

# Mass 'Jesu Christe'

Edited by Jason Smart

Thomas Ashewell (c.1478–after 1513)

## Gloria

*Celebrant*

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

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Et  
Et in ter - ra pax ho -  
Et in ter - ra pax  
Et \_\_\_\_\_

4

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

8

vo - lun - ta

32

bo -

32

bo - nae vo - lun - ta

12

- nae vo - lun - ta

bo - nae vo - lun - ta

16

tis.

tis.

tis.

tis.

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

tis.

20

Lau - - da - mus te. Be - - ne - di - ci - mus

Lau - - da - mus te. Be - - ne - di - ci - mus

Lau - - - - da - mus te. Be - - ne - di - ci - mus

25

te. A - do - ra - mus te.

te. A - do - ra - mus te.

te. A - do - ra - mus te.

30

Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

34

Musical score for measure 34. The score consists of five staves. The top three staves (treble, alto, tenor) have rests for most of the measure. The bass staff has a single note on the first beat. The basso continuo staff has a continuous line of eighth notes. Measure lines are present above the tenor and bass staves.

38

Musical score for measure 38. The score consists of five staves. The top three staves (treble, alto, tenor) have rests for most of the measure. The bass staff has a single note on the first beat. The basso continuo staff has a continuous line of eighth notes. Measure lines are present above the tenor and bass staves. The lyrics "Gra - ti - as" are repeated in each of the three voices. The basso continuo provides harmonic support with sustained notes and chords.

43

a - gi - mus ti - bi pro - pter

a - gi - mus ti - bi pro - pter

- as a - gi - mus ti - bi pro - - - -

ti - - - - bi pro - pter

- ti - - - - as.

47

ma - - - gnam glo - ri - - am

ma - gnam glo - ri - am tu - -

- pter ma - - - gnam glo - - - ri - am

ma - - - gnam glo - ri - am

a - - - - gi - - - mus ti - bi pro -

ma - - - gnam glo - ri - am

51

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano (G clef), Alto (C clef), Tenor (F clef), and Bass (C clef). The Bass staff also functions as the harmonic bass staff, providing harmonic support with sustained notes and harmonic basses. The vocal parts sing the Latin hymn "Domine Deus Rex Caelorum". The lyrics are written below each staff, corresponding to the vocal entries. The music is in G minor, 4/4 time. The vocal parts enter at different times, with the Alto and Tenor entering later than the Soprano. The Bass staff has a unique rhythmic pattern, with many eighth-note groups and sustained notes.

55

cae - le - stis, De - us Pa - -  
- stis, De - us Pa - - ter  
8 stis, De - us Pa - -  
8 stis, De - us Pa - - us  
- gnam glo - - ri - am  
rex cae - le - stis, De - us

59

ter o - mni - po -

Pa - ter o - mni -

tu - am. Do - mi - ne

Pa - ter o -

63

ter o - mni - po - tens. Do -

mni - po - tens. Do - mi -

tens. Do -

po - tens.

De - us, [rex cae -

mni - po - tens. Do -

67

mi - ne \_\_\_\_\_ De - us, \_\_\_\_\_ A - gnus \_\_\_\_\_ De -  
 - ne De - - - - us, \_\_\_\_\_ A - - - - gnus \_\_\_\_\_  
 - mi - ne De - us, \_\_\_\_\_ A - - - - gnus \_\_\_\_\_  
 Do - mi - ne De - us, \_\_\_\_\_ A - - - - gnus \_\_\_\_\_ De - - - -  
 - le - - stis, De - us Pa - ter o - mni - po - tens.  
 - mi - ne \_\_\_\_\_ De - us, \_\_\_\_\_ A - - - - gnus \_\_\_\_\_

71

i, \_\_\_\_\_ Fi - - - li - us \_\_\_\_\_  
 De - - - - i, \_\_\_\_\_ Fi - li - us \_\_\_\_\_  
 De - - - - i, \_\_\_\_\_ Fi - - - li - us \_\_\_\_\_  
 Do - mi - ne De - us, \_\_\_\_\_ A - - - - gnus \_\_\_\_\_ De - - - - i,  
 De - - - - i, \_\_\_\_\_

75

Pa  
Pa  
us Pa  
Pa  
Fi - li - us Pa

79

tris.  
tris.  
tris.  
tris.  
tris.]  
tris.

83

Qui tol

Qui tol

Qui tol

86

lis pec ca ta

lis pec ca

lis pec ca ta mun

89

mun - di,  
pec - ca - ta mun  
ta mun  
-

The musical score consists of four staves. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. The music is in common time. The lyrics are written below the notes, corresponding to the vocal parts.

92

- di,  
di, mi -  
di: mi se - re - re no -

The musical score consists of four staves. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. The music is in common time. The lyrics are written below the notes, corresponding to the vocal parts. There are some slurs and grace notes in the vocal lines.

95

mi - se - re - re no - - -

mi - se -

se - re - re no - - -

32

32

98

- re - re no - - -

3

no - - -

b

101

Musical score page 14, measures 101-103. The score consists of six staves. Measures 101-102 show complex rhythmic patterns with eighth and sixteenth notes. Measure 103 shows sustained notes.

104

Musical score page 14, measures 104-106. The score consists of six staves. Measures 104-105 show 'bis.' endings. Measure 106 begins with 'Qui' and continues with 'tol - lis pec -' and 'Qui \_\_\_\_\_ tol - lis \_\_\_\_\_'.

107

110

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics:

- Soprano:** The first three measures are silent. In the fourth measure, there is a single note on the G-line followed by a fermata.
- Alto:** The first three measures are silent. In the fourth measure, there is a single note on the G-line followed by a fermata.
- Tenor:** The first three measures are silent. In the fourth measure, there is a single note on the G-line followed by a fermata.
- Bass:** The first three measures consist of eighth-note patterns: (F, E), (D, C), (B, A), (G, F), (E, D), (C, B), (A, G), (F, E). In the fourth measure, the pattern continues with (D, C), (B, A), (G, F), (E, D), (C, B), (A, G), (F, E), (D, C). The lyrics "su - - sci - di," are placed below the staff.
- Bottom Staff:** The first three measures consist of eighth-note patterns: (G, F), (E, D), (C, B), (A, G), (F, E), (D, C). In the fourth measure, the pattern continues with (G, F), (E, D), (C, B), (A, G), (F, E), (D, C). The lyrics "di, su - -" are placed below the staff.

113

113

8  
- sci - pe de - pre - ca - ti - o -

8  
- pe de - pre - ca - ti - o -

116

116

8  
- - nem no -

8  
- - nem no -

8  
- nem no -

119

Musical score for page 119, featuring five staves of music. The lyrics are:

Qui \_\_\_\_\_  
 Qui \_\_\_\_\_  
 stram. \_\_\_\_\_  
 stram.  
 stram.

122

Musical score for page 122, featuring six staves of music. The lyrics are:

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

125

128

Musical score for "Miserere" featuring five staves:

- Top Staff:** Treble clef, B-flat key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest), mi (dotted half note), - (rest), se (half note), - (rest), re (half note), - (rest), re (half note), no (half note), - (rest).
- Second Staff:** Treble clef, B-flat key signature. Notes: - (rest), tris (dotted half note), - (rest), tris (dotted half note), - (rest), tris (dotted half note), mi (dotted half note), - (rest), se (half note), - (rest), re (half note), - (rest), re (half note), no (half note), - (rest), bis (half note).
- Third Staff:** Treble clef, B-flat key signature. Notes: - (rest), se (dotted half note), - (rest), re (dotted half note), - (rest), re (dotted half note), no (dotted half note), - (rest), - (rest), - (rest), - (rest), - (rest).
- Fourth Staff:** Treble clef, B-flat key signature. Notes: - (rest), mi (dotted half note), - (rest), - (rest), - (rest), se (dotted half note), - (rest), re (dotted half note), - (rest), re (dotted half note), no (dotted half note), - (rest), - (rest), - (rest), - (rest), - (rest).
- Bottom Staff:** Bass clef, B-flat key signature. Notes: - (rest), - (rest), - (rest), - (rest), mi (dotted half note), - (rest), se (half note), - (rest), re (half note), - (rest), re (half note), no (half note), - (rest), - (rest), - (rest), - (rest), - (rest).

131

131

bis. Quo - ni - am tu so - lus san - ctus, tu \_\_\_\_\_

Quo - ni - am tu so - lus san - - - -

8 bis. Quo - ni - am tu so - lus san - ctus, tu

8 bis. Quo - ni - am tu so - lus san - ctus, \_\_\_\_\_

bis. Quo - ni - am tu so - lus san - ctus, tu

bis. Quo - ni - am tu so - lus san - - - -

bis. Quo - ni - am tu so - lus san - ctus, \_\_\_\_\_

134

so - lus \_\_\_\_\_ Do - mi - - - - - - - - nus, \_\_\_\_\_

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

8 so - - - - lus \_\_\_\_ Do - - mi - - - - - - nus,

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

so - - lus \_\_\_\_\_ san - - - - - - - - ctus, \_\_\_\_\_

tu \_\_\_\_\_

137

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

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

<sup>8</sup> tu so - lus al - tis si - mus, Je -

<sup>8</sup> tu so - lus al - tis si - mus, Je - su

**Bass:**

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

140

Chri - ste, cum San -

- su Chri - ste, cum

<sup>8</sup> - su Chri - ste, cum San -

<sup>8</sup> Chri - ste, cum

- nus, Chri - ste,

Chri - ste,

143

143

cto Spi - ri - tu in \_\_\_\_\_  
 San - cto Spi - ri - tu in \_\_\_\_\_  
 cto Spi - ri - tu in glo -  
 San - cto Spi - ri -  
 - ste, cum San - cto Spi - ri - tu  
 cum San - cto Spi - ri - tu

146

146

glo - ri - a De - i Pa -  
 glo - ri - a De - - - - - i  
 - ri - a De - - - - - i Pa -  
 - tu in glo - ri - a De - i  
 in glo - ri - a De - i Pa -  
 in glo - ri - a De - i Pa -

149

tris.

Pa

tris.

tris.

tris.

152

tris.

A

tris.

A

A

155

A - - - -

b - - - -

$\frac{8}{8}$

A - - - -

A - - - -

158

b - - - -

$\frac{8}{8}$

161

Musical score for page 24, system 161. The score consists of six staves of music for voices and basso continuo. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom three staves are basso continuo in bass clef. The music is in common time with a key signature of one flat. The vocal parts sing mostly eighth notes, while the continuo part provides harmonic support with sustained notes and bass line.

164

Musical score for page 24, system 164. The score consists of six staves of music for voices and basso continuo. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom three staves are basso continuo in bass clef. The music is in common time with a key signature of one flat. The vocal parts sing mostly eighth notes, while the continuo part provides harmonic support with sustained notes and bass line. The lyrics "men." appear at the end of each line of music.

# Credo

*Celebrant*

8 Cre - do in u - num De - um,  
Pa - trem o - mni - po -

Pa - trem o - mni - po - ten

Pa - trem o - mni - po - ten

Pa - trem o -

5 ten - tem, fa - cto - rem cae - li et ter -

tem,

- tem, fa - cto - rem cae - li et ter - 32 tem,

mni - po - ten - tem, \_\_\_\_

9

fa - cto - rem cae - li et ter

fa - cto - rem cae - li et ter

et

fa - cto - rem cae - li et ter

13

rae,

rae,

rae,

rae,

17

- si - bi - li - um o - mni - - - - -

<sup>8</sup>

- bi - li - um o - mni - - - - -

vi - si - bi - li - um o - mni - - - - -

21

Et in u - num Do - mi - um

Et in u - num Do - mi - num

<sup>8</sup>

um

Et in u - num Do - mi - um

Et in u - num Do - mi -

25

- num Je - sum \_\_\_\_\_ Chri - stum,

8

32

\_\_\_\_\_ Je - sum Chri - - - - - stum, Fi - .

8

- num Je - sum \_\_\_\_\_ Chri - stum, \_\_\_\_\_

29

Fi - li - um \_\_\_\_\_ De - i u - ni - ge - ni - - -

8

- li - um De - - - - i \_\_\_\_\_ u - ni - ge - ni -

8

Fi - li - um De - i u - ni - ge - ni - - -

33

37

Musical score for five staves:

- Treble staff: Key signature of one sharp.
- Alto staff: Key signature of one sharp.
- Bass staff: Key signature of one sharp.
- Tenor staff: Key signature of one sharp.
- Bass staff (continuation): Key signature of one sharp.

The score consists of five staves, each with a clef, key signature, and time signature. The first four staves are in common time (indicated by a 'C'). The fifth staff is also in common time. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers are present above the staves. Two brackets are used to group specific measures: one bracket covers measures 10-11 of the Tenor staff, and another bracket covers measures 10-11 of the Bass staff (continuation).

41

tum.  
Et \_\_\_\_\_ ex Pa - - - - -  
Et \_\_\_\_\_ ex Pa - - - - -  
tum. Et ex Pa - - - - tum  
Et \_\_\_\_\_ ex Pa - - - - -  
tum.

45

- tum an - te o - mni - a sae - cu -  
- tum an - te o - mni-a sae - cu - la.  
an - te o - mni - a sae - - -  
- tum an - te o - mni - a  
an - - - te  
an - - - te o - mni - a sae - - -

49

- la. De - um de De - o, Lu -  
De - um de De -  
cu - la. De - um de De - o, Lu - men  
sae - cu - la. De - um de De - o, Lu - men  
mni - a sae - cu - la. [De - um de De -  
cu - la. Lu - men

53

- men de Lu - mi - ne, De - um ve -  
- o, Lu - men de Lu - mi - ne, De - um ve - rum  
Lu - - men de Lu - - mi - ne, De - um ve -  
de Lu - mi - ne, De - um  
- o, Lu - men de Lu - mi - ne, De - um  
de Lu - mi - ne, De -

57

- rum de De o ve -  
de De - - - o ve -  
rum de De o  
ve - - - rum de De o  
De - um ve - - - rum de  
um ve - - - rum de De  
- - - - - - - - - -

61

ro. Ge - ni - tum non fa -  
ro. Ge - ni - tum non  
ve - - - - - - - - - - ro. Ge - ni - tum non  
ve - - - - - - - - - - ro. Ge - ni - tum non fa -  
De - - - - - o ve - - - - - ro.  
- o ve - - - - - ro.

65

fa - - - - ctum, con -  
non \_\_\_\_\_ fa - - - -  
Ge - - - - ni - - tum  
Ge - - ni - tum [non — fa]

69

- ctum, con-sub-stan ti - a - - lem Pa -  
- sub-stan - ti a - - lem Pa - tri -  
- ctum, con-sub - stan - ti - a - lem Pa - tri per  
non fa - ctum, con - sub - stan - ti - a - lem  
- - ctum, con-sub-stan - ti - a - lem Pa -

73

- tri per quem o mni a  
— per quem o mni — a  
— per — quem o mni —  
quem o mni —  
Pa tri per quem o mni —  
- tri per quem o mni — a

77

— fa cta  
fa — — — cta  
— a — fa cta

81

sunt.

sunt.

sunt.

sunt. Et

sunt.]

sunt. Et

85

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

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

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

89

- tu San - - - - cto ex \_\_\_\_\_ Ma - ri - a

8

32

cto

8

cto

ex \_\_\_\_\_ Ma - ri - a vir - gi - ne, et

93

vir - gi - ne, et ho - - - mo fa - - -

ex Ma - ri - a vir - gi -

8

ex Ma - ri - a vir - gi - ne, et ho - - -

ho - - - - - mo - - -

97

ne, et ho mo fa

mo fa

fa

This page contains four staves of musical notation. The top staff uses a treble clef, the second staff a treble clef with a 'b' below it, the third staff a treble clef with a '8' below it, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics 'ne, et ho mo fa' appear above the first two staves, 'mo fa' above the third, and 'fa' above the fourth. Measure numbers 97 and 98 are indicated at the start of each staff respectively.

100

ctus

ctus

This page contains four staves of musical notation. The top staff uses a treble clef, the second staff a treble clef with a 'b' below it, the third staff a treble clef with a '8' below it, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics 'ctus' appear above the first two staves, 'ctus' above the third, and 'ctus' above the fourth. Measure number 100 is indicated at the start of each staff.

103

- ctus

$\frac{8}{8}$

106

est.

est.

Cru - ci - fi - xus \_\_\_\_\_ e - ti - am pro

est. Cru - ci - fi - xus e - ti - am

Cru - ci - fi - - - - xus e -

est. Cru - ci - fi - xus \_\_\_\_\_ e - ti -

110

113

116

116

se - pul - - - tus

et se - pul - - - tus

et se - pul - - - tus

se - pul - - - tus

119

119

Et re - sur - re - xit ter - ti - a

Et re - sur - re - xit

est.

est.

est.

est.

122

122

di - - - e se - cun - dum scri - ptu -  
 ter - ti - a di - - - e se - cun - dum scri - ptu - - -  
 8  
 8  
 8  
 8

125

125

- - - - ras. Et a - scen - - - dit  
 - - - - ras. Et a - scen - - dit in cae -  
 8  
 8  
 8

Et a - scen - dit in cae -  
 8  
 8

128

in cae - - - lum,  
lum, se - det ad dex - te - ram  
se - det ad dex - te - ram Pa -  
lum, se - det ad dex - te -  
se - det [ad]  
se -

131

se - det ad dex - te - ram. Et  
Pa - - - tris.  
ram Pa - - -  
dex - te - ram Pa - - - tris.]  
- det ad dex - - - te - ram Pa - - -

134

i - - - te - rum ven - tu - rus est cum  
 Et i - - te - rum ven - tu - rus est.  
 - tris. Et i - - te - rum ven - tu - rus \_\_\_\_\_  
 - tris. Et i - - te - rum ven - tu - rus est cum \_\_\_\_  
 Et i - - te - rum ven - tu - rus est  
 - tris. Et i - - te - rum ven - tu - - - - rus

137

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

140

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

143

- os, cu - ius re - gni -  
- os, cu - ius re - gni non e -  
os,  
cu - ius re - gni non e -  
- os,  
- os,

146

Musical score for measure 146. The score consists of four staves. The top two staves are in treble clef, the bottom staff is in bass clef, and the fourth staff is also in bass clef. The key signature is one flat. The lyrics "non e - rit fi -" are written below the top staff, and "rit fi -" are written below the second staff. Measure 146 concludes with a repeat sign and a basso continuo part.

149

Musical score for measure 149. The score consists of four staves. The top two staves are in treble clef, the bottom staff is in bass clef, and the fourth staff is also in bass clef. The key signature changes to no sharps or flats. The lyrics "nis. Et ex -" are repeated three times across the top two staves. The basso continuo part continues at the bottom of the page.

153

- spe - - - cto re - sur - re - - - cti -  
 - spe - cto re - sur - re - cti - o -  
 - spe - - - cto re - sur - re - cti - o -  
 ex - spe - - cto re - sur - re - cti - o -  
 Et \_\_\_\_\_ ex - spe - - cto re - sur - re - cti -  
 - spe - - - cto re - sur - re - cti -

157

- o - nem mor - tu - o - rum  
 - nem \_\_\_\_\_ mor - tu - o - rum et vi - tam ven -  
 - nem mor - tu - o - rum  
 - o - nem \_\_\_\_\_  
 - o - nem mor - tu - o -

161

et vi - tam ven - tu - ri  
rum et vi - tam ven -  
tu - ri sae - cu -  
et vi - tam ven - tu - ri sae - cu - li.  
rum

165

sae - cu - li.  
- tu - ri sae - cu - li.  
li.  
A - - -  
et vi - tam ven - tu - ri sae - cu -  
et vi - tam ven - tu - ri sae - cu -

169

Musical score for page 48, measures 169-173. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 169 starts with a rest followed by a dotted half note. Measures 170 and 171 show a repeating pattern of eighth notes. Measure 172 begins with a dotted half note, followed by a sixteenth-note pattern, and ends with a fermata over a dotted half note. Measure 173 continues the sixteenth-note patterns from measure 172. The vocal line includes lyrics "A", "li.", and "A". Measure 174 concludes with a fermata over a dotted half note.

173

Continuation of the musical score for page 48, measures 173-174. The score follows the same five-staff layout. Measures 173 and 174 continue the sixteenth-note patterns established in measure 172. The vocal line includes lyrics "A" and "li.". Measure 174 concludes with a fermata over a dotted half note.

177

Musical score for page 49, system 177. The score consists of five staves of music for voices and basso continuo. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. The music is in common time with a key signature of one flat. Measures 177 through 180 are shown, with measure 177 starting with a dotted half note in the soprano part.

181

Musical score for page 49, system 181. The score consists of five staves of music for voices and basso continuo. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. The music is in common time with a key signature of one flat. Measures 181 through 184 are shown, with each measure ending with a fermata over the final note and the word "men." written below it.

## Sanctus

50

San - - - -

San - - - -

8 San - - - -

8 San - - - ctus,

6

- [ctus, san - - - -

- ctus, san - - - - ctus,

8 - [ctus, san] - - - -

8 san - - - -

San - - - - ctus, \_\_\_\_\_

10

ctus, san] - - - - - ctus,

san - - - - - ctus,

- - - - - ctus, san - - - - - ctus,

8 - - - - - ctus, san - - - - - ctus,

ctus, \_\_\_\_\_ san - - - - - ctus,

San - - - - - ctus,

15

Do - mi - nus \_\_\_\_\_

8 Do - mi - nus \_\_\_\_\_ De

Do - mi - nus \_\_\_\_\_ De

19

This section contains five staves of musical notation. The top three staves are in treble clef, the fourth in alto clef, and the bottom two in bass clef. Measure 19 starts with a rest followed by a dotted half note. The vocal parts sing "Sa". Measure 20 begins with a dotted half note. The vocal parts sing "Sa". Measure 21 starts with a dotted half note. The vocal parts sing "De us". Measure 22 starts with a dotted half note. The vocal parts sing "us". Measure 23 starts with a dotted half note. The vocal parts sing "Sa".

23

This section contains five staves of musical notation. The top three staves are in treble clef, the fourth in alto clef, and the bottom two in bass clef. Measure 23 starts with a dotted half note. The vocal parts sing "Sa". Measure 24 starts with a dotted half note. The vocal parts sing "Sa". Measure 25 starts with a dotted half note. The vocal parts sing "Sa". Measure 26 starts with a dotted half note. The vocal parts sing "ba".

27

ba

ba

ba

ba

ba

31

**2**

**3**

oth.

oth.

oth.

oth.

ba

oth.

oth.

oth.

35

Musical score for three voices:

- Treble Voice:** G major (no key signature). Notes: - (bar 1), - (bar 2), - (bar 3), - (bar 4), - (bar 5), - (bar 6), - (bar 7), - (bar 8).
- Alto Voice:** G major (no key signature). Notes: - (bar 1), - (bar 2), - (bar 3), - (bar 4), - (bar 5), - (bar 6), - (bar 7), - (bar 8).
- Bass Voice:** C major (one sharp). Notes: - (bar 1), - (bar 2), - (bar 3), - (bar 4), - (bar 5), - (bar 6), - (bar 7), - (bar 8).

Vocal parts:

- Treble and Alto:** Ple - ni
- Bass:** Ple - ni

39

A musical score for four voices and basso continuo. The top three voices are in treble clef, and the bottom voice is in bass clef. The music consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a bass note followed by a fermata. The vocal parts sing in homophony, while the basso continuo part provides harmonic support with sustained notes and bassoon entries.

ni sunt

sunt

43

Musical score for measure 43:

Staff 1: Treble clef, key signature one flat. Notes: - - - - -

Staff 2: Treble clef, key signature one flat. Notes: - - - - -

Staff 3: Treble clef, key signature one flat. Notes: - - - - -

Staff 4: Treble clef, key signature one flat. Notes: - - - - -

Lyrics: sunt - - - - - cae - - - - - li

Staff 5: Bass clef, key signature one flat. Notes: - - - - -

Staff 6: Bass clef, key signature one flat. Notes: - - - - -

Lyrics: cae - - - - - li et - - - - - ter - -

47

Musical score for measure 47:

Staff 1: Treble clef, key signature one flat. Notes: - - - - -

Staff 2: Treble clef, key signature one flat. Notes: - - - - -

Staff 3: Treble clef, key signature one flat. Notes: - - - - -

Staff 4: Treble clef, key signature one flat. Notes: - - - - -

Lyrics: et - - - - - ter - - - - -

Staff 5: Bass clef, key signature one flat. Notes: - - - - -

Staff 6: Bass clef, key signature one flat. Notes: - - - - -

Lyrics: et - - - - - ter - - - - -

51

Musical score page 51. The score consists of five staves. The top three staves are mostly silent. The fourth staff begins with a dotted half note followed by eighth notes. The fifth staff begins with a quarter note followed by eighth notes.

55

Musical score page 55. The score consists of five staves. The top three staves are mostly silent. The fourth staff features a melodic line with eighth and sixteenth notes, including a fermata over the eighth note. The fifth staff features a melodic line with eighth and sixteenth notes, also including a fermata over the eighth note. The word "ra" appears at the end of the fourth and fifth staves.

60

This musical score page contains three staves of music. The top two staves are soprano voices, and the bottom staff is a basso continuo part. The vocal parts sing the words "glo - ri - a tu -" in three different iterations. The basso continuo staff consists of vertical black dots on a single line, indicating sustained notes. Measure numbers 60 are present above the first two staves.

65

This musical score page contains three staves of music. The top two staves are soprano voices, and the bottom staff is a basso continuo part. The vocal parts sing a continuous melody. The basso continuo staff consists of vertical black dots on a single line, indicating sustained notes. Measure number 65 is present above the first two staves.

69

Musical score page 58, measures 69-72. The score consists of six staves. Measures 69-70 show melodic lines in the top three staves with various note heads (circles, dots, dashes) and rests. Measures 71-72 show mostly rests and a few notes in the bottom three staves. Measure 72 concludes with a bass line.

73

Musical score page 58, measures 73-76. The score consists of six staves. Measures 73-74 show melodic lines in the top three staves with various note heads and rests. Measures 75-76 show mostly rests and a few notes in the bottom three staves. Measure 76 concludes with a bass line.

77

a.

a.

a.

$\frac{8}{8}$

$\frac{8}{8}$

$\frac{8}{8}$

a.

81

O - - san

86

na na na na na

90

in ex in in in ex in ex in ex in ex in ex in ex

94

in cel cel ex cel

98

ex cel cel cel

102

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one flat, and the time signature is common time. The vocal parts sing eighth and sixteenth note patterns. The piano part provides harmonic support. Measure 102 consists of five lines of music. The vocal parts sing "sis." in unison at the end of each line. The piano part has sustained notes and some eighth-note chords.

106

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one flat, and the time signature is common time. The vocal parts sing eighth and sixteenth note patterns. The piano part provides harmonic support. Measure 106 consists of five lines of music. The vocal parts sing "Be - ne -" in unison. The piano part has sustained notes and some eighth-note chords.

109

Musical score page 109. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 1 (measures 1-3) is silent. Measure 2 (measures 4-6) shows the bass staff with eighth-note patterns: (o), (o), (o), (p), (p), (p), (p), (p). The lyrics "ne - di" are written below the bass staff. Measures 3-5 show the bass staff with eighth-note patterns: (o), (o), (o), (p), (p), (p), (p), (p). The lyrics "di" are written below the bass staff. Measures 6-8 show the bass staff with eighth-note patterns: (o), (o), (o), (p), (p), (p), (p), (p). The lyrics "di" are written below the bass staff.

112

Musical score page 112. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 1 (measures 1-3) is silent. Measure 2 (measures 4-6) shows the bass staff with eighth-note patterns: (o), (o), (o), (p), (p), (p), (p), (p). Measures 3-5 show the bass staff with sixteenth-note patterns: (o.), (o.), (o.), (p.), (p.), (p.), (p.), (p.). Measures 6-8 show the bass staff with sixteenth-note patterns: (o.), (o.), (o.), (p.), (p.), (p.), (p.), (p.). The bass staff has a key signature of one sharp (F#).

115

115

qui

ctus      qui

ctus      qui      ve

qui      ve

ctus

118

118

ve

ve

ve

121

Musical score for system 121. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines. Measure lines are present above the second and third staves.

124

Musical score for system 124. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines. The lyrics "in \_\_\_\_\_" appear above the second staff, and "nit" appears below the third, fourth, and fifth staves. Measure lines are present above the second and third staves.

127

no - mi - ne \_\_\_\_\_ Do - - -

130

- - - - -

134

Musical score for system 134. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 134. It contains a melodic line with various note values and rests. The second staff is blank. The third staff has a treble clef and an 8th note time signature, with a single note played. The fourth staff has a treble clef and an 8th note time signature, with a single note played. The bottom staff has a bass clef and a tempo marking of 68, with a melodic line consisting of eighth notes and rests.

mi

137

Musical score for system 137. The score consists of five staves. The top staff has a treble clef and a tempo marking of 137. It features a melodic line with eighth notes and sixteenth-note patterns. The second staff is blank. The third staff has a treble clef and an 8th note time signature, with a single note played. The fourth staff has a treble clef and an 8th note time signature, with a single note played. The bottom staff has a bass clef and a tempo marking of 68, with a melodic line consisting of eighth notes and rests.

140

ni.

143

O - - - - san - - - na -

O - - - - san - - -

O - - - -

O - - - -

O - - - - san - - -

146

178

in \_\_\_\_\_ ex - - -

in \_\_\_\_\_ ex - - -

na \_\_\_\_\_ in \_\_\_\_\_ ex - - -

san - na \_\_\_\_\_ in \_\_\_\_\_

O - - - - san - - -

149

cel

cel

cel

ex cel

na in ex cel

cel

152

cel

155

sis.

sis.

sis.

sis.

sis.

sis.

# Agnus Dei

A musical score consisting of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The score includes several melodic patterns and harmonic analysis. The first staff has a bracket over the last two measures of the first measure and the entire second measure. The second staff has a bracket over the last two measures of the first measure. The third staff has a bracket over the first two measures. The fourth staff has a bracket over the last two measures of the first measure and the entire second measure. The fifth staff has a bracket over the last two measures of the first measure and the entire second measure.

5

gnus De

gnus De

<sup>8</sup> gnus De

<sup>8</sup> gnus De

De

De

9

i, qui \_\_\_\_\_

i, qui tol

i, qui \_\_\_\_\_

i,

i,

i,

13

tol lis pec - ca

lis pec - ca

tol lis pec - ca

17

Three staves of musical notation for voices and basso continuo. The top two staves are soprano and alto voices in treble clef, both in common time (indicated by '8'). The third staff is basso continuo in bass clef, also in common time. The lyrics are:

- Top staff: - ta
- Middle staff: - ta
- Bottom staff: - ta mi - se - re -
- Bass staff: mun - - - - - - - -
- Bass staff: mun - - - - - - - - di:
- Bass staff: mun - - - - - - - - di: \_\_\_\_\_

21

Three staves of musical notation for voices and basso continuo. The top two staves are soprano and alto voices in treble clef, both in common time (indicated by '8'). The third staff is basso continuo in bass clef, also in common time. The lyrics are:

- Top staff: mi - - se - re -
- Middle staff: - - - - - - - -
- Bottom staff: - re no - - - - - - - -
- Bass staff: - - - - - - - - di: \_\_\_\_\_
- Bass staff: mi - - se - re - re no - - - -
- Bass staff: mi - - se - re - re no - - - -

25

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

This section contains four staves of musical notation. The top two staves are in treble clef, the bottom two in bass clef. Measure 25 starts with a whole note followed by a half note. Measures 26-28 show various patterns of eighth and sixteenth notes. The lyrics "re no" appear in measure 25, "mi se re re no" in measures 26-27, and "no" in measure 28. Measure 29 begins with a whole note.

29

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

This section contains four staves of musical notation. The top two staves are in treble clef, the bottom two in bass clef. Measures 29-32 feature eighth-note patterns. Measure 29 starts with a whole note. Measures 30-32 show eighth-note patterns. Measure 33 begins with a whole note.

33

11

12

13

14

15

37

O'er the land of the free

41

This section contains four staves of musical notation. The top staff uses a treble clef, the second staff a treble clef with a 'G' time signature, the third staff a treble clef with an '8' time signature, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics 'gnus' and 'De' are written below the notes in the top two staves.

45

This section contains four staves of musical notation. The top staff uses a treble clef, the second staff a treble clef with a 'G' time signature, the third staff a treble clef with an '8' time signature, and the bottom staff a bass clef. The music includes eighth and sixteenth note patterns with grace notes. The lyrics 'i,' are written below the notes in the top two staves.

49

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

53

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

57

ta mun

61

di:

65

di: mi - se - re - re  
[mi - se - re - re] \_\_\_\_\_  
di: mi - se - re - re  
mi - se - re - re no - - -  
mi - se - re - re no - - -  
mi - se - re - re no - - -

70

\_\_\_\_\_

74

Musical score page 74 featuring five staves. The top three staves use a treble clef and a key signature of one flat. The bottom two staves use a bass clef and a key signature of one flat. The music consists of mostly quarter notes and eighth notes, with some sixteenth-note patterns in the bass line.

78

Musical score page 78 featuring five staves. The top three staves use a treble clef and a key signature of one flat. The bottom two staves use a bass clef and a key signature of one flat. The music continues the pattern established in page 74, with quarter and eighth notes.

82

A musical score for five voices (Treble, Alto, Bass, Tenor, and Bass) arranged on five staves. The music is divided into two systems by a double bar line with a repeat sign. The first system concludes with a double bar line and a repeat sign. The second system begins with a single bar line. The vocal parts are as follows:

- Treble (Top Staff):** Consists of four measures of rests followed by a single eighth note.
- Alto (Second Staff):** Consists of four measures of rests followed by a single eighth note.
- Bass (Third Staff):** Consists of four measures of rests followed by a single eighth note.
- Tenor (Fourth Staff):** Measures 1-2: Rests. Measures 3-4: Eighth notes. Measures 5-6: Rests. Measures 7-8: Eighth notes.
- Bass (Bottom Staff):** Measures 1-2: Rests. Measures 3-4: Eighth notes. Measures 5-6: Rests. Measures 7-8: Eighth notes.

86

90

A - - - - gnus De - - - -

A - - - - gnus

A - - - - gnus

A - - - -

93

De - - - -

De - - - -

De - - - -

- gnus De - - - -

96

qui \_\_\_\_\_

i, qui

i,

i, qui

99

tol

qui tol

lis

qui tol

qui tol

lis

102

lis \_\_\_\_\_ pec - ca \_\_\_\_\_ ta \_\_\_\_\_ mun \_\_\_\_\_

lis \_\_\_\_\_ pec - ca \_\_\_\_\_ ta \_\_\_\_\_

pec - ca \_\_\_\_\_ ta \_\_\_\_\_ mun \_\_\_\_\_

- lis pec - ca - - - ta mun

- lis \_\_\_\_\_ pec - ca - - -

pec - - - ca - - - ta \_\_\_\_\_

105

mun \_\_\_\_\_

ta \_\_\_\_\_ mun \_\_\_\_\_

ta \_\_\_\_\_ mun \_\_\_\_\_

108



Musical score page 108. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 108 starts with a half note on the first staff. Measures 109 and 110 show various note patterns, including eighth and sixteenth notes. Measure 111 begins with a half note on the first staff.

111



Musical score page 111. The score continues from page 108. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 111 continues the melodic line established in the previous measures, with notes primarily on the first and second staves.

114

di: do

di:

di: do

di: do

di: do

di:

117

na no

na no

na no

na

121

bis — pa —

pa —

bis —

bis — pa —

no — bis —

pa —

125

pa —

pa —

pa —

pa —

129

129

130

131

132

133

133

cem.

cem.

cem.

cem.

cem.

cem.

cem.

## Jesu Christe

Respond at Prime on many occasions throughout the year. This tone, sometimes with other verses, was sung on all ferias and feasts of three lessons without rulers of the choir from the Sunday after Easter to the eve of Pentecost, during the octaves of Trinity Sunday and Corpus Christi, and on the eves of Christmas and the Epiphany when not falling on a Sunday. Ashewell uses only the choral section of the respond for his cantus firmus, not the verses.

London, British Library, Add MS 52359, f.29.

**A** *Chorus*

END

REPEAT FROM **A** TO END

### Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Subsequent mensuration symbols are shown on the staff.

The variable staff signatures of the source are retained in the score.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

All source accidentals are retained in the score, except for those rejected editorially, but are placed directly before the notes they affect. The original positions of pre-placed accidentals are recorded in the notes below.

Naturals with a superscript dot are not in the source, but are not strictly editorial either since they are implied by the original staff signatures. They are provided for clarification.

The beginning of each new line in the source is signalled in the score by a pilcrow above the staff.

Ligatures are denoted by the sign , coloration by the sign .

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

### Sources

**A** Oxford, Bodleian Library MSS Mus. Sch. e. 376–81 (the ‘Forrest-Heyther Partbooks’ c.1528–30, c.1553–8).

376	(Tr)	no.10, f.76 <sup>v</sup>	in contents table:	Jhesu Cristi· Quod· T· ashewell——vj partes
			at beginning:	Jesu Christe. [hand of William Forrest]
			at end:	Jesu criste Quod Tomas ashwell
377	(M)	no.10, f.71 <sup>v</sup>	at beginning:	Jhesu Criste· Quod· Tomas ashwell·
			at end:	Jhesu Criste Quod Tomas ashwel
378	(Ct1)	no.10, f.82	in contents table:	Jhesu Cristi· Quod· T· ashwell——vj partes
			at beginning:	Jhesu Cristi· Quod· T· ashwell
379	(T)	no.10, f.62 <sup>v</sup>	in contents table:	Jhesu Cristi· Quod· Tomas ashwel·
			at beginning:	Jhesu Criste· Quod· T· ashwell·
380	(B)	no.10, f.65	in contents table:	Jhesu Criste· Quod· T· ashwell
			at beginning:	Jhesu Criste· Quod· T· ashwell
381	(Ct2)	no.10, f.12 <sup>v</sup>	in contents table:	Jesu Christe——Aschewell. [hand of William Forrest]
			at beginning:	Jhesu Cristi· Quod Thomas aswell·
			at end:	Jhesu Cristi quod T· aswel

**B** Edinburgh University Library MS 64 [Tenor] (the ‘Douglas-Fisher Partbooks’, c.1560; Tenor only).

(T) f.84 [no attribution]

MS 64 consists of five partbooks from an original set of six. The set must originally have contained, Ashewell's mass complete, but now only the Tenor part survives, the final pages of the other books having been lost. For reasons explained below, this source has not been collated for this edition.

The celebrant's intonations for the Gloria and Credo have been provided from Cambridge, Queens' College MS 28 (a Gradual of Sarum Use, c.1450), ff.252<sup>v</sup> and 4<sup>v</sup> respectively.

### Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>C = first note C in the bar. Note values are in italics, mostly abbreviated, e.g. *dot-sb* = dotted semibreve. The symbol + denotes a tie.

#### Accidentals

##### *Credo*

67 Ct1 ♭ is immediately after ♯ staff signature but applies only to the following two Bs /

##### *Sanctus*

56 Ct1 ♯ is letter f (for 'fa') /

##### *Agnus Dei*

66 Ct2 ♭ for B is placed after the B♯ staff signature, but does not seem intended to apply beyond the Bs in 69 /

#### Rejected Accidentals

##### *Gloria*

23 Ct1 ♭ for <sup>1</sup>C / 134 Ct1 ♭ for B / 138 Ct2 ♭ for B /

##### *Credo*

21 Ct2 ♭ for B / 42 Ct2 ♯ for B before rest (canceling ♭ in 21) / 71 Ct2 ♭ for B /

##### *Sanctus*

147 Ct1 ♭ for <sup>1</sup>B /

##### *Agnus Dei*

34 Ct2 ♭ for B / 36 Ct2 ♯ for B /

#### Pre-placed Accidentals

##### *Gloria*

36 Ct2 ♯ for B is before A in 35 / 61 M ♯ for B is above A in 60 / 80 Ct2 ♭ for B is before C in 78 / 94 M2 ♭ for B is before rest in 93 / 134 Ct1 ♭ for B below E / 138 Ct2 ♭ for B before <sup>2</sup>D / 161 B ♯ for E is before <sup>2</sup>F in 160 /

##### *Credo*

20 Ct2 ♭ for B is before <sup>2</sup>C in 19 / 21 Ct2 ♭ for B before E / 35 B ♯ for E is before <sup>2</sup>D in 34 / 42 Ct2 ♯ for B before rest / 48 B ♯ for E is before <sup>1</sup>B in 47 / 58 M ♯ for B is before D / 116 Ct2 ♭ for <sup>1</sup>B is before <sup>1</sup>D / 177 Ct1 ♭ for B is above F in 175 /

##### *Sanctus*

10 Ct2 ♭ for B is above F in 10 / 20 Ct1 ♭ for B is below D in 19 / 27 Tr ♯ for B is before F / 147 Ct1 ♭ for <sup>1</sup>B before G / 156 M ♭ for B is before C in 155 /

##### *Agnus*

28 M ♭ for B is before <sup>2</sup>C in 27; Ct2 ♭ for B is before G in 27 / 34 Ct2 ♭ for B below E / 36 Ct2 ♯ for B above rest / 65 Tr ♭ for C is before <sup>2</sup>E in 64 / 129 Ct2 ♭ for B is before D / 132 Ct2 ♯ for B is before <sup>2</sup>D in 131 /

#### Underlay and Ligatures

##### *Gloria*

47 Tr -gnam below A; Ct2 -gnam below A / 48–50 Ct2 gloriam below <sup>2</sup>CF+FDD+D / 53 M caele- one note later / 62 B omni- below AA (-mni- also in 64) / 67 Tr n below F (scribe began to write -mi- before realising it belonged below <sup>2</sup>D) / 73 Tr Fili- below AF / 88 M1 -cata below <sup>1</sup>G<sup>2</sup>G / 90 Tr2 -ta below <sup>2</sup>F / 149 B -tris. A- below BG (not in 151 and 154) / 161 Ct1 A- below G (and in 153) /

##### *Credo*

8 Tr *tre-* for *ter-* / 25 Ct1 *Jesum* (contracted) below G, (26) *Christum* undivided below <sup>1</sup>FD / 35 Ct1 -ni- below C (not in 32) / 52 M -o ve- below <sup>2</sup>CF, (53) -ro below <sup>1</sup>F / 71 Ct2 *Patri* undivided below DBG, (72) *per quem* below DB / 95 M b is sbF sbF, *ex Mari-* below <sup>1</sup>F<sup>2</sup>F<sup>3</sup>F, (96) -a vir- [new line] *virgi-* [sic] below GA<sup>1</sup>B<sup>2</sup>B (but should presumably imitate Tr Ct2 B in preceding bars) / 134 Tr -te- below C / 136 B -rus below C / 137 Tr -a below B, (138–9) *iudica-* one note earlier / 156 Tr -ctio- below CC / 164 Ct2 A- below <sup>2</sup>F (not in 168) / 167 B -li below <sup>2</sup>F (not in 169), (168) A-below F (not in 170) /

## *Sanctus*

157 B -*sis* below <sup>1</sup>F /

## *Agnus Dei*

21 Ct1 -*re* below F, (29) *no-* below D / 40 Ct1 -*gnus* below <sup>1</sup>F (not in 43), *De-* below <sup>2</sup>F (and in 43) / 66 M -*di* below <sup>4</sup>E (not in 64) / 99 Ct2 *qui* below <sup>1</sup>D, *tol-* below <sup>2</sup>DC / 102 Tr -*lis* below G; Ct1 -*lis* below E (not in 100), (103–104) *peccata* below AG+G / 129 M *pa-* below <sup>2</sup>G (and in 123) /

## **Other Readings**

### *Gloria*

10 Ct1 G is corrected *m* / 14 Ct2 signum congruentiae above <sup>1</sup>G / 18 Tr F omitted / 33 Ct1 <sup>2</sup>G is A / 73 M *crA crB* omitted / 83 Tr1, Tr2, M1, M2 ‘Gimel’; M1 mensuration symbol ♫ is in left-hand margin (so before <sup>3</sup>E in 81) / 93 T cadence marker and mensuration symbol ♭ restated before third *sb* of bar / 105 Tr1 M1 barline after *b*-rest, then second gimel voice begins / 109 T no proportion sign for colored notes / 114 Ct2 E is *sb* / 121 Tr M no cadence marker (preceding rests in Tr have correct value, in M they are one *long* rest short) / 123–124 M E+E is F+F / 134–135 T G+G is *sb* with ‘2’ below / 151–153 Ct2 ligature is in the form  / 158 M E is *m* / 166 T <sup>2</sup>G is *dot-sb* /

### *Credo*

1–12 T rests total 39 semibreves / 8–9 Ct2 *long* rest for *dot-m-rest sb-rest* (*long* rest is correct if treated as imperfect) / 12–14 T F+F+F is colored large without indication of precise length / 18 T A is *sb* / 20 M D is corrected *m* / 32 Ct1 CB are *m sb* (but presumably should imitate Tr in 31–32 and avoid unprepared seventh) / 42 M no cadence marker (preceding rests have correct value) / 46 Tr F is *sb* / 65 M C mostly corroded, value uncertain / 82 Ct1 <sup>2</sup>G is A / 76–77 Ct2 no dot of addition for D+D / 100 B F is *sb* / 107 T no cadence marker (preceding rests total 18 bars only) / 109 Ct2 <sup>1</sup>C is *sb* / 110–111 Ct2 <sup>2</sup>D<sup>2</sup>G are *sbC sbF* / 116 Ct2 *sbA* erased after G / 120 Tr M no cadence marker (preceding rests have correct value) / 125 M noteheads of <sup>1</sup>D<sup>1</sup>E corroded / 129 T mensuration symbol C restated before F / 133 Ct2 D is E / 136–137 M *sbF dot-sbA* are *dot-sbF sbA* / 137–138 M <sup>1</sup>C<sup>2</sup>G<sup>2</sup>F<sup>2</sup>E omitted and inserted at foot of page /

## *Sanctus*

4 M Ct1 consecutive octaves *sic* / 11–12 Ct1 no dot of addition for E+E / 13 Tr <sup>1</sup>C is D / 22 Ct2 <sup>2</sup>C is *sb* / 60 Tr1 Tr2 ‘Gimel’ / 81 Ct2 no barline after A / 96 Tr A is G / 99 T alteration of G not indicated / 132 Tr <sup>2</sup>D is corrected *m* / 155 Tr E is *m* /

## *Agnus Dei*

10 Tr D is C / 28 Ct2 *sb-rest* is *m-rest* / 37–64 B 30 bars rest / 98 Tr cadence marker before *sb-rest*; Ct2 <sup>2</sup>C is corrected *cr* /

## **Notation of the Tenor Part**

Ashewell must have presented his tenor part in a cryptic form, perhaps by using multiple colours, or with Latin riddles as in the anonymous Mass *O quam suavis* in Cambridge University MS Nn.6.46. Evidently it needed practical realisation in order to be performable. The two surviving sources handled this problem differently. In source **B** the Tenor is fully realised, but in a manner that is incompatible with source **A** and it has not been used for this edition. A transcription of **B**’s Tenor can be found in John Bergsagel (ed.), *Early Tudor Masses: II, Early English Church Music*, 16 (London: Stainer & Bell Ltd, 1976), pp.208–11. In **A** the Tenor has been only partly realised. Its mensuration symbols differ from those in the other voices, being mostly in undiminished form, and the notation varies between black full with black void colour and black void with black full colour. The scribe also had to add numbers to many of the notes detailing the number of semibreves to count. In the *Gloria* and *Credo* there are passages where notes must be subdivided editorially in order to accommodate the text (the edition suggests a possible realisation by means of small notes between the underlay and the staff) and others where the scribe omitted the underlay altogether. The following notes summarise the notation of the Tenor.

### *Gloria*

1–142 black full with black void color / 41–81 the number of semibreves is added below each note / 93 cadence marker and mensuration symbol ♭ before third *sb* of bar / 143–end black void with black full color / 158 from mensuration symbol C to 166 the number of semibreves is added below each note /

### *Credo*

45–77 the number of semibreves is added below each note, except for two of the semibreves / 1–128 black full with black void color / 129–143 black void / 152–end black full with black void color / 153–160 the number of semibreves is added below each note except for the three in 156 / 176–178 the number of semibreves is added below each of these four notes /

## *Sanctus*

1–14 black full / 6–12 the number of semibreves is added below the three notes FF+F+FG+G+G / 21–34 black void with black full color / 81–end black full /

## *Agnus Dei*

1–28 black full with black void color / 29–37 black void / 29–31 the number of semibreves is added below both notes of ligature / 34 ‘2’ added below <sup>1</sup>G / 66–89 black full / 90–115 black void / 116–end black full with black void color /