

London, British Library, MSS Add. 17802–5 ('Gyffard Partbooks') [London, c.1540–80]

TRIPLEX
Ky - - - - -

CONTRA-TENOR
Ky - - - - - ri - - - - -

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

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

4
ri - e - - - - -
- - - - - e - - - - - e - - - - - lei -
e - - - - - e - - - - - lei - - - - -

8
e - - - - - (*) - - - - -
lei - - - - -
- - - - - lei - - - - - (*) - - - - -

12
- - - - - lei - - - - -
(*) - - - - -
- - - - -

16

son. Chri - ste

son. Chri - ste

son. Chri - ste

son. Chri -

20

ste e -

ste e -

ste e -

ste e -

24

lei

lei

lei

lei

28

son. Ky - ri -

son. Ky - ri - e

son. Ky - ri -

son. Ky - ri -

33

38

43

Editorial Notes:

Original note values are retained: thus, consistent with 16th-century convention, the C and C mensuration signs (and their modern-equivalent time signatures used in this edition) should both be read as 'slow two in a bar', with the latter somewhat faster than the former. A suitable tempo relationship may be found by maintaining the same underlying minim pulse. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively.

This edition corrects three presumed errors in the source (highlighted with an asterisk in each instance):

- Contratenor, m.9.4: C in source.
- Contratenor, m.13.1: the source contains an additional minim beat, resolved by deletion of a minim B at this point.
- Medius, m.33.3: F in source.

Word underlay is consistent with the source — which is unusually clear in this regard — with one exception. The source reflects the custom in English Renaissance settings to elide the final 'e' of *Kyrie* and *Christe* with the initial 'e' of *eleison*, insofar as it omits either the latter or the former in most instances. The long *melismata* that are so typical of Taverner and his contemporaries afford the opportunity to restore the elided/implied syllable — as indicated in *italic* — at a point judged musically appropriate.