

Mass 'Ave Maria'

Edited by Jason Smart

Thomas Ashewell (c.1478–after 1513)

Gloria

Celebrant

The musical score consists of six staves, each representing a vocal part: Treble, Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in common time (indicated by '8') and features a key signature of one flat (B-flat). The lyrics 'Gloria in excelsis Deo.' are written below the first staff. The vocal parts are arranged as follows: Treble, Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like a piano sign (p) and a forte sign (f). The bass staff has a unique note placement where the note head is positioned below the staff line.

4

pax ho - mi - ni

ter - ra pax ho - mi - ni - bus

pax ho - mi - ni - bus

8

- - bus bo - nae vo - - - - lun -

bo - nae vo - - lun - - ta - - -

- ta - - - tis. _____

- ta - - - - tis. _____

- - - - tis. Lau - da - mus _____

Lau - da - mus _____

Lau - - da -

16

Music score for measure 16:

Top staff: Treble clef, B-flat key signature. Notes: - - - | ♫ o o. | ♪

Second staff: Treble clef, B-flat key signature. Notes: - - - | ♫ o o. | ♪

Third staff: Treble clef, B-flat key signature. Notes: ♪ o o | ♪ |

Fourth staff: Treble clef, B-flat key signature. Notes: - - - | ♪ |

Fifth staff: Bass clef, B-flat key signature. Notes: - - - | ♪ o | ♪ o |

Sixth staff: Bass clef, B-flat key signature. Notes: - - - | ♪ |

Lyrics: Be - ne - di - ci - mus _____
Be - ne - di - ci - mus _____
te.
te.
Be - ne - di - ci -
- mus _____ te.

21

Music score for measure 21:

Top staff: Treble clef, B-flat key signature. Notes: - - - | ♪ o | ♪ |

Second staff: Treble clef, B-flat key signature. Notes: - - - | ♪ o | ♪ |

Third staff: Treble clef, B-flat key signature. Notes: - - - | ♪ |

Fourth staff: Treble clef, B-flat key signature. Notes: - - - | ♪ o | ♪ |

Fifth staff: Bass clef, B-flat key signature. Notes: - - - | ♪ |

Sixth staff: Bass clef, B-flat key signature. Notes: - - - | ♪ |

Seventh staff: Bass clef, B-flat key signature. Notes: - - - | ♪ |

Lyrics: te. _____
te. A - do - ra - mus
A - do - ra - - - mus _____
- - - mus te. A - do - ra - - - mus _____
A - do - ra - - mus _____

26

te.

Glo - ri - fi - ca - mus

te. _____ Glo - ri - fi - ca -

te. Glo - ri - fi - ca - mus

te. Glo - ri - fi - ca - mus

31

te. _____

- mus _____ te.

te. _____

te. _____

35

Gra - ti - as a - gi - mus _____ ti - bi pro - pter

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

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

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

Gra - - - - ti - as _____

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

38

ma - - - gnam glo - ri-am _____ tu - - -

- pter _____ ma - - gnam glo - ri - am tu - - -

- - pter _____ ma - - gnam _____ tu - - -

- pter _____ ma - - gnam _____ glo - ri - am _____ tu -

a - - - - gi - - mus ti - bi pro - - pter ma - gnam

- pter ma - - - - gnam _____ glo - ri - -

41

- am.
Do - mi-ne De - us,
- am. Do - mi - ne De -
glo - ri - am Do -
- am. Do - mi - ne De -
glo - ri - am tu - am. Do mi - ne
- am Do - mi - ne De -

44

rex cae-le stis, De - us
us, rex cae - le - - - stis, De - us Pa -
- mi - ne De - us, rex cae - le - - - stis, De - us
us, rex cae - le - - - stis, De - us
De - us, rex cae - le - - - stis, De - us
us, rex cae - le - - - stis, De - us

48

Pa - ter o - mni - po
ter o - mni - po
Pa - - ter o - mni - po - tens.
De - us Pa - - ter o - mni - po
De - - - us Pa - - - ter o - mni - -

51

tens. Do - mi - ne Fi - li u - ni - ge - ni - te,
tens. Do-mi-ne Fi - - - - - li
Do - mi-ne Fi - - li u -
tens. Do - mi - ne Fi - - li
Do - - mi - ne Fi - - li
po - - tens. Do - mi - ne Fi - - li

54

Je - su
u - ni - ge - ni - te,
- ni - ge - ni - te, Je - su Chri -
u - ni - ge - ni - te, Je - su Chri -
u - ni - ge - ni - te, Je -
— u - ni - ge - ni - te, Je - su Chri -

57

Chri - ste, Do - mi - ne De - us, A -
Je - su Chri - ste, Do - mi - ne De - us, A - gnus De -
- - - ste, Do - mi - ne De - us,
- - - ste, Do - mi - ne De - us,
- - - ste, su Chri - ste, Do - mi -
- - - ste, Do - mi - ne De - us, A - gnus

60

- - - gnu s De - - - - - i, Fi - li -

- i, Fi - li - us Pa - - -

- us, A - gnu s De - - - - - i, Fi -

A - gnu s De - i, Fi - li - us Pa - - -

- ne De - - - us, A - - gnu s De - i, Fi -

De - - - - - i, Fi - li - - -

63

us Pa
li - us Pa
li - us Pa

66

tris.

tris.

tris.

tris.

tris.

tris.

69

Qui tol

Qui tol

Qui tol

73

73

Soprano: lis, pec - ca - ta, lis, pec - ca - ta, lis, pec - ca - ta, Qui tol

Alto: (sustained note)

Tenor: (sustained note)

Bass: (sustained note)

Ct1: (sustained note)

Ct2: (sustained note)

76

76

Soprano: mun, mun, mun, lis pec - ca - ta, mun

Alto: (sustained note)

Tenor: (sustained note)

Bass: (sustained note)

Ct1: (sustained note)

Ct2: (sustained note)

79

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

Ct1
Ct2

T
B

82

- re - re [no] -
- - -
- re no -
- re no -

Ct1
Ct2

T
B

85

bis.

bis.

bis.

bis.

Qui _____

88

tol - lis pec - ca - ta mun

Qui tol - lis pec - ca - ta mun

Qui tol - lis pec - ca - ta mun

tol - lis pec - ca - ta mun

91

Treble: O say can you see
 Alto: by the dawn's early light
 Bass: Our flag was still there
 Tenor: On that star-spangled banner
 Bass: O'er the rampart we wave
 Bass: di, su - sci
 Bass: di, su -
 Bass: di,
 Bass: di,

94

$$(\|\bullet\| = \|\bullet\| \cdot)$$

Musical score for "Suscipe deprecatio" featuring five staves of music with lyrics:

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

- pe _____ de - pre - ca - ti - o - - - -

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

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

97

97

nem no

nem no

nem no

nem no

nem no

nem no

99

99

nem no

nem no

nem no

nem no

nem no

101

stram. _____

stram. _____

stram. _____

stram. _____

104

Qui se - des ad dex - te - ram

Qui se - des ad dex -

Qui se - des ad

ad

107

107

Pa - - - - - tris, mi - se -
- te - ram Pa - - - - -
- te - ram Pa - - - - - tris, mi -
dex - te - ram Pa - - - - - tris, mi -
dex - te - ram Pa - - - - - tris,
mi -

110

110

- re - - - - re no - - - - - bis. Quo-ni -
- tris, mi - se - re - - - - re no - - - - - bis. Quo -
- se - re - - - - - - - - re no -
- se - re - - - - - - - - re -
mi - se - re - - re no - - - - - bis.
- se - - - - re - - re no - - - - -

113

113

- am _____ tu so - - - lus _____

- ni - am _____ tu _____ so - - - -

- bis. _____ Quo - ni - am tu so -

no - - - - bis. Quo - ni - am _____

Quo - ni - am tu so - lus

- bis. Quo - ni - am tu

116

116

san - ctus, _____ tu so - - - -

- lus san - - - - - - - - ctus, tu so - lus Do -

- lus san - - - - ctus, tu so - lus _____

tu so - - lus san - - - - - - ctus, _____

san - ctus, tu so -

so - lus san - - - - - - ctus,

119

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

122

A musical score for "Ave Maria" by Franz Schubert. The score consists of five staves of music, each with a different vocal line. The lyrics are written below each staff, corresponding to the notes. The music is in common time, with various dynamics and rests. The vocal parts include soprano, alto, tenor, bass, and a basso continuo part.

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

al - tis - si - mus, Je - su

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

al - tis - si - mus, Je -

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

al - tis - si - mus, Je -

125

Je - su _____ Chri - - -
 Chri - - -
 su Chri - - -
 Chri - - -
 su _____ Chri - - -
 su _____ Chri - - -

128

- ste, cum _____ San - cto Spi - -
 - ste, cum _____ San - cto Spi - ri - -
 - ste,
 - ste, cum San - cto Spi - -
 - ste,

132

ri - - tu

tu

in glo - ri - a

in

ri - tu

in glo - ri - a

in glo - ri - a

De - i Pa -

136

in glo - ri - a De - i Pa - - - tris. A -

in glo - - - ri - a De - i Pa - - - tris. A -

De - - - i Pa - - -

glo - ri - a De - - i Pa - - - tris.

a

- tris.

140

tris.

A

143

A

A

A

146

Musical score for page 23, system 146. The score consists of six staves. The top staff is soprano, followed by two alto staves, a tenor staff, and a bass staff at the bottom. The piano part is on the far left. Measure 146 starts with a forte dynamic. Measures 147-149 show melodic patterns with eighth and sixteenth notes. Measure 150 begins with a piano dynamic.

150

Musical score for page 23, system 150. The score consists of six staves. The top staff is soprano, followed by two alto staves, a tenor staff, and a bass staff at the bottom. The piano part is on the far left. The vocal parts are marked "men." in each measure.

Credo

Celebrant

8 Cre - do in u - num De - um,

Pa - trem o - mni -

Pa - trem o - mni - po-ten -

Pa - trem o - mni -

6

- po-ten - tem, fa - cto -

- tem, fa - cto -

fa - cto - rem cae -

- po - ten - tem, fa - cto -

11

rem cae li
rem cae li et ter
- - - - - li
- - - - rem cae
fa cto rem cae - - - [li]

15

et ter - - - rae,
- - - - rae,
et ter - - - rae,
- - - li et ter - - - rae,
et ter - - - rae,
et ter - - - rae,
et ter - - - rae,

20

vi - si - bi - li -

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

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

vi - si - bi - li - um

25

- um o - mni - um et in - - -

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

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

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

29

Musical score for measure 29. The score consists of four 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 bottom staff has a bass clef and a key signature of one flat. The lyrics are: "vi - si - bi - [li]" in the second staff, and "li" in the third staff.

33

Musical score for measure 33. 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 treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are: "Et in u - num Do - mi - num Je-sum Chri - - - um." in the first staff, followed by three repetitions of "- um." in the second, third, and fourth staves, and finally "Et _____ in u - num Do-mi - num _____ Je - - - sum" in the bottom staff.

38

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

Chri - - - stum, Fi - li - um De - i u - ni - ge - ni -

43

- ni - ge - ni -

u - ni - ge - ni -

u - ni - ge - ni -

u - ni - ge -

u - ni - ge -

48

tum. Et ex Pa - tre na - tum an-te _____
tum. Et ex Pa - tre na - tum
tum. Et ex Pa - tre na - tum
ni tum. Et ex Pa - tre na - tum an -
Et _____ ex _____
tum. Et ex Pa - tre na -

53

o-mni - a _____ sae - cu -
an - te o - mni - a _____ sae - cu - - - - - la. _____
an - te o - mni - a _____ sae - cu - - - - -
- - - - - te o - mni - a _____ sae - a -
Pa - - - - - tre na - tum an - - - - - te o - mni - a _____ sae - a -
- - - - - tum an - - - - - te o - mni - a _____ sae - a -

58

- la. De - um de De - o, Lu -
 De-um de De - o, Lu -
 la. De-um de De - o, Lu -
 sae - cu - la. De-um de De - o, Lu -
 cu - la. De - um de De - o, Lu -
 sae - cu - la. De - um de De - o, Lu -

63

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

68

ve - rum de De o ve

- rum de [De] o ve

8 de De o ve

- rum de De o ve

73

ro.

$\frac{3}{8}$

ro.

$\frac{3}{8}$

ro. Ge ni - tum

$\frac{3}{8}$

ro.

Ge ni - tum non fa -

ro. Ge ni - tum non _____

ro. Ge ni - tum non _____

77

non fa - - - ctum, con - substan - ti - a - lem

- - - ctum, con-substan - ti - a - - - lem

— fa - - ctum, con - sub - stan - ti - a - lem —

81

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

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

— Pa - tri per quem o - mni - a fa -

85

89

93

Qui pro - pter nos _____ ho - mi - nes et pro - pter _____
 Qui pro - pter nos nos ho - mi - nes et pro - pter
 sunt. Qui pro-pter nos _____ ho - mi - nes et pro -
 Qui pro - pter nos _____ ho - mi - - - - nes et pro-pter no -
 — sunt. Qui pro - pter nos ho - mi - - - - nes et pro -
 sunt. Qui pro - pter nos ho - mi - nes _____ et _____

98

no - stram sa - lu - tem de -
 no - stram sa - lu - tem de - scen -
 no - stram sa - lu - tem
 — pro - pter no - stram sa - lu - tem

102

Scen - dit de cae - - - lis.

dit de cae - - - - lis.

- tem de - scen - dit de cae - - - lis.

- tem _____ de-scen - dit de cae - - - lis.

- tem de-scen - - - dit de cae - - lis.

de - scen - dit de cae - - - lis.

106

A musical score for a six-part setting of the Latin phrase "Et in carnatus". The score consists of six staves, each with a different clef and key signature. The parts are: Treble (G clef, C major), Alto (C clef, C major), Bass (F clef, F major), Tenor (C clef, C major), Bass (F clef, F major), and Bass (Bass clef, B-flat major). The lyrics "Et in carnatus" are written below the staves, with a bracket underlining the "n" in "carnatus". The music is divided into measures by vertical bar lines.

110

b

est de Spir - ri - tu San -

- na - - - tus est de Spir - ri - tu

est de Spir - ri - tu San -

est de Spir - ri - tu San -

8

8

b

in - car - na - - - tus est de Spir - ri - tu

114

San cto ex Ma - ri - a

8

8

b

San cto ex Ma -

117

117

ex Ma - ri - a vir - gi - ne, et
vir - gi - ne,
- - - cto ex Ma - ri - a vir - gi - ne,
8
8
- ri - a vir - gi - - - - ne,

120

120

ho - mo fa - - - - ctus
et ho - mo fa - - - - ctus
et ho - mo fa - ctus
8
8
- - - - et ho - mo fa - ctus

124

est.
est.
est.
Cru -
Cru -
est.

- ci - fi - - - xus e - ti - am pro
- ci - fi - - xus e - ti - am

130

no - - - - - bis sub Pon - ti - o Pi -

pro no - - - bis sub Pon - ti - o

pro no - - - bis sub Pon - ti -

133

- la - to. Pas - sus et se - pul - tus

Pi - la - - - - to. Pas - sus et se - pul - tus

- o Pi - la - to. Pas - sus et se - pul - tus

136

Musical score for "Dies Irae" featuring five staves:

- Top Staff:** Treble clef, key signature of one sharp (F#), common time. Contains four vertical bar lines.
- Second Staff:** Treble clef, key signature of one sharp (F#), common time. Contains four vertical bar lines.
- Third Staff:** Treble clef, key signature of one sharp (F#), common time. Contains four vertical bar lines. Measures 8 starts with a measure repeat sign.
- Fourth Staff:** Treble clef, key signature of one sharp (F#), common time. Contains four vertical bar lines. Measures 8 starts with a measure repeat sign. The lyrics "- sus et se - pul-tus" are written below the staff.
- Bottom Staff:** Bass clef, key signature of one sharp (F#), common time. Contains four vertical bar lines. Measures 8 starts with a measure repeat sign.

Performance markings include a grace note overline, a three-note grace note bracket above the third staff, a bracket under the eighth note of the fourth staff, and a bracket under the eighth note of the bottom staff.

139

Musical score for "Et resurrexit tertia die" featuring five staves:

- Soprano:** Starts with a dotted half note followed by eighth notes. The lyrics are "Et re - sur-re - xit _____ ter - ti - a di - e".
- Alto:** Starts with a dotted half note followed by eighth notes. The lyrics are "Et re - sur-re - xit _____ ter - ti - a _____ di -".
- Tenor:** Enters with a dotted half note followed by eighth notes.
- Bass:** Enters with a dotted half note followed by eighth notes.
- Organ:** Enters with a dotted half note followed by eighth notes.

The score includes measure numbers 1, 2, 3, 4, and 5, and a repeat sign with a bracket indicating a repeat of the previous section.

143

se - cun - dum scri - ptu - ras.

e se - cun - dum scri - ptu -

e se - cun - dum scri - ptu - ras,

se - cun - dum scri - ptu -

Et a - scen -

se - cun - dum scri - ptu - ras, Et

146

Et a - scen - dit in

ras. Et a - scen - dit in cae -

et a - scen - dit

- ras Et a - scen - dit in

- dit in cae -

a - scen - dit in cae - lum,

149

cae - lum,

lum,

se - det ad

cae - lum, se - det ad dex - te - ram

lum, se - det ad dex - te - ram Pa -

se - det ad dex - te - ram

152

Pa -

Pa - tris.

dex - te - ram Pa - tris.

Pa - tris.

tris.

tris.

tris.

tris.

tris.

155

- tris. Et i - te - rum ven - tu - - - rus est

Et _____ i - te - rum ven - tu - rus est cum glo - ri -

Et i - te - rum ven - tu - rus _____

Et i - te - rum _____ ven - tu - rus est cum

Et i - te - rum _____ ven - tu - rus est cum

Et i - - - te - rum ven - - - tu - rus est

158

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

a _____ iu - di - ca -

est _____ cum glo - ri - a iu - a

glo - ri - a iu - di - ca - - -

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

cum glo - - - ri - a iu - - di -

161

Musical score for "Vivere" by Palestrina, featuring five staves of music. The top three staves represent the vocal parts (Soprano, Alto, Tenor/Bass), while the bottom two staves represent the basso continuo. The music consists of short, rhythmic patterns of eighth and sixteenth notes. The lyrics are written below each staff, corresponding to the musical phrases. The score includes various musical markings such as fermatas, slurs, and dynamic changes.

164

A musical score for five voices (SATB and basso continuo) in common time. The music consists of five staves, each with a different vocal range and a basso continuo staff at the bottom. The lyrics are written below the staves, corresponding to the notes. The score includes various musical markings such as fermatas, slurs, and dynamic changes.

cu - ius re - gni _____ non _____ e - rit. fi -

cu - ius re - gni non e - rit fi - -

8
os, cu - ius re - gni non e -

8
os, cu - ius re - gni non e - rit

- os, cu - ius re -

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

167

nis.
nis.
rit fi - nis.
fi - nis.
gni non e - rit fi - nis.
fi - nis.

170

Et vi - tam ven - tu - ri sae -
Et vi - tam ven - tu - ri sae - cu -
Et vi - - - tam ven - tu - ri sae -
Et _____ vi - tam ven - tu - ri sae - cu -
Et _____ vi - tam ven - - - tu - - -
Et vi - - - tam ven - tu - - -

174

cu - li. A

cu - li. A

ri sae cu li.

ri sae cu -

178

li. A

A

A

li. A

182

Musical score for page 47, system 182. The score consists of five staves of music for voices. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (no sharps or flats), F major (one sharp), and C major (no sharps or flats). Measure 182 starts with a half note in G major. Measures 183-184 show a transition with various notes and rests. Measures 185-186 show more complex harmonic movement with changes in key signature and note values.

186

Musical score for page 47, system 186. The score consists of five staves of music for voices. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (no sharps or flats), F major (one sharp), and C major (no sharps or flats). The vocal parts are labeled "men." at the end of each staff. Measures 186-187 show a transition with various notes and rests. Measures 188-189 show more complex harmonic movement with changes in key signature and note values.

Sanctus

Musical score for Sanctus, page 48, first system. The score consists of six staves. The top staff has a treble clef and no key signature. The second staff has a treble clef and one flat. The third staff has a treble clef and one sharp. The fourth staff has a treble clef and one sharp. The fifth staff has a bass clef and one flat. The sixth staff has a bass clef and one flat. The music includes several rests and note heads. The word "San" appears twice in the middle section.

Musical score for Sanctus, page 48, second system. The score continues from the previous system. The top staff has a treble clef and no key signature. The second staff has a treble clef and one flat. The third staff has a treble clef and one sharp. The fourth staff has a treble clef and one sharp. The fifth staff has a bass clef and one flat. The sixth staff has a bass clef and one flat. The music includes rests and note heads. The lyrics "Sanctus, sanctus, sanctus" are written below the notes.

10

ctus, san -

ctus, _____

ctus,

San -

14

san -

- ctus, san -

san -

San -

18

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bass) in common time, key signature of one flat. The score consists of four staves. Measures 18-20 show the voices mostly silent or with sustained notes. Measure 21 begins with a rhythmic pattern of eighth and sixteenth notes across all voices.

22

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bass) in common time, key signature of one flat. The score consists of five staves. The vocal parts begin with eighth-note patterns. The lyrics "ctus," appear at the end of each measure. The bass and basso continuo parts provide harmonic support with sustained notes and simple chords.

26

Do - mi - nus De - - - - us

Do - mi - nus De - - - -

Do - mi - - - -

Do - mi - - - -

30

Sa - ba - - - -

Do - mi - nus De - - - - us Sa - - - -

Sa - ba - - - -

- us Sa - - - - ba - - - -

- nus De - us Sa - - - - ba - - - -

- - - - us Sa - - - - ba - - - -

34

38

43

43

sunt caeli et
sunt cae - li et
ni sunt cae

47

47

ter - ter - li et ter -

51

Musical score for measures 51-53. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef and a key signature of one flat. Measure 51 starts with three half notes in each voice. Measure 52 begins with a basso continuo bass line consisting of eighth-note pairs. Measure 53 continues the bass line and includes a vocal entry for the basso continuo.

54

Musical score for measures 54-56. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef and a key signature of one flat. The lyrics "glo - ri - a" are sung by the voices in measure 54. In measure 55, the basso continuo part has a melodic line with eighth-note pairs. In measure 56, the lyrics "glo - - - - ri - - - -" are sung by the voices, followed by "ra" in measure 57, which is also sung by the basso continuo.

A musical score page featuring five staves of music. The top four staves are in treble clef and the bottom staff is in bass clef. Measure 63 begins with a rest followed by a series of eighth notes. The first three staves have measure lines extending from the beginning of the measure. The fourth staff has a measure line starting from the second note. The fifth staff has a measure line starting from the third note. Measures 64 and 65 show continuation of the patterns with measure lines starting from the second note of each measure.

67

Musical score page 67. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The time signature is common time. Measures 1 through 4 feature eighth-note patterns. Measure 5 is mostly rests. Measures 6 through 9 feature eighth-note patterns.

71

Musical score page 71. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The time signature is common time. The vocal line features the lyrics "O - san" repeated four times. The bass line has sustained notes in measures 7 and 8.

75

Musical score for measures 75-78. The score consists of five staves. The top three staves are in treble clef, the bottom staff is in bass clef, and the fourth staff is in alto clef. Measure 75 starts with a whole rest followed by a half note. Measures 76-77 continue with various note heads and stems. Measure 78 concludes the section.

79

Musical score for measures 79-82. The score consists of five staves. The top three staves are in treble clef, the bottom staff is in bass clef, and the fourth staff is in alto clef. The lyrics "na" are repeated in measures 79-81. In measure 82, the lyrics "in ex - cel" are added.

83

Musical score for page 58, measure 83. The score consists of five staves. The top three staves are in common time (indicated by a 'C') and the bottom two are in 8th note time (indicated by an '8'). The key signature is one flat. The lyrics 'in ex - cel' are written below the first three staves. The music features various note heads (circles, squares, diamonds) and stems. Measure 83 concludes with a repeat sign and a first ending bracket.

87

Musical score for page 58, measure 87. The score consists of five staves. The top three staves are in common time (indicated by a 'C') and the bottom two are in 8th note time (indicated by an '8'). The key signature is one flat. The music continues from the previous measure, featuring various note heads and stems. Measure 87 concludes with a repeat sign and a first ending bracket.

91

sis.

Be

sis.

Be

sis.

sis.

95

- ne - di - - - - - ctus, be - - - - -

ne - - - - - di - - - - -

Musical score page 98 featuring five staves of music. The top staff consists of four blank measures. The second staff begins with a measure containing a dotted half note and a whole note, followed by a measure with a dotted half note and a half note. Brackets above these two measures group them together. The lyrics "ne di - - - ctus qui -" are written below the notes. The third staff starts with a measure of eighth notes, followed by three measures with sixteenth-note patterns. Brackets above the first two sixteenth-note measures group them together. The lyrics "ctus qui ve -" are written below the notes. The fourth staff consists of four blank measures. The fifth staff begins with a measure containing a dotted half note and a whole note, followed by a measure with a dotted half note and a half note. Brackets above these two notes group them together. The lyrics "qui -" are written below the notes.

Musical score page 101 featuring five staves of music. The top staff consists of four blank measures. The second staff begins with a measure containing a dotted half note and a whole note, followed by a measure with a dotted half note and a half note. Brackets above these two notes group them together. The lyrics "ve - - - -" are written below the notes. The third staff starts with a measure of eighth notes, followed by three measures with sixteenth-note patterns. Brackets above the first two sixteenth-note measures group them together. The lyrics "ve - - - -" are written below the notes. The fourth staff consists of four blank measures. The fifth staff begins with a measure containing a dotted half note and a whole note, followed by a measure with a dotted half note and a half note. Brackets above these two notes group them together. The lyrics "ve - - - -" are written below the notes.

104

107

A musical score consisting of five staves. The top staff is soprano clef, the second is alto clef, the third is tenor clef, the fourth is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 1: Soprano rests, Alto rests, Tenor rests, Bass rests. Measure 2: Soprano rests, Alto rests, Tenor rests, Bass rests. Measure 3: Soprano eighth note, Alto eighth note, Tenor eighth note, Bass eighth note. Measure 4: Soprano eighth note, Alto eighth note, Tenor eighth note, Bass eighth note. Measure 5: Soprano eighth note, Alto eighth note, Tenor eighth note, Bass eighth note. Measure 6: Soprano eighth note, Alto eighth note, Tenor eighth note, Bass eighth note.

110

in

nit

nit

in no - mi -

nit

in _____ no -

114

no - - - mi - - - ne

Do -

ne

Do -

mi - - - ne Do -

118

mi

mi

mi

mi

mi

122

Music score for five voices:

- Soprano (G clef): Whole note, fermata.
- Alto (C clef): Half note.
- Tenor (F clef): Half note.
- Bass (C clef): Half note.
- Basso continuo (C clef): Half note.

The soprano part continues with eighth-note patterns. The alto, tenor, bass, and basso continuo parts repeat their previous notes.

125

Musical score page 64, measure 125. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 125 starts with a rest followed by a dotted half note. The second staff has a rest. The third staff has a rest. The fourth staff has a quarter note followed by eighth notes. The fifth staff has a rest.

128

Musical score page 64, measure 128. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 128 starts with a rest followed by a dotted half note. The second staff has a rest. The third staff has a rest. The fourth staff has a continuous sixteenth-note pattern with a '3' above each group of three notes. The fifth staff has a rest.

131

ni.

O - san -

ni.

O -

ni.

134

san

O -

san

137

na

na

na

na

- san - na

na

140

in ex cel

in ex cel

in ex

in ex cel

in ex

in ex

143



Musical score for system 143. The score consists of six staves. The top staff is in treble clef, the second and third are in bass clef, and the bottom three are in bass clef with a 8th note time signature. The music features various note heads (circles, squares, diamonds) and rests. Measure 143 starts with a treble staff note followed by a rest. Measures 144-145 show a repeating pattern of notes and rests across all staves. Measure 146 begins with a treble staff note, followed by a bass staff note, and then a bass staff note with a dynamic instruction "cel". Measures 147-148 continue the pattern with bass staff notes and dynamics like "cel". Measure 149 concludes with a bass staff note.

146



Musical score for system 146. The score consists of six staves. The top staff is in treble clef, the second and third are in bass clef, and the bottom three are in bass clef with a 8th note time signature. The music features various note heads (circles, squares, diamonds) and rests. Measure 146 starts with a treble staff note followed by a rest. Measures 147-148 show a repeating pattern of notes and rests across all staves. Measure 149 begins with a treble staff note, followed by a bass staff note, and then a bass staff note with a dynamic instruction "cel". Measures 150-151 continue the pattern with bass staff notes and dynamics like "cel". Measure 152 concludes with a bass staff note.

149

Musical score page 149 featuring five staves of music. The staves are arranged vertically, each with a different clef (Treble, Bass, etc.) and key signature. The music consists of various note heads and stems, with some notes connected by horizontal lines. There are several fermatas (little vertical lines above notes) and a bass clef with a sharp sign. The bottom staff has the word "cel" written below it.

152

Musical score page 152 featuring five staves of music. The staves are arranged vertically, each with a different clef (Treble, Bass, etc.) and key signature. The music consists of various note heads and stems, with some notes connected by horizontal lines. There are several fermatas (little vertical lines above notes) and a bass clef with a sharp sign. The bottom staff has the word "sis." written below it.

Agnus Dei

A

A

5

A - - - gnus De -

gnus De - - -

gnus - - - De -

A - - -

9

gnus De

De

De

17

17

i,
qui
tol

i,
qui

i,

i,
qui.

i,
qui.

21

lis
pec

tol
lis

pec
ca

pec

tol
lis
pec
ca
ta

tol
lis

25

Musical score for measure 25:

Staves 1-4 (Treble clef):
 - ca - ta
 pec - ca - ta mun
 - ta mun
 - ca - ta mun -

Staff 5 (Bass clef):
 mun - di:
 pec - ca - ta _____ mun - di:

29

Musical score for measure 29:

Staves 1-4 (Treble clef):
 mi - se - re - re _____
 - di: mi - se - re - re no -
 - di:
 - di:

Staff 5 (Bass clef):
 di:
 - di:
 mi - se - re - re no -

33

no

(\natural)

mi - se - re - re no

mi - se - re - re no

37

no

41

1 2 3 4 5 6 7 8 9 10 | 11 12 13 14 | 15 16 17 18 | 19 20 21 22 | 23 24 25 26 | 27 28 29 30 | 31 32 33 34 | 35 36 37 38 | 39 40 41 |

45

1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16 | 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32 | 33 34 35 36 | 37 38 39 40 | 41 42 43 44 |

49

bis.

bis.

bis. _____ A - - -

bis.

bis.

A - - -

53

A - - -

gnus

57

- gnu De -

- gnu De -

De -

61

De -

65

Musical score page 65 featuring five staves of music. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, the fourth staff a bass clef, and the bottom staff a bass clef. The music consists of various note heads and rests, with some notes connected by horizontal lines. Measures 1 through 4 are mostly empty or have short notes. Measure 5 begins with a note on the first staff, followed by a rest on the second staff, a note on the third staff, a rest on the fourth staff, and a note on the fifth staff.

69

Musical score page 69 featuring five staves of music. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, the fourth staff a bass clef, and the bottom staff a bass clef. The music includes lyrics in a language like Latin, with the text "qui _____ tol _____ i," appearing in measure 1, "qui tol - lis pec - ca ta _____" in measure 2, "qui tol - lis pec - ca" in measure 3, and "- i," in measure 4. Measures 1 and 2 have fermatas over the notes. Measures 3 and 4 have fermatas under the notes. Measures 1 and 3 begin with a note on the first staff, followed by a rest on the second staff, a note on the third staff, a rest on the fourth staff, and a note on the fifth staff.

73

lis pec - ca - ta mun -
mun -
ta

This musical score consists of five staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The fourth and fifth staves use a bass clef. The music is in common time. The lyrics are written below the notes.

77

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

This musical score consists of five staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The fourth and fifth staves use a bass clef. The music is in common time. The lyrics are written below the notes. There is a fermata over the note 'di:' in the first staff.

81

Musical score for measures 81-84:

- Measure 81: Treble clef, B-flat key signature. Notes: rest, C, D, E, F, G, A, B, rest. Lyrics: re, no.
- Measure 82: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: mi, se - re, - - - - - re, no -
- Measure 83: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 84: Treble clef, B-flat key signature. Notes: rest, C, D, E, F, G, A, B, C, D, rest. Lyrics: re, no -
- Measure 85: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 86: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 87: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 88: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -

85

Musical score for measures 85-88:

- Measure 85: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: bis.
- Measure 86: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: bis.
- Measure 87: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: bis.
- Measure 88: Treble clef, B-flat key signature. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: bis.
- Measure 89: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 90: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 91: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -
- Measure 92: Bass clef. Notes: rest, D, E, F, G, A, B, C, D, rest. Lyrics: - - - - -

89

Musical score for "The Gnu" featuring four staves:

- Treble Staff:** Starts with a whole rest. The vocal line begins with a dotted half note followed by eighth notes.
- Alto Staff:** Starts with a whole rest. The vocal line begins with a dotted half note followed by eighth notes.
- Bass Staff:** Starts with a whole rest. The vocal line begins with a dotted half note followed by eighth notes.
- Bass Staff (Continuation):** Continues from the previous staff, starting with a whole rest. The vocal line begins with a dotted half note followed by eighth notes.

The lyrics are as follows:

- "gnus" (Treble, Alto, Bass)
- "De" (Bass)
- "gnus" (Bass)
- "De" (Continuation Bass)

Accompanying the vocal parts are piano chords indicated by Roman numerals I, II, III, IV, V, VI, and VII.

93

97

qui tol - - - - -

qui tol - - - - -

i, qui tol - - - - -

lis pec ca ta - - - - -

i, qui tol - - - - -

i, qui tol - - - - -

101

lis pec - ca ta mun

lis pec - ca

lis pec - ca ta mun

lis pec - ca

lis pec - ca

105

Musical score for measures 105-108. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 105 starts with a dotted half note followed by eighth notes. Measures 106 and 107 continue with eighth-note patterns. Measure 108 begins with a dotted half note. The lyrics "ta" and "mun" are written below the first and second staves respectively, with horizontal lines extending under the notes. Measure 109 starts with a dotted half note followed by eighth notes.

109

Musical score for measures 109-112. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measures 109-112 show eighth-note patterns. The lyrics "di:", "do", and "do" are written below the first, third, and fifth staves respectively, with horizontal lines extending under the notes. Measure 113 starts with a dotted half note followed by eighth notes.

113

Musical score for measure 113. The score consists of four staves. The top three staves are soprano voices, each starting with a clef (G), a key signature of one flat, and a common time signature. The bottom staff is a basso continuo part, starting with a bass clef, a key signature of one flat, and a common time signature. The lyrics "na" and "no" are written below the bass staff.

117

Musical score for measure 117. The score consists of four staves. The top three staves are soprano voices, each starting with a clef (G), a key signature of one flat, and a common time signature. The bottom staff is a basso continuo part, starting with a bass clef, a key signature of one flat, and a common time signature. The lyrics "na" and "no" are written below the bass staff. Above the bass staff, there are two tempo markings: "Tripla" with a bracket over the first two measures and "Sesquitercia" with a bracket over the last two measures. The number "32" is written below the bass staff.

121

Musical score page 10, measures 1-10. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 1: Treble staff has a whole note. Bass staff has a whole note. Measure 2: Treble staff has a whole note. Bass staff has a whole note. Measure 3: Treble staff has a whole note. Bass staff has a whole note. Measure 4: Treble staff has a whole note. Bass staff has a whole note. Measure 5: Treble staff has a whole note. Bass staff has a whole note. Measure 6: Treble staff has a whole note. Bass staff has a whole note. Measure 7: Treble staff has a whole note. Bass staff has a whole note. Measure 8: Treble staff has a whole note. Bass staff has a whole note. Measure 9: Treble staff has a whole note. Bass staff has a whole note. Measure 10: Treble staff has a whole note. Bass staff has a whole note.

124

Musical score for five staves, measures 1-10:

- Staff 1 (Treble Clef):** Measures 1-10. Dynamics: **pa** at the beginning, **f** at measure 5, **p** at measure 7, **f** at measure 9.
- Staff 2 (Treble Clef):** Measures 1-10. Dynamics: **p** at the beginning, **f** at measure 5, **p** at measure 7, **f** at measure 9.
- Staff 3 (Treble Clef):** Measures 1-10. Measure 8 starts with a **ff** dynamic.
- Staff 4 (Treble Clef):** Measures 1-10. Measure 8 starts with a **ff** dynamic.
- Staff 5 (Bass Clef):** Measures 1-10. Measure 8 starts with a **ff** dynamic.

128

Musical score for page 85, system 128. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 128 begins with a whole note on the first staff. Measures 129-130 show various patterns of eighth and sixteenth notes. Measure 131 features a sustained note on the third staff. Measures 132-133 continue with eighth and sixteenth-note patterns. Measure 134 concludes with a sustained note on the fourth staff.

132

Musical score for page 85, system 132. The score continues from system 128. Measures 132-133 show eighth and sixteenth-note patterns. Measure 134 begins with a sustained note on the third staff. Measures 135-136 continue with eighth and sixteenth-note patterns. Measure 137 concludes with a sustained note on the fourth staff.

136

136

Treble clef, G clef, Bass clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

Bass clef, Treble clef, Bass clef, Treble clef, Bass clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

140

140

Treble clef, G clef, Bass clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

Treble clef, Bass clef, Treble clef, Bass clef, Treble clef.

cem.

cem.

cem.

cem.

cem.

cem.

cem.

Ave Maria

Antiphon at the memorial of the Virgin in the Use of Sarum.

Salisbury Cathedral MS 152, f.4.

The musical notation consists of two staves of music in common time (indicated by '8'). The first staff begins with a treble clef and a B-flat signature. The lyrics are: 'A - ve Ma - ri - - a gra - ti - a ple - na, Do - mi - nus te - cum:'. The second staff begins with a treble clef and a B-flat signature. The lyrics are: 'be - ne - di - cta tu in mu - li - e - ri - bus. Al - le - lu - ia.' The music features several note heads with vertical stems, some with small dots above or below them, indicating editorial inflections. The notation is typical of Tudor musical notation.

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. This is necessary in order to show clearly how the editorial choices between the musica recta notes B \natural and B \flat have been applied.

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.

The underlay in the source has one text repetition sign which has been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

Sources

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

376	(Tr)	no.13, f.102 ^v	in contents table: Ave maria. Thomas Aschwell, — vj partes.
377	(M)	no.13, f.92 ^v	—
378	(Ct1)	no.13, f.106	in contents table: Ave Maria. Aschewell, .vj. partes. at beginning: Ave Maria. .vj. partes,
379	(B)	no.13, f.75	at beginning: Ave Maria
380	(T)	no.13, f.84	at beginning: Ave Maria, .vj. partes.
381	(Ct2)	no.13, f.25	in contents table: Ave Maria, —Aschwell, at beginning: .Ave Maria.

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^v and 4^v respectively.

Notes on the Readings of the Sources

The variable staff signatures and accidentals in this mass pose a considerable problem in the treatment of the pitches B \natural and B \flat , namely which notated accidentals should be accepted and which rejected, and when to apply musica recta options contrary to the staff signature (i.e. which Bs should be editorially inflected a semitone upwards or downwards). Some Bs carry a natural that makes no musical sense. Other B naturals are viable only if the Bs in other voices are inflected editorially. In this edition B naturals, whether expressly notated or implied by the staff signatures, have been accepted where they are musical viable, but some are nevertheless still questionable. Why so many suspect accidentals are present is unclear, but one possibility is that the mass originally existed in a form largely without staff signatures, and that a subsequent scribe attempted to clarify the pitching of the Bs by providing B \flat staff signatures and occasional in-staff naturals, but succeeded only in garbling the text.

It does seem likely that the surviving source presents a performing edition of an original which, at least in places, employed more esoteric notation. As transmitted in the source, the proportional passages in the Tenor at bars 83–92 of the Credo and bars 112–122 of the Agnus Dei are clumsily notated and some of the proportional labels are incorrect. Ronald Woodley has plausibly demonstrated how the mass may originally have been notated in black full notation, with the Tenor passage in the Credo in blue full (which would obviate the need for dotted notes, mensuration symbols and proportion numbers) and the passage in the Agnus Dei simplified by a combination of red full, red void, and either blue full or green full color (or both).¹

The underlay of the source is also problematic. Inelegancies abound and it is frequently possible to envisage improvements. However, since some of the inelegancies appear to be intentional (such as the accentuation of *Patri* in the Credo), only a very few editorial adjustments have been made.

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. ²D = second note D in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

Staff Signatures

Gloria

66 Ct2 staff signature is ♮ for B corrected to ♯ / 69 Tr2 staff signature is ♮ for B cancelled by ♯ / 78 Tr1 staff signature is ♮ for B cancelled by ♯ / 79 Tr2 staff signature ♮ for B is possibly the result of the clef and staff signature for all staves on the page being entered before the music / 100 Ct2 staff signature is ♮ corrected to ♯ /

Credo

106 Tr2 staff signature is ♮ for B cancelled by ♯ / 119 Tr2 staff signature is ♮ for B cancelled by ♯ /

Rejected Accidentals

Gloria

33 Ct1 ♯ for C erased / 54 Ct2 ♮ for B before C / 61 Ct2 ♮ for B above ²m-rest in 60 / 67 Ct2 ♮ for B / 88 T ♮ for B above rest / 112 Ct2 ♮ for B before D in 111 / 118 M ♮ for lower B below ²G in 117 / 138 Tr ♮ for B / 145 M ♮ for B before ²D / 147 M ♮ for lower B before C /

Credo

65–66 Tr ♮ for B+B before D in 65 / 83 Ct2 ♮ for B before ³A in 82 / 155 M ♮ for B above F /

Sanctus

9 M ♮ for lower B below D in 8 / 25 Ct1 ♮ for B above F / 74 Ct2 ♮ for B above E / 142 M ♮ for B before G /

Pre-placed Accidentals

Gloria

19 M natural is a letter F above rest in 14 / 17 Ct2 ♯ for F is below B; B ♮ for E is before ²G in 16 / 25 B ♮ for E is before C in 24 / 34 Ct1 ♮ for B is before C in 33 / 39 M ♮ for B is above ³A in 37 / 39 Ct2 ♮ for B is above rest in 38 / 45 M ♮ for B is before rest in 44 / 53 Tr ♮ for B is before D / 54 Tr ♮ for B is before D / 54 Ct2 ♮ for B before C / 57 Ct1 ♮ for B is above rest / 61 Ct2 ♮ for B above ²m-rest in 60 / 63 Ct2 ♮ for B is below ¹D / 64 Ct1 ♮ is above ²G in 63 / 66 Ct2 ♮ for B is above G / 76 Tr2 ♮ for B is before rest in 75 / 80 M1 ♮ for B is above ²G in 79; M2 ♮ for B is before ²G / 87 M1 ♯ for F is before E in 86 / 88 T ♮ for B above rest / 96 T ♮ for B is above ²F in 95 / 98 T ♮ for B is above ²D / 101 T ♮ for B is above ²A in 100 / 105 Tr ♮ for B is before ²G in 104 / 108 T ♮ for B is before A / 112 Ct2 ♮ for B before D in 111 / 112 B ♮ for E is above ²G in 111 / 118 M ♮ for lower B below ²G in 117 / 120 Ct2 ♮ for B is before ²C in 119 / 121 Tr ♮ for B is below E in 120 / 122 Ct2 ♮ for B is above rest / 124 Tr ♮ for B is before D in 123 / 127 Ct1 ♮ for B is before ²F in 126 / 143 Ct1 ♮ for B is below E / 145 M ♮ for B before ²D / 147 M ♮ for lower B before C / 153 B ♯ for F is before A in 152 /

Credo

12 Ct2 ♮ for B is above D in 11 / 19 Ct1 ♯ for C is before E in 18 / 22 Ct2 ♮ for B is above ¹D / 26 M ♮ for B is before G / 30 M ♮ for B is below E; Ct2 ♮ for B is before A / 32 M ♯ for F is before B / 44 M ♮ for B is before A / 71 Ct2 ♮ for B is before ¹C / 83 Ct2 ♮ for B before ³A in 82 / 93 Ct1 ♮ for B is before D in 92 / 97 M ♮ for B is before ²A / 99 Ct1 ♮ for B is before D in 98 / 111 B ♮ for B is above ²D in 110 / 115 Tr1 ♮ for B is before ²D in 114 / 117 M ♮ for B is below E / 124 Tr1 ♮ for B is below G in 123 / 126 Tr2 ♮ for B is below ²D / 131 Ct2 ♮ for B is before C / 133 T ♮ for B is before ¹A / 136 T ♮ for B is before A in 135 / 148 T ♮ for B is above C in 147 / 156 T ♮ for B is before ³F in 155 / 157 B ♮ for E is above ²G in 156 / 164 Ct1 ♮ for B is before ²G in 163 / 166 M ♮ for

¹ Ronald Woodley, John Tucke: *A Case Study in Early Tudor Music Theory* (Oxford: Clarendon Press, 1993), pp.112–115, 117–120.

B is above C in 165 / 168 Ct1 \flat for B is below D in 167; Ct2 \flat for B is before E / 180 Ct1 \flat for B is below E in 179 / 181 Ct2 \flat for B is before F in 180 / 182 M \flat for B is before E /

Sanctus

16 Tr \flat for B is below G in 15 / 18 Tr \flat for B is before E / 21 Ct1 \flat for E is before 1C ; B \flat for E is above G in 19 / 23 Ct2 \flat for B is before A / 25 Ct1 \flat for F is before A in 24 / 30 Ct1 \flat for B is below *m-rest* / 35 M \flat is before G in 34 / 40 Ct2 \flat for B is before D in 39 / 52 T \flat for B is before 1C / 54 Ct2 \flat for B is before D / 59 Tr \flat for B is below D / 61 M \flat is below E / 67 Tr \flat for B is before 2G in 66 / 73 Tr \flat is letter c above rest / 79 Tr \flat for B is before D / 86 Tr \flat for B is below G+G in 85–86 / 88 M \flat for B is before E / 105 T \flat for B is below 1C in 104 / 111 Ct1 \flat for B is before C / 116 Ct2 \flat for B is before A in 115 / 136 B \flat for E is above 1G in 135 / 139 Ct2 \sharp for C is above rest in 137 / 151 Ct2 \flat for B is above C in 150 / 154 B \sharp for F is before A in 153 /

Agnus Dei

17 Tr \flat for B is before D / 26 M \flat is before rest in 25 / 26 Ct1 \flat for B and \flat for E are before 1D in 25 / 34 Ct2 \flat for B is above rest in 31 / 35 Ct1 \flat for B is below D in 34 / 36 Ct2 \flat for B is before C in 35 / 43 Ct2 \flat for B is below 2D / 60 Ct1 \flat for B is above rest / 62 Ct1 \flat for E is above B / 64 Ct1 \flat for E is before C in 63 / 67 B \flat for E is above G / 68 Tr \flat for B is before 2D / 74 M \flat for B is above F in 73 / 80 B \flat for E is before 1D / 81 Ct2 \flat for E is above B in 80 / 82 M \flat for B is above first rest in 80 / 88 M \sharp for F is before B in 87 / 89 T \flat for B is before F / 92 B \flat for E is above G in 90 / 108 M \flat for B is before 1G in 107 / 109 Tr \flat for B is before 2D in 108 / 110 Tr \flat for B is before D; M \flat for B is above G; T \flat for B is above F in 108 / 112 T \flat for B is before G / 130 Ct1 \flat for B is before E in 129 / 131 Ct2 \flat for B is before preceding note / 136 Ct2 \flat for B is below F in 135 / 137 Tr \flat for B is before D /

Underlay and Ligatures

Gloria

19 T *Bone-* for *Bene-* / 60–61 Ct1 *-us* *Agnus De-* one note later / 103 Ct1 *-bis* for *-stram* / 135 Ct2 *cum* below D, (136) *Sancto Spi-* below FFE, (137) *-ri-* below 1D , (138) *-tu* below G, (139) *in* below F, *sbG* is *dot-mG crG, gloria* undivided below AGGC, (140) *De-* below C, (141) *-i Pa-* below $^1F^1C$, (143) *-tris* below C, (144) *A-* below D / 136 M *glori-* undivided below AG / 140–141 B ligature is in the form  /

Credo

108 M *incarna-* all one note earlier / 121–122 Tr *factus* undivided below CFED 1C / 161 M superfluous *pa* below B /

Sanctus

81–82 Ct1 *-na in ex-* two notes earlier /

Other Readings

Gloria

13 Ct1 no dot of addition for D / 31–32 Ct2 E+E is G+G altered erroneously to F+F / 37 Ct1 1D is C (perhaps intentionally) / 51 Ct1 2C is D / 69 Tr1 ‘.Gimel.’; Tr2 ‘.Gymel.’; M1 ‘gimel.’; M2 ‘.gimel.’, mensuration symbol C =  / 83 Tr1 mB mE *dot-mD crC* deleted before 1B ; Tr2 mD *dot-mC crB* deleted before E / 85 Tr1 Tr2 pilcrow marks start of new page; Tr1 ‘primus Triplex’; Tr2 ‘Secundus Triplex’ / 93 Ct2 bD is *sb* with ‘2’ below, 2B is *cr* / 97 B G is A / 104 Ct1 B mensuration symbol C =  / 116 Tr E is D; T *l-rest* omitted / 122 Tr 2G is A / 126 Tr D is E / 148–149 Ct1 A+A is B+B /

Credo

1–7 Ct1 6 perfect *b* rests only / 11 Ct1 1F is G / 34–40 M 2 *sb* rests lacking / 63 Tr E is E altered to D / 80 B A is A altered to B / 106 Tr1 ‘Gimel’; Tr2 ‘.Gymel.’ / 148–151 Ct1 extra *l-rest* / 153 T 2D is E /

Sanctus

17–18 Ct2 ‘5’ below D+D (error) / 23–24 M A+A is *dot-sb* / 143 T *sb-rest* before A / 147 M superfluous *sbG* after F / 148 Ct1 *dot-b* is *b*, (149) ‘2’ below *sbD* (error) /

Agnus Dei

28 Ct1 3D is D altered to C / 32–33 M A+A is *sb* (‘2’ omitted) / 47 B 2C is *sb* / 50 M B is A / 66–67 Tr D+DCBAF a third too low, corrected by clef G1 below D and clef G2 below rest in 67 / 67 Tr Ct1 consecutive octaves sic; B G is A / 70 Ct2 mensuration symbol  restated / 106 T G is *m*, F is *m* altered to *sb* (wrong note emended) /