

# Kyrie

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

*2 rulers of the choir*      *Chorus*

Ky - ri - e - - - - - lei - son.

Mean

Countertenor 1

Countertenor 2

Bass

Ky - ri - e - - - - -

Ky - ri - e - - - - -

4

Ky - ri - e - - - - -

- - - - - lei - - - - -

- - - - - lei - - - - -

8

- - - - - lei - - - - -

- - - - - lei - - - - -

- - - - - lei - - - - -

12

Musical score for measures 12-16. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. The lyrics for all parts are "son." The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The Soprano part has a sharp sign on the final note. The Alto and Tenor parts have flat signs on several notes. The Bass part has a flat sign on the final note.

*Chorus*

Chorus musical score for measure 17. It is a single vocal line in a B-flat major key signature. The lyrics are "Ky - ri - e - lei - son." The melody is a simple, flowing line of eighth notes.

17

Musical score for measures 17-21. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. The lyrics for all parts are "Chri - ste e - lei". The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The Soprano part has a sharp sign on the final note. The Alto and Tenor parts have flat signs on several notes. The Bass part has a flat sign on the final note. There are triplets in the Soprano and Alto parts in measures 20 and 21.

22

Musical score for measures 22-26. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The Soprano and Alto parts have triplets in measures 22, 23, 24, 25, and 26. The Tenor and Bass parts have flat signs on several notes.

25

son.  
son.

Chri - ste - - - - lei - son.

28

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

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

31

[son, Chri -

lei - - - - [son, Chri - ste e-lei] -

34

Chri - ste [e] - lei - son.

- ste e - lei] - - - - - son.

- - - - - son.

Ky - ri - e - - - - lei - son.

37

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

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

Ky - ri - - - - -

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

40

- - - - lei - - - -

- - - - lei - - - -

- e - - - - lei - - - -

- lei - - - -

43

- - - - - [son,]

- - - - - [son,] ky - ri - e - lei -

- - [son,] ky - ri - e - lei - - - - [son,]

- - [son,] ky - ri - e - lei - - - - -

46

ky - ri - e - lei - - - - - son.

- - - - [son,] ky - ri - e - lei - - - - son.

ky - ri - e - lei - - - - - son.

- - son,] ky - ri - e - lei - - - - son.

Ky - ri - e - - - - - lei - son.

## Liturgical Function

Tye's setting is of the Kyrie *Orbis factor* in its untroped form, which was sung at Lady Mass on Thursdays, on all simple feasts of nine lessons and on feasts of three lessons when the choir was ruled. Tye's setting is most likely to have been intended for Lady Mass.

## Performance

Tye's Kyrie is written in a high clef combination that implies performance at a lower pitch. The pitch chosen here is that suggested by the voice compasses, which, in the English church music of this period, were well defined. This places the plainsong either uncomfortably high or uncomfortably low for singing by a choir, but in practice these sections would have been performed by an organist improvising on (or playing a composed setting of) the chant. There are no performance directions in the source, but the two polyphonic *Christe* sections appear to be intended for soloists. Indeed, it is quite possible that whole Kyrie was written to be sung by just four singers.

## Editorial Conventions

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

The original clef and first note of each part are shown on the prefatory staves. The source give no staff signatures or mensuration symbols for this piece.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\overline{\quad}$ , coloration by the sign  $\square \sqcap$ .

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–8).

17802	(Ct1)	f.18 <sup>v</sup>	at beginning: docter Tye
17803	(M)	f.16 <sup>v</sup>	at beginning: docter Tye
17804	(Ct2)	f.16 <sup>v</sup>	at beginning: docter Tye
17805	(B)	f.16 <sup>v</sup>	at beginning: docter Tye

Plainsong: London, British Library, Add. MS 17001, f.114.

## Notes on the Readings of the Sources

Bars 35–6 of the M are corrupt: the second C is omitted (presumably the M should imitate Ct1), the D has a # and the final note is a C. At bar 44 the source reading lacks the repeated crotchets in the Bass part. The crotchets have been provided in this edition, but there is a distinct possibility that the crotchets in the other parts are editorial interventions introduced in order to accommodate repetition of the text and that Tye's original at this point had unbroken melismas in all voices.

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>G = first note G in the bar.

### Accidentals

7 B # for F (perhaps displaced from F in 8) / 35 M # for D /

### Underlay

4 Ct1 *-lei-* below G (not in 6); B *-e-* below <sup>1</sup>G (not in 2) / 6 Ct2 *-e-* below B (not in 3) / 17 M 'xpe' below staff; B 'criste' below staff / 17–18 Ct2 *Christe* undivided below GFBA / 19 Ct1 *-le-* for *-lei-* / 28 Ct2 'criste' below staff /

### Other Readings

21–26 Ct1 Ct2 the start of each proportional phrase of triplets is annotated with the proportion sign 31 / 24 Ct1 mensuration symbol  $\text{♩}$  before A, A is G / 35 M staff ends with <sup>1</sup>C and direct D, <sup>2</sup>C omitted / 36 M B is C / 44 B minim D for the two crotchet Ds /