

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

The musical score is presented in four systems. The first system shows the vocal parts: **TRIPLEX**, **CONTRATENOR**, **MEDIUS**, and **BASSUS**. The lyrics for this system are: Ky - ri - e. The second system continues the vocal lines with lyrics: ri - e. The third system shows the vocal lines with lyrics: e - e - lei -. The fourth system shows the vocal lines with lyrics: lei -. The score includes various musical notations such as clefs, time signatures, and note values.

† *Contratenor*, m.9.4: a semitone higher in the source (presumed erroneous)

12

lei

16

son. Chri - ste

son. Chri - ste

son. Chri - ste

son. Chri - ste

20

ste e

ste e

ste e

ste e

24

lei lei lei lei

lei lei lei lei

lei lei lei lei

lei lei lei lei

† *Contratenor*, m.13.1-2: the source contains an additional minim beat, resolved by deletion of a minim B between these notes

28

son. Ky - ri - e

son. Ky - ri - e

son. Ky - ri - e

son. Ky - ri - e

33

e

Ky - ri e e

e

e e

38

e - lei

e - lei

e - lei

e - lei

43

son.

lei son.

lei son.

lei son.

† Tenor, m.33.3: a semitone higher in the source (presumed erroneous)

Editorial Notes:

This setting of the *Kyrie* — which is a 'standalone' work, rather than a movement from a complete mass setting — takes its name from an anonymous tune that appears in a number of Tudor-period manuscripts. Taverner sets the tune in the *Triplex* part. The work survives only in the Gyffard Partbooks, which were probably copied for use in St Paul's Cathedral during the reign of Mary I. The source contains three perceived errors that have been corrected in this edition, as indicated in footnotes.

This edition is set at original pitch. 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.

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 the manuscript 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.
