

Mass: Inclina cor meum

Edited by Jason Smart

Nicholas Ludford (c.1490–1557)

Gloria

Celebrant



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

Treble



Mean



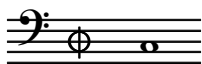
Countertenor



Tenor

[Missing]

Bass



Et in ter - ra pax ho -

Et in ter - ra pax ho - mi - ni -

4

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

- bus bo - nae vo - lun - ta -

9

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

- tis.

- tis.

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

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

13

te. A - do - ra - mus te. Glo - ri - fi -

te. A - do - ra - mus te. Glo - ri - fi - ca - mus

te. A - do - ra - mus te. Glo - ri - fi - ca -

17

ca - mus te. Gra - ti -

Gra - ti -

te. Gra -

ca - mus te. Gra -

21

Gra - ti - as a - gi - mus ti - bi
 - as a - gi - mus ti -
 - as a - gi - mus ti -
 - ti - as a - gi - mus ti -
 - ti - as a - gi - mus ti -

25

pro - pter ma - gnam glo - ri -
 - bi pro - pter ma - gnam glo - ri -
 - bi pro - pter ma - gnam glo - ri - am tu -
 - bi pro - pter ma - gnam
 - bi pro - pter ma -

29

- am tu -
 - am tu -
 glo - ri - am tu -
 - gnam glo - ri - am tu -

33

- am, Do - mi - ne De - us, rex coe - le -

- - - - am, Do - mi - ne De - us, rex coe - le -

- am, Do - mi - ne De - us, rex coe - le - stis, De -

- am, Do - mi - ne De - us, rex coe - le -

- am, Do - mi - ne De - us, rex coe - le -

37

- stis, De - us, Pa - ter

- stis, De - us, Pa - ter

- us, Pa - ter

- stis, De - us, Pa - ter

- stis, De - us, Pa - ter

41

o - mni - po - tens, Do -

o - mni - po - tens, Do - mi -

- mni - po - tens,

o - mni - po - tens, Do - mi - ne

o - [mni - po] - tens, Do -

45

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

49

- su Chri - - - - - ste, Do -
 Je - su Chri - - - - - ste, Do - mi - ne ———
 ——— Chri - - - - - ste,
 - - - - - ste,
 ——— Chri - - - - - ste, Do -

53

- mi - ne De - us, A - gnus De - - - - i, ———
 ——— De - us, A - gnus ——— De - - - - i, Fi -
 Do - mi - ne De - us, A - gnus De - - - -
 Do - mi - ne De - us, A - gnus De - - - - i,
 - mi - ne De - us, A - gnus De - i,

57

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

62

Qui tol - lis pec - ca - ta mun -
 Qui tol - lis pec - ca - ta
 Qui tol - lis pec - ca - ta
 Qui tol - lis pec - ca - ta

66

- - - di, mi - se - re - re
 mun - - - di, mi - se - re - re
 - - ta mun - - - di, mi - se - re - re

70

no - - - - bis.

no - - - - bis. [Qui

Qui tol -

Qui tol -

no - - - - bis.

74

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

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

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

78

su - sci - pe de - pre - ca - ti -

di,]

di, su - sci - pe

di,]

su - sci - pe de - pre - ca -

82

- o-nem no - - - - -
de-pre-ca-ti-o - - - - - nem no - - - - -
ti-o - - - - - nem no - - - - -

86

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

90

Pa - tris, mi - se - re - - - - - re no - - - - -
ad dex - te - ram Pa - tris, mi - se - re - - - - - re no - - - - -
- - - - - tris, mi - se - re - - - - - re no - - - - -
- ram Pa - tris, mi - se - re - - - - -
Pa - tris, mi - se - re - - - - - re no - - - - -

94

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

98

tu so - lus san - ctus, Tu so - lus Do - mi - nus, Tu so - lus
 - lus san - ctus, Tu so - lus Do - mi - nus, Tu so - lus al -
 so - lus san - ctus, Tu so - lus Do - mi - nus, Tu
 san - ctus, Tu so - lus Do - mi - nus, Tu so -
 san - ctus, Tu so - lus Do - mi - nus, Tu so -

102

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

106

- su Chri - ste cum San - cto Spi -

Chri - ste

- su Chri - ste cum San - cto

- su Chri - ste cum San - cto Spi - ri -

- su Chri - ste

111

- ri - tu in glo - ri - a De -

Spi - ri - tu in glo - ri - a De -

- tu in glo - ri - a De -

115

- i Pa -

Pa -

- i Pa -

- i Pa -

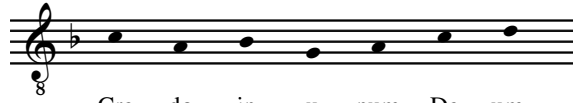
Pa -

119

123

127

Credo

Celebrant

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - - - - -
Pa - trem o - mni - po - ten - - - - - tem,

5

- tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li -
fa - cto - rem coe - - - li et - - - ter - rae, vi - si - bi - li - um

9

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

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

13

Et in u - num Do - mi - num Je - sum Chri -

- um.

- um.

Et in u - num Do - mi - num Je - sum Chri -

Et in u - num Do - mi - num Je - - - sum -

17

- - - stum, Fi - li - um De - - - - - i

- - - - - stum, Fi - li - um De - - - - - i

- - - - - stum, Fi - li - um De - - - - - i u -

21

u - ni - ge - ni - - - - -

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

- - ni - ge - ni - - - - -

25

- tum, Et ex Pa - tre na - tum an -

Et ex Pa - tre na - tum an - te o - mni -

Et ex Pa - tre na - tum an - te o - mni - a

- tum, Et ex Pa - tre na - tum an - te o - mni -

- tum, Et ex Pa - tre na - tum an - te o -

29

- te o - mni - a sae - cu - la: De - um

- a sae - cu - la: De - um de

sae - cu - la: De - um

- a sae - cu - la: De - um

- mni - a sae - cu - la: De -

33

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

37

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

41

De - o ve - ro, Ge - ni - tum
de De - o ve - ro, Ge - ni - tum non
De - o ve - ro, Ge - ni - tum non fa -
ve - ro, Ge - ni - tum non
de De - o ve - ro, Ge - ni - tum non

45

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

49

Pa - tri, per quem o - mni -
 Pa - tri, per quem o - mni - a fa -
 - tri, per quem o - mni - a
 per quem o - mni -
 Pa - tri, per quem o - mni - a

53

- a fa - - - cta sunt.
 - - - - cta sunt.
 fa - [cta] sunt. Qui
 - a fa - cta
 - fa - - - - cta sunt. Qui

57

Qui pro-pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis de - scen - dit de coe - lis de - scen - dit de coe - lis

61

de - scen - dit de coe - lis de - scen - dit de coe - lis de - scen - dit de coe - lis

65

de - scen - dit de coe - lis de - scen - dit de coe - lis de - scen - dit de coe - lis

69

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

74

de Spi - ri - tu San - - - - cto ex Ma -
 - tu San - - - - cto ex Ma -
 - Spi - ri - tu San - - - - cto ex Ma - ri -

78

- ri - a vir - gi - ne, Et ho - - - -
 - ri - a vir - gi - ne, Et ho - - - -
 - - - - a vir - gi - ne, Et ho - - - -

82

- mo fa - ctus

- mo fa - ctus

- mo fa - ctus

85

est.

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

est. Cru - ci - fi - xus e - ti - am pro no -

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

est.

89

pro no - bis sub

- - - - - bis sub Pon - ti - o

pro no -

93

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

97

- - to, pas - sus et se - pul - - - tus - - -
 pas - sus [et se - - - pul - tus] - - -
 - - sus - - - et se - pul - tus - - -
 pas - sus et se - pul - - - tus - - -

101

Et re - sur - re - - - xit ter - ti - a
 est. Et re - sur - re - xit ter - ti - a di -
 est. Et re - sur - re - xit ter - ti - a di -
 est. Et re - sur - re - - - xit ter - ti - a di -
 est. Et re - sur - re - xit ter - ti - a di -

105

di - e se - cun - dum scri - ptu - ras, et a -
 - e se - cun - dum scri - ptu - ras,
 - e se - cun - dum scri - ptu - ras, et
 - e se - cun - dum scri - ptu - ras,
 - e se - cun - dum scri - ptu - ras,

108

- scen - dit in coe - lum, se - det ad dex - te -
 et a - scen - dit in coe - lum, se - det
 a - scen - dit in coe - lum, se - det ad dex - te -
 et a - scen - dit in coe - lum, se - det
 et a - scen - dit in coe - lum, se - det

112

- ram Pa - tris, Et i - te - rum ven -
 ad dex - te - ram Pa - tris, Et i - te - rum ven - tu -
 - ram Pa - tris, Et i - te - rum ven - tu - rus
 ad dex - te - ram Pa - tris, Et i - te - rum ven - tu -
 ad dex - te - ram Pa - tris, Et i - te - rum ven -

115

- tu - rus est cum glo - ri - a ju - di - ca - re vi - vos

- rus est cum glo - ri - a ju - di - ca - re vi - vos

est cum glo - ri - a ju - di - ca - re vi - vos et

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

- tu - rus est cum glo - ri - a ju - di - ca - re vi -

118

— et mor - tu - os, Cu - jus re - gni non e - rit

et mor - tu - os, Cu - jus re - gni non e -

mor - tu - os, Cu - jus re - gni non e - - -

- vos et mor - tu - os, Cu - jus re - gni non e - rit

- vos et mor - tu - os, Cu - jus re - gni non e -

121

— fi - - - nis. Et in Spi - ri - tum San - ctum

- rit fi - - - nis.

- rit fi - - - nis. Et in Spi - ri - tum San -

fi - - - nis.

- rit fi - - - nis.

124

Do - mi - num et vi - vi - fi - can - tem, Qui ex

- ctum Do - mi - num et vi - vi - fi - can - tem, Qui ex Pa -

128

Pa - tre Fi - li - o - que pro - - ce - dit, Qui cum

- tre Fi - li - o - que pro - ce - dit, Qui cum Pa - tre

132

Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

136

- tur, Qui lo-cu-tus est per pro-phe - - - -

140

- - - - tas.
Et u - nam san - ctam Ca - tho - li -
- - - - tas.
Et u - nam san - ctam Ca - tho - li -
Et u - nam san - ctam Ca - tho - li - cam

144

- cam et A - po - sto - li - cam Ec - cle - si - am. Con - fi -
- cam et A - po - sto - li - cam Ec - cle - si - am. Con - fi -
et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

148

te-or u-num ba-pti-sma in re-mis-si-o -
 te-or u-num ba-pti-sma in re-mis-si-o -
 u-num ba-pti-sma in re-mis-si-o - nem pec-

152

Et ex-spe-cto re-sur-
 - nem pec-ca-to - rum, Et ex-spe-cto re -
 Et ex-spe-cto re-sur-re -
 - nem pec-ca-to - rum, Et ex-spe-cto re-sur-
 - ca-to - rum, Et ex-spe-cto re-sur-re-cti-

156

- re-cti-o - nem mor-tu-o - rum, Et vi - tam
 - sur-re-cti-o - nem mor-tu-o - rum, Et vi - tam ven -
 -cti - o - nem mor-tu-o - rum, Et vi - tam ven -
 - re-cti - o - nem mor-tu-o - rum, Et vi -
 o - nem mor-tu-o - rum, Et vi - tam

160

ven - tu - ri sae - cu - - - li.
 - tu - ri [sae - cu] - - - - - li. A -
 - tu - - - - - ri sae - cu - li. A -
 - tam ven - tu - - - - ri sae - cu - li. A -
 ven - tu - ri sae - cu - li.

164

A - - - - -
 - - - - -
 - - - - -
 - - - - -
 A - - - - -

167

- - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.

Sanctus

First system of the musical score for 'Sanctus'. It consists of five staves: a vocal line with lyrics 'San - - - - -', and four instrumental staves (piano accompaniment). The music is in 3/4 time and begins with a common time signature (C) and a key signature of one flat (B-flat).

Second system of the musical score, starting at measure 6. It continues the vocal and instrumental parts from the first system. The vocal line has lyrics 'San - - - - -'.

Third system of the musical score, starting at measure 11. The vocal line has lyrics 'san - - - - - ctus, ctus, san - - - - -'. The instrumental parts continue with accompaniment. The system concludes with a double bar line.

16

- ctus, san

- ctus, san

- ctus, san

21

ctus, Do - mi - nus

Do - mi - nus

ctus, Do - mi - nus

ctus, Do - mi - nus

26

mi - nus De

nus De

De

Do - mi - nus De

mi - nus [De]

31

us Sa us Sa us Sa

This block contains the musical score for measures 31 through 35. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "us Sa us Sa us Sa". The music is in a minor key with a common time signature. The vocal parts have various melodic lines, and the piano accompaniment provides harmonic support.

36

ba ba ba ba

This block contains the musical score for measures 36 through 40. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "ba ba ba ba". The music continues in the same style as the previous block, with vocal lines and piano accompaniment.

41

oth; ple oth; ple oth; oth; oth; ple

This block contains the musical score for measures 41 through 45. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "oth; ple oth; ple oth; oth; oth; ple". The music concludes with a double bar line. The vocal parts have various melodic lines, and the piano accompaniment provides harmonic support.

46

ni sunt coe - - -
 ni sunt
 - ni sunt coe - -

51

li et ter -
 coe - - - li et
 - - li et ter - -

56

ter - - - ra
 glo - ri - a

61

Musical score for measures 61-65. The score consists of five staves. The top two staves are vocal lines with lyrics: "- ra" on the first staff and "glo - ri - a" on the second staff. The third staff is a piano accompaniment line. The fourth and fifth staves are additional piano accompaniment lines. The lyrics "- ra glo - ri - a" are positioned below the bottom two staves.

66

Musical score for measures 66-70. The score consists of five staves. The top two staves are vocal lines with lyrics: "tu -" on the second staff. The third staff is a piano accompaniment line. The fourth and fifth staves are additional piano accompaniment lines. The lyrics "tu -" are positioned below the bottom two staves.

71

Musical score for measures 71-75. The score consists of five staves. The top two staves are vocal lines with lyrics: "tu" on the second staff. The third staff is a piano accompaniment line. The fourth and fifth staves are additional piano accompaniment lines. The lyrics "tu" are positioned below the bottom two staves.

76

81

86

91

Musical score for measures 91-95. The score consists of five staves. The top staff is the vocal line, with lyrics 'na' at the end of the phrase. The second staff is the first piano part, with lyrics 'san' and 'na'. The third staff is the second piano part, with lyrics 'na'. The fourth staff is the third piano part, with lyrics 'na'. The fifth staff is the bass line, with lyrics 'na'. The music is in a minor key and features a mix of eighth and sixteenth notes.

96

Musical score for measures 96-100. The score consists of five staves. The top staff is the vocal line, with lyrics 'in' and 'ex'. The second staff is the first piano part, with lyrics 'in' and 'ex'. The third staff is the second piano part, with lyrics 'in' and 'ex'. The fourth staff is the third piano part, with lyrics 'in'. The fifth staff is the bass line, with lyrics 'in' and 'ex'. The music is in a minor key and features a mix of eighth and sixteenth notes.

101

Musical score for measures 101-105. The score consists of five staves. The top staff is the vocal line, with lyrics 'cel'. The second staff is the first piano part, with lyrics 'cel'. The third staff is the second piano part, with lyrics 'cel'. The fourth staff is the third piano part, with lyrics 'ex' and 'cel'. The fifth staff is the bass line, with lyrics 'cel'. The music is in a minor key and features a mix of eighth and sixteenth notes.

106

Musical score for measures 106-110. The score is in 4/4 time with a key signature of one flat (B-flat). It features five staves: four vocal staves and one bass line. The lyrics are: "cel sis. cel sis. cel sis. cel sis. cel sis." The vocal parts have various melodic lines, some with slurs and ties. The bass line provides a steady accompaniment.

111

Musical score for measures 111-114. The score is in 4/4 time with a key signature of one flat. It features five staves: four vocal staves and one bass line. The lyrics are: "Be Be". The vocal parts have various melodic lines, some with slurs and ties. The bass line provides a steady accompaniment.

115

Musical score for measures 115-118. The score is in 4/4 time with a key signature of one flat. It features five staves: four vocal staves and one bass line. The lyrics are: "ne". The vocal parts have various melodic lines, some with slurs and ties. The bass line provides a steady accompaniment.

119

Musical score for measures 119-122. The system consists of five staves. The top staff is the vocal line, with lyrics "ne di" under the notes. The second staff is empty. The third staff is the piano accompaniment, with lyrics "di" under the notes. The fourth and fifth staves are empty.

123

Musical score for measures 123-126. The system consists of five staves. The top staff is the vocal line. The second staff is empty. The third staff is the piano accompaniment. The fourth and fifth staves are empty.

127

Musical score for measures 127-130. The system consists of five staves. The top staff is the vocal line. The second staff is empty. The third staff is the piano accompaniment, featuring a sharp sign (#) above a note in the second measure. The fourth and fifth staves are empty.

131

ctus
qui ve - - - - -
ctus
qui ve - - - - -
ctus qui ve - - - - -

135

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

139

in no - mi -
nit in no -
in
nit in
nit

143

musical score for measures 143-146. It consists of five staves: four vocal staves and one bass line. The lyrics are: - ne - mi - ne - Do - no - mi - ne - Do -

147

musical score for measures 147-150. It consists of five staves: four vocal staves and one bass line. The lyrics are: Do - Do -

151

musical score for measures 151-154. It consists of five staves: four vocal staves and one bass line. The lyrics are: [mi] - mi - [mi] - mi -

155

ni;
ni;
ni;
ni;
ni;

159

O - san
O - san
O - [san]
O - san - na
O - san

163

- na in
- na in
- na in
in
- na in

167

Musical score for measures 167-170. The score consists of five staves. The top staff is a vocal line with lyrics "ex - - - - - cel - - -". The second staff is a vocal line with lyrics "ex - - - - - cel - - -". The third staff is a vocal line with lyrics "ex - - - - - cel - - -". The fourth staff is a vocal line with lyrics "ex - - - - - cel - - -". The fifth staff is a bass line with lyrics "ex - - - - - cel - - -".

171

Musical score for measures 171-174. The score consists of five staves. The top staff is a vocal line with lyrics "- - - - - cel - - - - -". The second staff is a vocal line with lyrics "- - - - - cel - - - - -". The third staff is a vocal line with lyrics "- - - - - cel - - - - -". The fourth staff is a vocal line with lyrics "- - - - - cel - - - - -". The fifth staff is a bass line with lyrics "- - - - - cel - - - - -".

175

Musical score for measures 175-178. The score consists of five staves. The top staff is a vocal line with lyrics "- - - - - sis.". The second staff is a vocal line with lyrics "- - - - - sis.". The third staff is a vocal line with lyrics "- - - - - sis.". The fourth staff is a vocal line with lyrics "- - - - - sis.". The fifth staff is a bass line with lyrics "- - - - - sis.". The score ends with a double bar line.

Agnus Dei

The first system of the musical score consists of five staves. The top staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest. The second staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The third staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The fourth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest. The fifth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest.

6

The second system of the musical score consists of five staves. The top staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest. The second staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The third staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The fourth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest. The fifth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest.

gnus De - - - - -

gnus De - - - - -

11

The third system of the musical score consists of five staves. The top staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The second staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The third staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The fourth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4. The fifth staff is a vocal line with a common time signature (C) and a key signature of one flat (B-flat). It begins with a whole rest, followed by a melodic line starting on a half note G4.

qui tol - - - - -

- i, qui - - - - - tol - - - - - lis - - - - -

- i,

qui tol - - - - -

qui - - - - - tol - - - - - lis

16

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

21

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

26

- re -
 - - - - - mi - se-re -

31

- - - - - re - - - - - no -

- - - - - re

- - - - - re

- re - - - - -

36

[no] - - - - -

no - - - - -

no - - - - -

no - - - - -

41

- - - - - bis. A - - - - -

- - - - - bis.

- - - - - bis. A - - - - -

- - - - - bis.

- - - - - bis.

46

gnus De

gnus De

51

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

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

56

di:
mi - se - re - re

di: mi - se - re - re

mi - se - re - re

mi - se - re - re [re

61

no - - - - -

no - - - - -

no - - - - -

no] - - - - -

65

69

bis.

bis.

bis.

bis.

74

A - - - - - gnus De -

A - - - - - gnus

A - - - - - gnus

78

- gnus De - - - - - i,

- gnus De - - - - - i,

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

qui tol - - - - - lis - - - - -

qui tol - lis - - - - - pec -

82

mun - - - - -

mun - - - - -

- ca - ta mun - - - - -

- - - - - pec - ca - ta

- ca - ta

86

di: no -
 di: no -
 di: no -
 do - - - - - na
 do - - - - - na

90

bis pa - - - - -
 bis pa - - - - -
 bis pa - - - - -
 pa - - - - -
 pa - - - - -

94

97

Musical score for measures 97-99. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat (B-flat major or D minor). The notation includes various note values, rests, and phrasing slurs.

100

Musical score for measures 100-103. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. The notation includes various note values, rests, and phrasing slurs.

104

Musical score for measures 104-106. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. The notation includes various note values, rests, and phrasing slurs. The word "cem." is written below the staves at the end of each line.

Appendix

Inclina cor meum Deus

Respond at Terce daily. Ludford makes no use of the verses.

1st time: soloist
2nd time: chorus *Chorus* **A**

In - cli - na cor me - um De - us, in te - sti - mo -

END *Soloist*

- ni - a tu - a. A - ver - te o - cu - los me - os, ne vi - de -

- ant va - ni - ta - tem: in vi - a tu - a vi - vi - fi - ca me.

REPEAT FROM **A TO END
THEN CONTINUE AS BELOW**

Soloist

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto.

REPEAT FROM BEGINNING TO END

Editorial Conventions

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

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

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

Ambiguous underlay has mostly been resolved tacitly. Only the most significant examples are noted below.

Underlay between square brackets is lacking in the source.

The Tenor part has been reconstructed editorially in small notation, using the plainsong respond on page 48 as the cantus firmus where appropriate.

Source

Cambridge, Peterhouse MSS 31, 32, 40, 41 (c.1539–41).

31	(Ct)	f.110	in index: page header: at end:	Miſſa Inclina <i>domine</i> Inclina Nicolas Ludford	Ludford
32	(B)	f.85	in index: page header: at end:	Miſſa inclina <i>domine</i> Inclina Inclina cor meum deus in testimonia tua / Nicolas Ludford	Ludford
40	(Tr)	f.98 ^v	page header: at end:	Inclina Ludford	
41	(M)	f.90	in index: page header: at end:	Miſſa inclina <i>domine</i> Inclina Ludford	Ludford

The intonations for the Gloria and Credo are provided from Cambridge, Queens' College MS 28 (a gradual of Sarum Use, c.1450), ff.253 and 4^v respectively.

Notes on the Readings of the Source

In the list of readings 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. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. For extended references, subsequent bar numbers are in brackets. Note values are abbreviated and italicised. Pitches are in capital letters, preceded by a number where necessary, e.g. ²G = second note G in the bar. The sign + denotes a tie.

Gloria

10 Tr *te* below F / 24 Tr *-bi* below E / 28 Ct D is C / 48–49 B F+F is *sb* only / 50 B *Chri-* below D / 52 Ct rest omitted (or A should not be colored) / 56 Ct *Dei* undivided below C / 62 all parts mensuration symbol Φ / 71 M *-re* below C (and in 69) / 80 M *-bis* below F (not in 72) / 83 Tr A is a corrected *cr* / 88 Ct *b* for B before E /

Credo

1 all parts mensuration symbol Φ / 12 M *-um* below ²G / 38 B *-ne* below D (and in 37) / 38–39 B F+F is *m* only / 42 Ct *-ro* below ¹F (and in 43) / 46–47 B *-substantia-* all one note earlier / 50–51 M *quem* ambiguously aligned below F+FED / 62 M \natural for E / 71 all parts mensuration symbol Φ / 96 Ct ¹C²C omitted, (97) *-lato* below C, (97–98) *pas-* below B²C, (99) *-sus* below F / 102–103 Tr *resurrexit* undivided below D+DDFEE, (104) *tertia* undivided below FDDD, (104–105) *di-* unaligned below CF / 103 Ct \natural for E before ¹C (cancelling *b* in 100) / 104 B ²D is C / 106 Tr ³E is a corrected *cr* / 128 Ct *-tre Filio-* all one note later / 153–154 M *-rum Et exspe-* all one note later / 154 Tr ²D is a corrected *cr* / 157 M *mortuo-* all one note earlier / 162 Tr *-li* below B (and in 163) /

Sanctus

1 all parts mensuration symbol Φ / 38–39 Ct A+A is B+B / 48 Tr *-ni* below ²C (and in 47), *sunt* below C in 49 / 91 Ct extra *-san-* below G (and in 85) / 91–92 Ct ¹AB¹C are *cr q q* / 99 B *ex-* below B / 102 Ct D is *dot-m*, (103–4) C+C is *m* only (the dot to the C must have been omitted in an earlier copy and a correction misapplied) / 111 all parts mensuration symbol Φ ; B *Benedi-* below rests / 159 M \natural for F at beginning of bar / 176 B \natural for E /

Agnus Dei

1 all parts mensuration symbol Φ / 7–8 Ct D+D is a corrected *cr* / 13 Tr *-lis* below A (and in 16) / 19 M direct G at end of line after A / 42–43 Ct *-bis* ambiguously aligned and possibly intended for A+A / 44–45 Ct G+G is corrected *cr* / 57–58 Ct *-sere-* together below ²D, *-re* below E / 74 all parts mensuration symbol Φ /