

15

- lei - - - - - son.

18

Ky - ri - e - - - - - lei - - - - -

Ky - ri - e - - - - - lei - - - - -

Ky - ri - e - - - - - lei - - - - -

21

- - - - - son.

24

Chri - ste e - - - - -

Chri - ste e - - - - -

[Chri - ste - - - - - e] - - - - -

27

lei - - - - - son.

lei - - - - - son.

lei - - - - - son.

30

Chri - - - - - ste e - - - - -

Chri - - - - - ste e - - - - -

Chri - - - - - ste e - - - - -

33

- lei - - - - - son.

- lei - - - - - son.

- lei - - - - - son.

36

Chri - - - - - ste e - - - - - lei - - - - -

Chri - - - - - ste e - - - - - lei - - - - -

[Chri - - - - - ste e - - - - - lei - - - - -

39

lei - son.

son.

son.

42

[← ♩ = ♩ →]

Ky - ri - e

Ky - ri - e

Ky - ri - e

46

lei

lei

lei

49

lei

52

son.
son.
son.

55

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

57

lei
lei
lei

59

son.
son.
son.

62 ϕ $[\leftarrow \text{♩} = \text{♩} \rightarrow]$

Ky - ri - e - - - - -

[Ky - ri - e - - - - -

Ky - ri - e - - - - -

[Ky - ri - e] - - - - -

65

- lei - - - - - son.]

- lei - - - - - son.]

- - - - - lei - - - - - son.]

- lei - - - - - son.

Source

London, British Library MS R.M. 24.d.2 (c.1588–c.1606).

f.115^v at beginning: Kiries: of: 3: voc:--

f.116^v at head of page: Kiries: of: 3: voc:-- [bar 42 starts on this opening in all voices]

Notes on the Readings of the Source

Underlay is given for the baritone voice only, as if the composition were three different Kyrie settings:

Section 1 (bars 1–11): Kirieleyson

Section 2 (bars 12–17): Christe eleyson

Section 3 (bars 18–23): Kirieleyson

Section 4 (bars 24–29): Kirieleyson

Section 5 (bars 30–35): Christe eleyson

Section 6 (bars 36–41): Kyrieleison

Section 7 (bars 42–54): Kirieleyson

Section 9 (bars 62–68): Christe eleyson

Section 8 (bars 55–61): Kirieleyson

It is, however, not three separate compositions, but one continuous, ninefold setting of the Kyrie ‘square’ designated ‘*Feria 3*’ in London, British Library, Lansdowne MS 462, f.151^v. The original underlay of the square has been restored for this edition and extended to the other voices.

The work requires expert singers fully competent in performing ‘proportions’, the early equivalent of modern ‘tuplets’. There is nothing quite like it elsewhere in English sixteenth century liturgical music and, since the range of the upper two voices is within those of Tudor treble and mean voices, it may be that the piece was intended as a teaching exercise for choirboys with their master singing the lowest part. If this were the case, the rearrangement of the underlay to divide the composition into three separate pieces could conceivably have been a matter of convenience. It may be noted that, if the piece is transposed down a fifth, the voice ranges fit those of the Tudor countertenor, tenor and bass voices (i.e. modern tenor, baritone and bass voices). This flexibility may have been intended by the composer.

In the list of readings below, each reference to a bar is separated by an oblique stroke and multiple references to different voices in the same bar by a semicolon. The order within each reference is: 1) bar number; 2) voice(s); 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ²B = 2nd note B in the bar.

Accidentals

4 soprano: \flat for ²B / 8 soprano: \sharp for ²F / 10 alto: \sharp for G (in error for F?) at end of line, (11) new line begins with G, \sharp correctly before F / 28 alto: \sharp for ²F / 33 alto: \sharp for ²F

Mensurations and proportions

12 all parts: mensuration symbol C / 14 soprano: proportion 3.2 below C; alto: proportion 3.2 below ¹C / 15 soprano: proportion 9.2 below ¹E / 18 soprano: mensuration symbol C / 20 soprano: proportion 3.1 below D / 36 alto: proportion 3.2 below A / 37 soprano: proportion 3.2 below B / 42 soprano and alto: mensuration symbol C ; bass: mensuration symbol C / 50 soprano: proportion 8.3 below ¹A / 55 soprano and baritone: mensuration symbol C ; alto no mensuration symbol / 60 soprano: proportion 3.1 below ¹E / 62 all parts: mensuration symbol C /

Underlay of the baritone part

1 *Kyrie* below D / 12 *Christe* below D, (13) *e-* below G / 18 *Kyrie* below D / 24 *Kyrie* below D / 30 *Christe* below D / 36 *Kyrie* below D / 42 *Kyrie* below D / 55 *Kyrie* below D /

Other readings

1 soprano, alto: title ‘Kirieleyson:’ below staff at beginning, not underlaid / 24 alto: clef C2 / 42 soprano: title ‘Kirieleyson’ below staff; alto: title ‘Kirieleyson:’ below staff / 55 baritone: the last two sections are entered in reverse order, the first corrected with the annotation ‘the last verse:’ (at bar 62) and the second with the annotation ‘the second verse:’ (at bar 55) / 59 soprano: superfluous quaver F before ¹F / 62 soprano 1 and soprano 2: ‘gimell:’ below stave for both voices /