - - - - mus te.
 -ca - mus te.



Gra - ti - as a - gi - mus ti - bi prop - ter magnam glo - ri - am tu - am.

14



Do - mi - ne De - us, Rex coe - les - tis,
 Do - mi - ne De - us, Rex coe - les - tis, De -
 Do - mi - ne De - us, Rex coe -
 Do - mi - ne De - us, Rex coe - les -

20



De - us Pa - ter om - ni - po -
 - us Pa - ter om - ni -
 - les - tis, De - us Pa - ter om - ni -
 - tis, De - us Pa - ter om - ni -

tens;
 po - tens;
 po - tens;
 po - tens;

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

Do - mi - ne De - us, Ag - nus De - i,
 Do - mi - ne De - us, Ag - nus De - i,
 Do - mi - ne De - us, Ag - nus De - i,
 Do - mi - ne De - us, Ag - nus De - i,

i, Fi - li - us Pa - tris,
 Fi - li - us Pa - tris,
 i, Fi - li - us Pa - tris,
 Fi - li - us Pa - tris

- - - - - tris.
 - - - - - tris.
 - - - - - tris.
 - - - - - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di, sus - ci -
 Qui tol - lis pec - ca - ta mun - di, sus - ci -
 sus -

sus - ci - pe de - pre - ca - ti - o - nem nos -
 - pe de - pre - ca - ti - o - nem nos -
 - pe de - pre - ca - ti - o - nem nos -
 - ci - pe de - pre - ca - ti - o - nem nos -

tram.
tram.
tram.
tram.

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

Quo - ni - am tu so - lus sanc - tus,
Quo - ni - am tu so - lus sanc - tus, tu
tu
Quo - ni - am tu so - lus sanc - tus,

tu so - lus Do - mi - nus,
so - lus Do - mi - nus,
so - lus Do - mi - nus,
tu so - lus Do - mi - nus,

73

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

78

Je - su Chri -
 Je - su Chri -
 - su Chri -
 Je - su Chri -

83

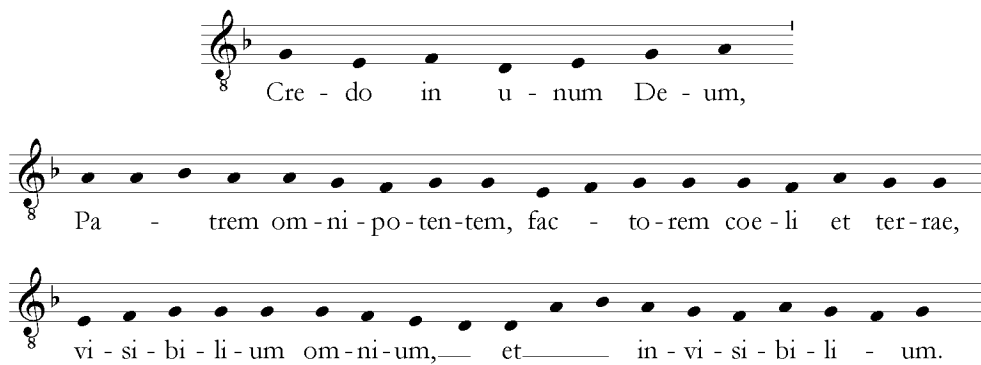
ste.
 ste.
 ste.
 ste.

Cum Sancto Spi-ri-tu, in glo-ri-a Dei Pa-tris.

Amen.

CREDO

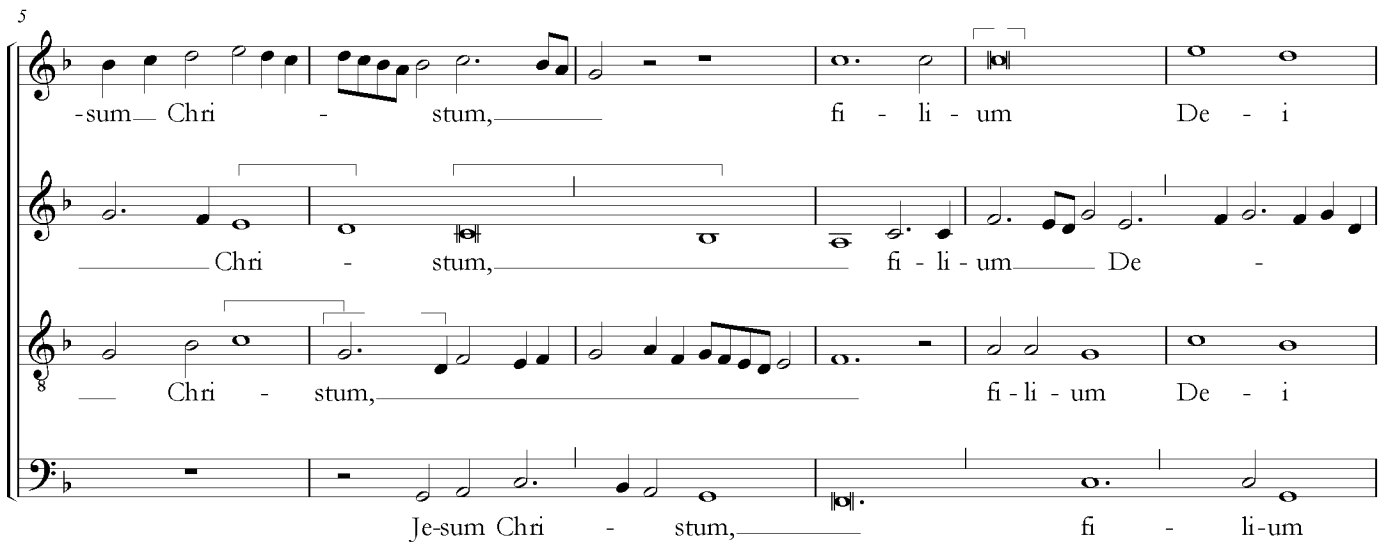
MASS II, 'Cudtodi nos, Domine', Anonymous



Cre - do in u - num De - um,
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,
vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.



S Et in u-num Do - mi - num Je -
MEDIUS
A Et in u-num Do - mi - num Je-sum
T Et in u-num Do - mi - num Je - sum
B Et in u-num Do - mi - num



5
S - sum Chri - stum, fi - li - um De - i
A Chri - stum, fi - li - um De -
T Chri - stum, fi - li - um De - i
B Je-sum Chri - stum, fi - li - um

11

u - ni - ge - ni - tum.
 - i - u - ni - ge - ni - tum.
 u - ni - ge - ni - tum.
 De - i u - ni - ge - ni - tum.

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

16

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

21

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

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

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per - quem om - ni - a fac - ta sunt.

Qui prop - ter nos ho - mi - nes, et prop - ter nos - tram sa - lu - tem de - scen - dit de coe - lis.

S Et in - car - na - tus est de Spi - ri - tu Sanc - to ex
 B Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri -

S Ma - ri - a Vir - gi - ne: Et ho -
 B - a Vir - gi - ne: Et ho - mo fac - tus

S - mo fac - tus est.
 B - mo fac - tus est.

Cru-ci - fi - xus e - ti - am pro no - bis: sub — Pon - ti - o Pi - la - to pas - sus, et se - pul - tus — est.

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

46

A Et as - cen - dit in coe - lum: — se -

T Et as - cen - dit in coe -

B Et — as - cen - dit in coe - lum: —

50

- det ad dex - te - ram — Pa -

lum: — se - det ad dex -

- se - det ad dex - te - ram — Pa -

55

- te - ram — Pa - tris.

- te - ram — Pa - tris.

- tris.

60 [C] b

S Et i - te - rum ven -

A Et i - te - rum ven - tu - rus est

T Et i - te - rum ven - tu - rus est cum glo - ri -

B Et i - te - rum ven - tu - rus est

65

- tu - rus est cum glo - ri - a, ju - di - ca -

ju - di - ca -

- a, ju - di - ca - re vi - vos

cum glo - ri - a, ju - di - ca - re vi -

70

- re vi - vos et mor - tu - os:

re vi - vos et mor - tu - os:

et mor - tu - os:

- vos et mor - tu - os:

cu - jus reg - ni non e - rit fi - nis.

Et in Spi - ri - tum Sanc - tum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Qui cum Pa - tre et Fi - li - o si - mul

Qui cum Pa - tre et Fi - li - o si - mul

Qui cum Pa - tre et Fi - li - o si - mul

Qui cum Pa - tre

a - do - ra - tur, et con - glo -

a - do - ra - tur, et con - glo - ri - fi - ca -

a - do - ra - tur, et con - glo - ri -

et Fi - li - o si - mul a - do - ra - tur,

-ri - fi - ca - tur:

- fi - ca - tur:

et con - glo - ri - fi - ca - tur:

qui lo - cu - tus est per Pro - phe - tas.

88

Et u - nam sanc - tam ca - tho - li -

Et u - nam - sanc - tam ca -

Et u - nam - sanc - tam - ca - tho - li - cam,

Et u - nam sanc - tam ca -

93

-cam, et a - pos - to - li - cam Ec -

- tho - li - cam, et a - pos - to - li - cam Ec - cle -

et a - pos - to - li - cam Ec - cle -

- tho - li - cam, et a - pos - to - li - cam Ec - cle -

98

-cle - si - am.

- si - am.

- si - am.

- si - am.

Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

102

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

105

- ti - o - nem mor - tu - o - rum.

- rec - ti - o - nem mor - tu - o - rum.

- o - nem mor - tu - o - rum.

- ti - o - nem mor - tu - o - rum.

108

- o - rum.

- nem mor - tu - o - rum.

- o - rum.

- o - rum.

Et vi - tam ven - tu - ri sae - cu - li. A - men.

MASS III

Anonymous

BENEDICTUS (INCOMPLETE)

MASS III, Anonymous

Musical score for the beginning of the Benedictus, measures 1-4. The score is in 4/2 time and consists of three staves: A/T (Alto/Tenor), B (Bass), and a third staff (likely Cello/Double Bass). The A/T and B parts have lyrics underneath. The lyrics are: Be - ne - - - - -

Musical score for the beginning of the Benedictus, measures 5-9. The score is in 4/2 time and consists of two staves: A/T (Alto/Tenor) and B (Bass). The B part has lyrics underneath. The lyrics are: - - - - - dic - - - - -

Musical score for the beginning of the Benedictus, measures 10-14. The score is in 4/2 time and consists of two staves: A/T (Alto/Tenor) and B (Bass). The B part has lyrics underneath. The lyrics are: - - - - - tus qui - - - - -

Musical score for the beginning of the Benedictus, measures 15-18. The score is in 4/2 time and consists of two staves: A/T (Alto/Tenor) and B (Bass). The A/T part has lyrics underneath. The lyrics are: ve - - - - -

Musical score for the beginning of the Benedictus, measures 19-22. The score is in 4/2 time and consists of two staves: A/T (Alto/Tenor) and B (Bass). There are no lyrics for these measures.

24

Musical score for measures 24-27. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, and a fermata over the final measure. The bass staff contains a bass line with notes and rests.

28

Musical score for measures 28-31. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, and a fermata over the final measure. The bass staff contains a bass line with notes and rests. The lyrics "nit in no - mi -" are written below the treble staff, and "in no-mi - ne" are written below the bass staff.

32

Musical score for measures 32-35. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, and a fermata over the final measure. The bass staff contains a bass line with notes and rests. The lyrics "ne Do-mi" are written below the treble staff, and "Do - mi" are written below the bass staff.

36

Musical score for measures 36-39. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, and a fermata over the final measure. The bass staff contains a bass line with notes and rests. The lyrics "ni." are written below the bass staff.

40

Musical score for measures 40-43. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes and rests, and a fermata over the final measure. The bass staff contains a bass line with notes and rests. The lyrics "ni." are written below the bass staff.

44 O

Ho - - - - - san - - - - -

Ho - - - - -

49

- - - - - na in

- - - - - san - - - - - na in ex -

54

ex - cel - - - - -

- - - - -

59

- - - - -

- - - - - cel - - - - -

64

- - - - - sis.

- - - - - sis.

AGNUS DEI (INCOMPLETE)

MASS III, Anonymous

Soprano (S) and Tenor (T) parts. The Soprano part begins with the word "Agnus" and continues with a melodic line. The Tenor part is mostly silent in this section.

Measures 6-10. The Soprano part continues with the lyrics "nus De i,". The piano accompaniment is mostly silent.

Measures 11-15. The Soprano part continues with the lyrics "qui". The Tenor part begins with the lyrics "qui".

Measures 16-20. The Soprano part continues with the lyrics "tol". The Tenor part continues with the lyrics "tol - lis".

20

lis
pec - ca - - - ta - - - mun - - -

25

di:

29

mi - se - re - - - re no -
mi - se - re - - - re

34

no - - -

39

- - -

44

bis. Ag

bis.

50

nus De

55

i,

qui tol

60

lis pec ca

65

ta

69

mun

72

mi - se

-di: mi - se - re

77

re - re

re no

82

no

87

bis.

bis.

MASS IV

Anonymous

SANCTUS (INCOMPLETE)

MASS IV, Anonymous

A/T

BASSUS

B

Ple - - - -

5

-ni

9

sunt coe - - - -

13

li et

17

et ter - - - - ra

22

ra glo - ri - a

27

tu

32

37

a.

Ho - san

41

Ho - san

45

na
na

50

in ex
in ex

57

63

cel
cel

70

sis.
sis.

BENEDICTUS

MASS IV, Anonymous

Musical score for the beginning of the Benedictus, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). It features four vocal parts: Soprano/Alto (S/A), Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The lyrics are: Be - ne - dic -

Musical score for the middle of the Benedictus, measures 5-8. The score continues with the lyrics: Be - ne - dic -

Musical score for the end of the Benedictus, measures 9-12. The score continues with the lyrics: Be - ne - dic -

15

tus.
tus.
tus.
tus.

20

A/T1

A/T2

B

Qui ve

Qui ve

Qui ve

24

28

32

S
A/T1
A/T2
B

In no - mi-ne
nit.
nit.
nit. In no-mi-ne

36

S
B

Do - mi

40

Do - mi

45

S
A/T1
B

In

50

no-mi-ne Do - mi

Musical score for measures 55-59, piano accompaniment. The score consists of three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and treble, with a melodic line in the middle staff. Measure 59 ends with a fermata over a whole note.

Musical score for measures 60-64, vocal and piano accompaniment. The score consists of four staves: Soprano (S), Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The key signature is one flat. The vocal parts enter in measure 60 with the word "ni." and continue through measure 64. The piano accompaniment provides harmonic support. Measure 64 ends with a fermata over a whole note.

Musical score for measures 65-69, vocal and piano accompaniment. The score consists of four staves: Soprano (S), Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The key signature is one flat. The vocal parts enter in measure 65 with the words "Ho - san - na in ex - cel - sis." and continue through measure 69. The piano accompaniment provides harmonic support. Measure 69 ends with a fermata over a whole note.

AGNUS DEI

MASS IV, Anonymous

Musical score for the first system of 'Agnus Dei'. It features four staves: Soprano/Alto (S/A), Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/2. The lyrics are: Ag - - - - - nus De - - - - - Ag - - - - - nus De - - - - - Ag - - - - - nus De - - - - - Ag - - - - - nus De - - - - -

Musical score for the second system of 'Agnus Dei', starting at measure 5. It features four staves: Soprano/Alto (S/A), Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The lyrics are: - - - - - nus - - - - - De - - - - - i, - - - - - nus De - - - - - i, - - - - - i, qui - - - - - i, qui - - - - -

Musical score for the third system of 'Agnus Dei', starting at measure 10. It features three staves: Alto/Tenor 1 (A/T1), Alto/Tenor 2 (A/T2), and Bass (B). The lyrics are: - - - - - pec - - - - - tol - - - - - lis - - - - - tol - - - - - lis

15

- ca - - - - - ta

pec - ca - - - - ta mun - - - -

pec - ca - - - - ta mun -

19

mun - - - - -

- - - - -

- - - - -

23

- - - - -

- - - - -

- - - - -

27

S/A mi - se - re - - - - -

A/T1 di: mi - se - re - - - - -

A/T2 - di: mi - se - re - - - - -

B di: mi - se - re - - - - -

31

Musical score for measures 31-34. The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a minor key and 4/4 time. The vocal lines feature a melodic line with some rests and a lower line with sustained notes. The piano accompaniment provides harmonic support with chords and moving lines.

35

Musical score for measures 35-38. The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music continues from the previous system. The vocal lines include the syllable "re" at the end of the second staff. The piano accompaniment continues with harmonic support.

39

Musical score for measures 39-42. The score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music continues from the previous system. The vocal lines include the syllables "re no" and "no". The piano accompaniment includes a triplet of eighth notes in the final measure of the system.

43

Musical score for measures 43-46. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in a minor key and features a mix of quarter, eighth, and sixteenth notes, with some rests. There are slurs over the vocal lines and a fermata at the end of the section.

47

Musical score for measures 47-50. It consists of four staves: three vocal staves and one bass staff. The music continues with similar notation to the previous section. Each of the four staves ends with a fermata and the word "bis." written below the staff.

51

Musical score for measures 51-54. It consists of two staves: the top staff is labeled "A/T2" and the bottom staff is labeled "B". Both staves have lyrics underneath. The lyrics are "Ag - nus De -" on the first staff and "Ag - nus De -" on the second staff. The music is in a minor key and features a mix of quarter and eighth notes.

55

Musical score for measures 55-58. It consists of two staves: a vocal staff and a bass staff. The music continues with similar notation to the previous section, featuring a mix of quarter and eighth notes.

59

S/A

A/T1

A/T2

B

qui

qui

i,

i,

63

S/A

A/T1

tol

tol

67

71

S/A

A/T1

A/T2

B

lis

lis

pec - ca

pec - ca

75

A/T1
mun - - - - -

A/T2
- - - - - ta mun - - - - -

B
- - - - - ta mun - - - - -

79

83

di:
di:
di:

87

S/A
mi - se - re - - - - -

A/T2
mi - se - re - - - - -

B
mi - se - re - - - - -

91

95

100

104

108

S/A
Ag - - - - -

A/T1
Ag - - - - -

A/T2
Ag - - - - -

B
Ag - - - - -

113

- - - - - nus De - - - - - i, qui - - - - -

- - - - - nus De - - - - - i, qui - - - - -

- - - - - nus De - - - - - i, qui - - - - -

- - - - - nus De - - - - - i, qui - - - - -

118

- - - - - tol - - - - -

- - - - - tol - - - - -

- - - - - tol - - - - -

- - - - - tol - - - - -

122

lis pec - ca

lis pec - ca

lis pec - ca

lis pec - ca

126

ta mun

ta mun

ta mun

ta mun

131

di:

di:

di:

di:

137

A/T2 do - na

B do - na

141

145

S/A

A/T1 no - - -

A/T2 no - - -

B no - - -

150

- - - bis pa - - -

- - - bis pa - - -

- - - bis pa - - -

- - - bis pa - - -

156

Musical score for measures 156-160. The score is in 4/4 time and B-flat major. It consists of four staves: two treble clefs and two bass clefs. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A key signature change to one flat (B-flat) occurs at the beginning of measure 159.

161

Musical score for measures 161-165. The score continues in 4/4 time and B-flat major. It consists of four staves: two treble clefs and two bass clefs. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

166

Musical score for measures 166-170. The score continues in 4/4 time and B-flat major. It consists of four staves: two treble clefs and two bass clefs. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The final measure of each staff contains a fermata over a whole note and the abbreviation "cem." below it.

MASS V

Johannes Cuke

GLORIA

(INCOMPLETE)

MASS V, 'Venit dilectus meus', Johannes Cuke

Glo - ri - a in ex - cel - sis — De - o.

[TRIPLE]X

S

A/T Et in ter - ra pax ho - mi-ni-bus —

T Et in ter - ra pax ho - mi-ni - bus bo - nae

B Et in ter - ra pax ho -

5

A/T bo - nae vo-lun - ta -

T vo-lun-ta -

B - mi - ni - bus bo - nae vo-lun-ta -

9

13

Musical score for measures 13-17, featuring piano accompaniment with treble and bass staves.

18

S
 Lau - da - mus te, ————— be - ne - di - ci -
 A/T
 tis.
 T
 tis.
 B
 -tis. Lau - da - mus te, ————— be - ne - di - ci -

22

S
 - - - - mus te, a - do - ra - mus te, glo - ri - fi - ca -
 B
 - - - - mus te, a - do - ra - mus te, glo - ri - fi

27

Piano accompaniment for measures 27-30, featuring treble and bass staves.

31

Piano accompaniment for measures 31-35, featuring treble and bass staves.

34

S
te. Gra-ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri -

A/T
Gra-ti - as a - gi - mus ti - bi prop - ter magnam

T
Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

B
te. Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri -

39

-am tu - am. Do - mi - ne De -

(tu-) - am. Do - mi - ne De -

tu - am.

-am tu - am.

44

S
us, Rex coe - les -

A/T
us, Rex coe - les -

T
Do-mi-ne De - us, -

49

tis,

(-tis) De us

Rex coe - les - tis, De - us Pa -

53

De-us Pa - ter om - ni - po -
 Pa - ter om - ni - po
 -ter om - ni - po

57

S - - - - - tens;
 A/T - - - - - tens;
 T - - - - - tens; Do - mi - ne De -
 B - - - - - Do - mi - ne

61

T - - - - - us, Ag - - - - -
 B De - us, Ag - - - - - nus De -

64

- (-nus De-) - - - - -

68

73

S
Fi - li -

A/T
Fi - li - us

T
- (i) Fi - li -

B
i, Fi - li -

78

- us Pa -

Pa -

- us Pa -

- us Pa -

82

85

Musical score for measures 85-87, featuring four staves with piano accompaniment. The music includes eighth and sixteenth notes, with triplets in the second and third staves.

88

Musical score for measures 88-90, featuring four staves with piano accompaniment. The music includes eighth and sixteenth notes, with a fermata over the final note of each staff.

tris.

tris.

tris.

tris.

91

Musical score for measures 91-94, featuring vocal staves for Soprano (S) and Tenor (T) and piano accompaniment. The lyrics are: (Qui) tol - lis pec - ca - ta mun - (Qui tollis pec-)ca - ta mun -

(Qui) tol - lis

pec - ca - ta mun -

(Qui tollis pec-)ca - ta mun -

95

Musical score for measures 95-97, featuring vocal staves for Soprano (S) and Tenor (T) and piano accompaniment. The lyrics are: di, mi - se - re - re di, mi - se - re -

di, mi - se - re - re

di, mi - se - re -

99

no -

-re no - - - - -

103

- - - - - bis.

- - - - - bis. Qui tol - lis pec -

107

- - - - - ca - - - - -

112

- - - - - (ta mun-) - - - - -

116

- - - - - di, sus-ci-pe de-pre-ca-ti-o - - - - -

120

- - - - - nem nos - - - - -

125

S Qui se-des ad dex-te-ram Pa-tris, mi-

T - - - - - tram. Qui se-des ad dex-te-ram Pa-

130

-tris, mi - se - re - re no bis. Quo - ni - am tu

135

-am tu so - lus sanc - tus,
so - lus sanc - tus, tu

140

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

145

-mus, Cum Sanc - to Spi - ri - tu,
Chris - te. Cum

150

Pa - tris. A -
Sanc - to Spi - ri - tu, Pa -

154

-tris.
-tris. (A)

159

Musical score for measures 159-163. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/8 time signature. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

164

Musical score for measures 164-168. The top staff is in treble clef with a key signature of one flat and a 3/8 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/8 time signature. The music concludes with a double bar line. The word "men." is written below the final notes of both staves.

BENEDICTUS

(INCOMPLETE)

MASS V, 'Venit dilectus meus', Johannes Cuke

The musical score is presented in a standard format with vocal lines and piano accompaniment. The vocal parts are labeled 'A/T' (Alto/Tenor) and 'B' (Bass). The piano accompaniment is shown in both treble and bass clefs. The lyrics are written below the vocal lines, with hyphens indicating syllables that span across multiple notes. The score is divided into systems, with measure numbers 5, 8, 12, and 29 marking the beginning of new sections. The key signature is one flat (B-flat), and the time signature is 4/2. The piano accompaniment features a steady rhythmic pattern in the bass line and a more melodic line in the treble. The lyrics include: 'Be - - - - - ne - - - - - dic - - - - - tus - - - - - in no - - - - -'.

A/T
Be - - - - -

B
Be - - - - -

5
ne - - - - -

8
dic - - - - -

12
tus - - - - -

29
in no - - - - -

33

mi - - - - - ne
Do -

38

mi - - - - -

44

49

Ho - - - - - san - - - - -
ni. Ho - - - - - san - - - - -

54

59

na in ex

na in

Detailed description: This system contains measures 59 through 63. The vocal line (treble clef) has lyrics 'na in ex' with a slur over 'na in'. The piano accompaniment (bass clef) has lyrics 'na in' with a slur over 'na in'. The music is in a minor key and features a steady eighth-note accompaniment in the right hand.

64

cel

ex cel

Detailed description: This system contains measures 64 through 68. The vocal line (treble clef) has lyrics 'cel' with a slur. The piano accompaniment (bass clef) has lyrics 'ex cel' with a slur. The piano accompaniment features a more active eighth-note pattern in the right hand.

69

sis.

sis.

Detailed description: This system contains measures 69 through 73. The vocal line (treble clef) has lyrics 'sis.' with a slur. The piano accompaniment (bass clef) has lyrics 'sis.' with a slur. The piano accompaniment features a steady eighth-note accompaniment in the right hand.

AGNUS DEI

MASS V, 'Venit dilectus meus', Johannes Cuke

The musical score is written in G minor (one flat) and 3/4 time. It consists of four vocal parts: Soprano (S), Alto/Tenor (A/T), Tenor (T), and Bass (B). The lyrics are 'Agnus Dei, Agnus Dei, Agnus Dei'. The score is divided into three systems, with measures 4, 7, and 10 marked at the beginning of each system. The Soprano part is mostly silent in the first system. The Alto/Tenor part begins with 'Agnus Dei' in the second system. The Tenor part begins with 'Agnus Dei' in the first system. The Bass part begins with 'Agnus Dei' in the first system. The lyrics 'nus' and 'De' are placed under the notes in the second and third systems.

10

10
- - - - - i,

13

S
qui tol - - - - -

A/T
-i,

T
-i,

B
qui tol - - - - -

16

S
- - - - - lis pec - ca - - - - -

B
- - - - - lis - - - - - pec - ca - - - - -

19

- - - - - ta mun - - - - -

- - - - - ta - - - - - mun - - - - -

22

Piano accompaniment for measures 22-24. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

25

S
-di: mi - se - re

A/T
mi - se - re

T
mi - se - re

B
-di: mi - se - re

Vocal staves for Soprano (S), Alto/Tenor (A/T), Tenor (T), and Bass (B) for measures 25-27. The lyrics are '-di: mi - se - re'.

28

Piano accompaniment for measures 28-30. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

re no

re no

re no

re no

Vocal staves for Soprano (S), Alto/Tenor (A/T), Tenor (T), and Bass (B) for measures 28-30. The lyrics are 're no'.

32

Musical score for measures 32-34, consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

35

Musical score for measures 35-37, consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

38

Musical score for measures 38-40, consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). The lyrics "bis." and "Ag" are written below the staves.

42

S

T

45

nus De

nus De

48

51

54

S

-i,

A/T

qui tol - lis pec ca -

T

-i,

B

qui tol - lis pec ca -

58

A/T

T

B

ta

mun

62

mun

ta

mun

65

69

di:

di:

di:

73 [Φ]

S mi - - - se - - -

T mi - - -

B mi - - -

76

se - - -

se - - - re - - -

79

re - - -

re - - -

re - - -

82

re no - - -

-re no - - -

no - - -

85

Musical score for measures 85-87, featuring three staves (treble, piano, and bass) with various rhythmic patterns and rests.

88

Musical score for measures 88-90, featuring three staves with vocal lines and piano accompaniment. The lyrics "bis." are written below the vocal staves.

91

S

A/T

T

B

Ag nus De

Ag nus De

Musical score for measures 91-93, featuring four vocal staves (Soprano, Alto/Tenor, Tenor, Bass) and piano accompaniment. The lyrics "Ag nus De" are written below the vocal staves.

94

Musical score for measures 94-96, featuring four vocal staves and piano accompaniment. The lyrics "Ag nus De i, qui" are written below the vocal staves.

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

-ca - ta mun -
 -lis pec - ca - ta
 -ca - ta mun -
 -lis pec - ca - ta mun

mun

107

di:
di:
di:
di:

110

do
do

113

116

119

no
no
-na
-na

no -

122

Musical score for measures 122-125. The score is in 4/4 time and features a vocal line with lyrics "bis pa -" and piano accompaniment. The piano part consists of a right hand and a left hand. The bass line is a single staff at the bottom.

126

Musical score for measures 126-129. The score is in 4/4 time and features a vocal line with lyrics "bis pa - bis pa - bis pa -" and piano accompaniment. The piano part consists of a right hand and a left hand. The bass line is a single staff at the bottom. There are musical markings "b" above notes in the piano accompaniment.

130

Musical score for measures 130-133. The score is in 4/4 time and features a vocal line and piano accompaniment. The piano part consists of a right hand and a left hand. The bass line is a single staff at the bottom.

134

Musical score for measures 134-137. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). Measure 134 features a melodic line in Treble 1 with a slur over the first two notes. Treble 2 has a rhythmic accompaniment. Treble 3 has a melodic line starting in measure 135. The Bass staff provides a steady bass line.

138

Musical score for measures 138-140. The score continues with four staves. Measure 138 has a melodic line in Treble 1. Treble 2 has a rhythmic accompaniment. Treble 3 has a melodic line starting in measure 139. The Bass staff provides a steady bass line.

141

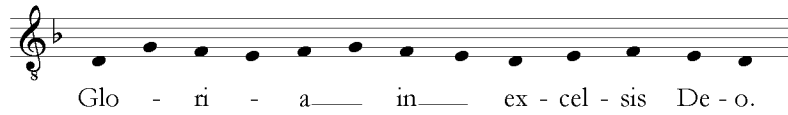
Musical score for measures 141-144. The score concludes with four staves. Measures 141-143 contain melodic and rhythmic material. Measure 144 features a double bar line and the instruction "cem." (cembalo) written below each of the four staves, indicating the end of the piece.

MASS VI

Anonymous

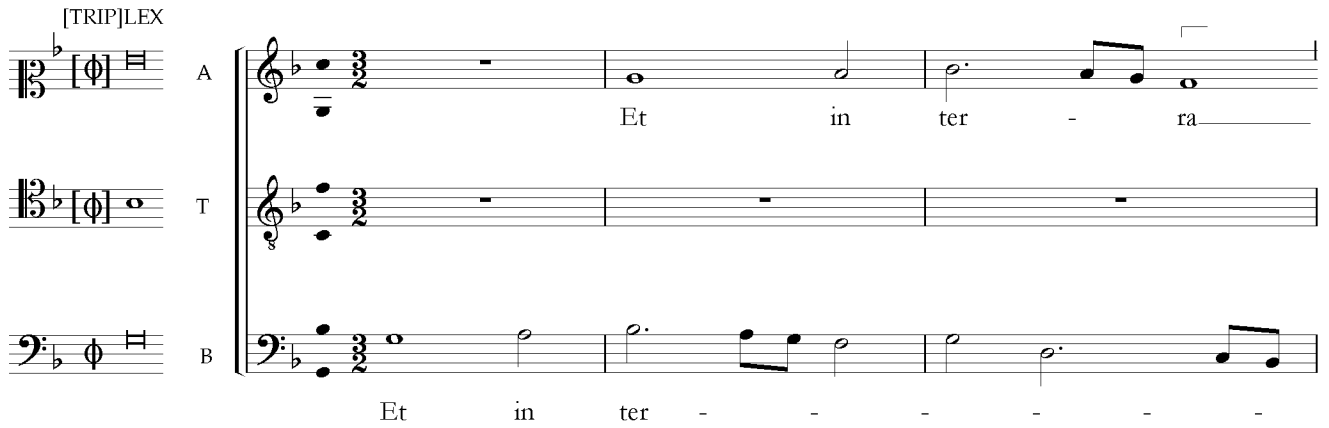
GLORIA

MASS VI, Anonymous



Glo - ri - a in ex - cel - sis De - o.

[TRIP]LEX

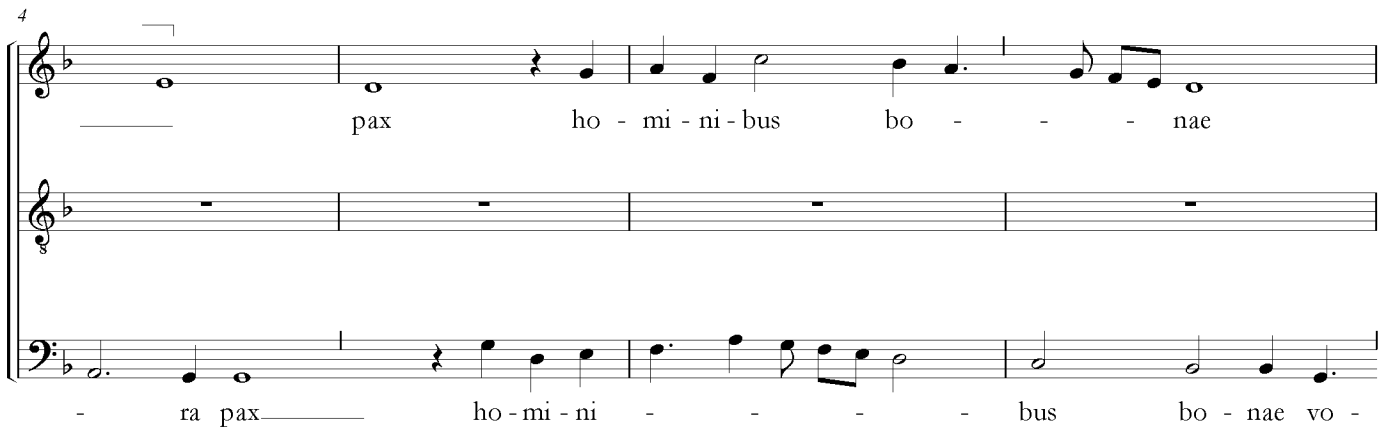


A Et in ter - ra

T

B Et in ter - - - - -

4



A pax ho - mi - ni - bus bo - - - - nae

T

B - ra pax ho - mi - ni - - - - bus bo - nae vo -

8



A vo - lun - ta - - - - - tis.

T Lau - da - mus te, be -

B - lun - ta - - - - - tis. Lau - da - mus te,

12

- ne-di - ci - mus te, a - do - ra - mus.

be - ne - di - ci - mus te, a - do - ra - mus.

16

te, glo - ri - fi - ca - mus.

te, glo - ri - fi - ca - mus.

20

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

te. Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

te. Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

25

-am. Rex coe - les - tis,

-am. Do - mi - ne De - us, Rex coe - les - tis,

-am. Do - mi - ne De - us, De - us

30

De - us Pa - - - ter om - ni - po - - - -

De - us Pa - ter om - ni - po - - - -

Pa - ter om - ni - po - - - -

34

- - - - - tens; Do - mi - ne Fi -

- - - - - tens; Do - mi - ne Fi -

- - - - - tens; Do - mi - ne Fi - li -

38

-li u - ni - ge - ni - te, Je - su Chri -

-li u - ni - ge - ni - te, Je - su Chri - - - -

- u - ni - ge - ni - te, Je - su Chri - - - -

42

- - - - - ste. Do - mi - ne De - - - -

- - - - - ste. Do - mi - ne De - us, Ag -

- - - - - ste. Do - mi - ne De - us, Ag - nus -

46

us, Ag - nus De - - - i, Fi-li-us Pa -
 -nus De - i, Fi-li-us Pa -
 De - - - i, Fi-li-us Pa -

50

- - - - -
 - - - - -
 - - - - -

54

- - - - tris. Qui tol - lis
 - - - - tris. Qui tol - lis pec - ca - ta
 - - - - tris.

58

pec - ca - ta mun - - - di, mi - se - re - re
 mun - - - di, mi - se - re - re no -
 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

62

Qui tol - lis pec - ca - ta - - - bis. Qui tol - lis pec - ca - no - - - bis. Qui tol - lis pec - ca - ta mun -

66

mun - di, sus - ci - pe de - pre - ca - ti - o - nem - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem - di, sus - ci - pe de - pre - ca - ti - o - nem

69

nos - - - - - tram. Qui se - nos - - - - - tram. nos - - - - - tram. Qui se - des ad dex - te -

73

- des ad dex - te - ram Pa - - - - - ram Qui se - des ad dex - te - ram Pa - - - - - ram

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

Quo - ni - am tu so - lus — sanc -
 Quo - ni - am tu so - lus sanc - - - -
 Quo - ni - am tu so - lus sanc - - - - - - - tus,

- - tus, tu so - lus Do - mi - nus, tu so - lus
 - - tus, tu so - - - lus Do - - mi - nus, tu
 tu so - lus Do - mi - nus, tu so - lus al - tis -

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

Chri - ste.

Chri - ste.

Chri - ste.

Cum Sanc - to Spi - ri - tu, in glo - ri - a

Cum Sanc - to Spi - ri - tu, in

Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i

De - i Pa -

glo - ri - a De - i Pa -

Pa -

- tris. A -

- tris. A -

- tris. A -

109

Musical score for measures 109-111. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The melody in the Treble staff consists of eighth and quarter notes. The Alto staff has a whole note followed by quarter notes. The Bass staff has a quarter note followed by eighth notes and a whole note.

112

Musical score for measures 112-114. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The Treble staff has a whole note followed by quarter notes and a half note. The Alto staff has a whole note followed by quarter notes and a whole note. The Bass staff has a quarter note followed by eighth notes and a whole note. The lyrics "men, A -" are written below the Alto staff.

115

Musical score for measures 115-117. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The Treble staff has a whole note followed by quarter notes and a half note with a sharp sign. The Alto staff has a quarter note followed by eighth notes and a whole note. The Bass staff has a quarter note followed by eighth notes and a whole note. The lyrics "men.", "men.", and "men." are written below the Treble, Alto, and Bass staves respectively.

CREDO (INCOMPLETE)

MASS VI, Anonymous

A Pa - trem om - ni - po - ten - tem,

T

5

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

10

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

15

- num Do - - - mi - num Je - sum Chri - stum, fi - li - um

20

De - i u - - - ni - - - ge -

25

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

30

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o - -
- a sae - cu - la. De - um de De - o, De - um ve - rum de

34

ve - - - ro. Ge - ni - tum, non fac - tum, con - substan - ti -
De - - - o - - - ve - ro. Ge - ni - tum, non fac - tum, con - substan - ti -

38

- a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi -
- a - lem Pa - tri: per quem om - ni - a

42

- nes, et prop - ter nos - tram sa - lu - tem de - scen - dit de - - - coe - lis.