

Christopher Tye (c. 1505 – 1572/3)

Mass:

The Western Wynde



The Western Wynde Gloria

CHRISTOPHER TYE

Gra-





Source: British Library Add. MS 17802-5 (Gyffard partbooks)

Note values halved. Text underlay amended. See page 28 for notes.

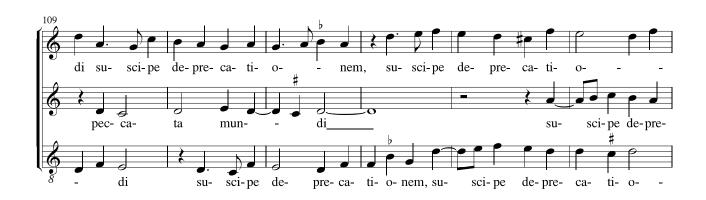
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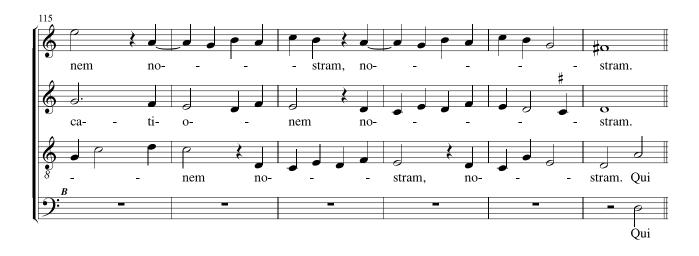


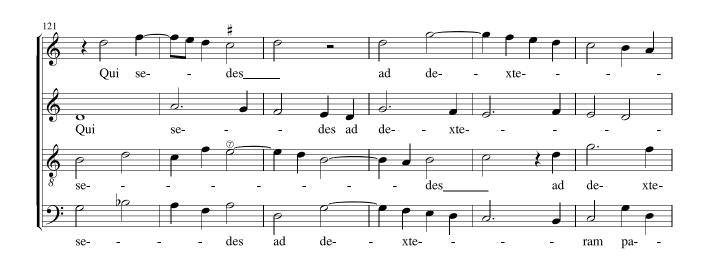


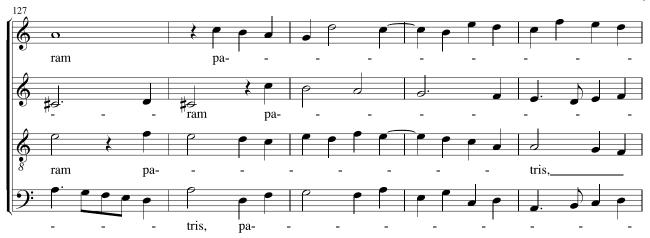


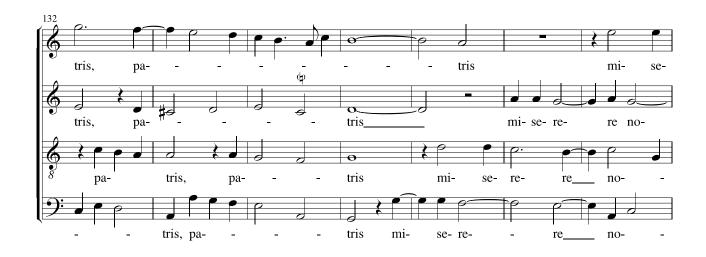


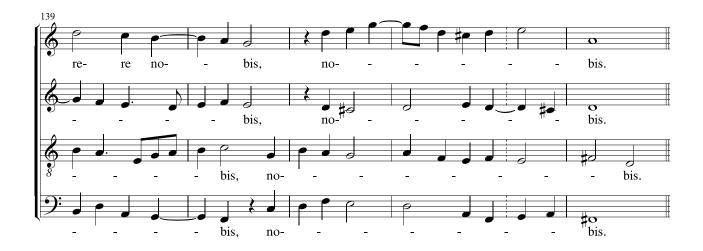


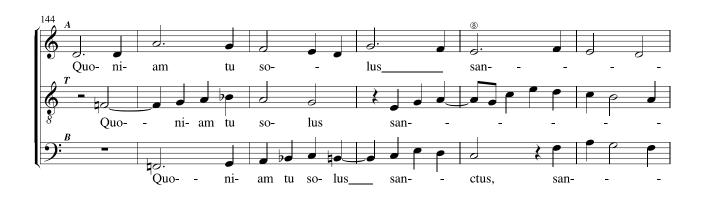








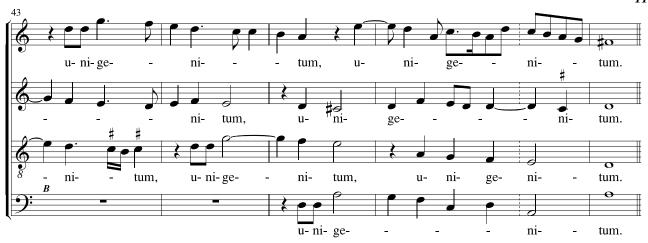


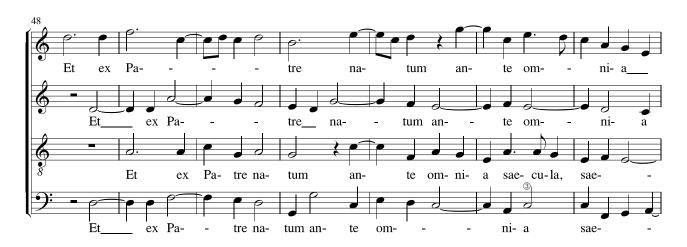




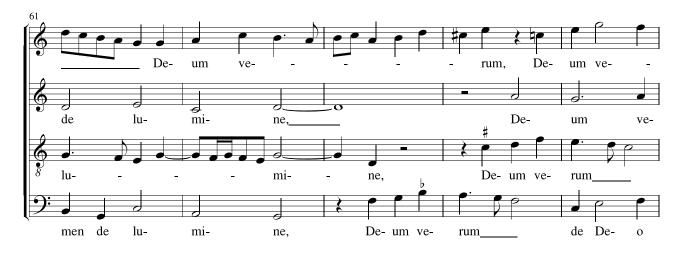








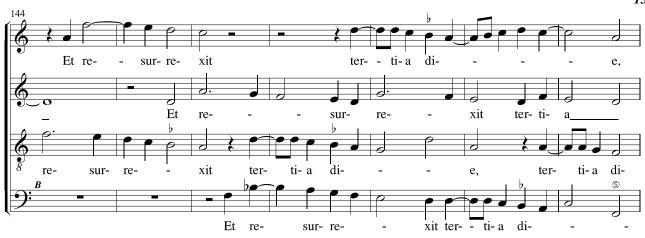


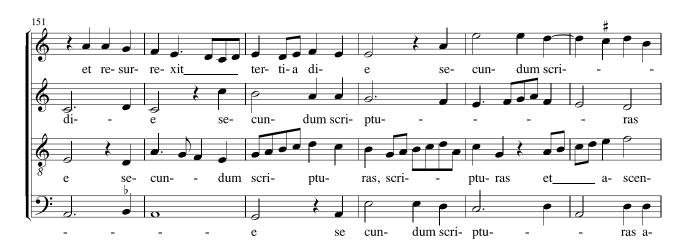


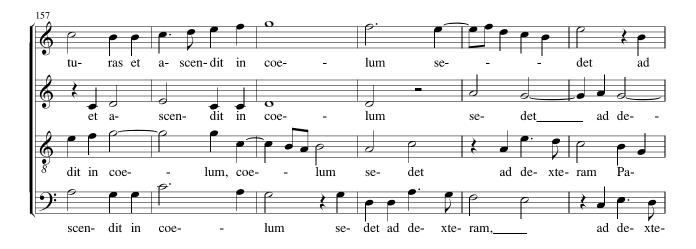


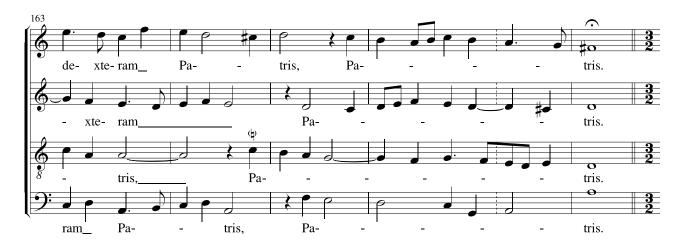




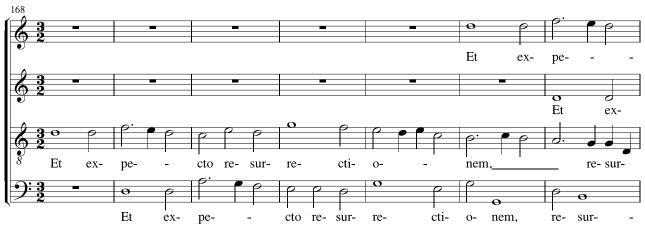


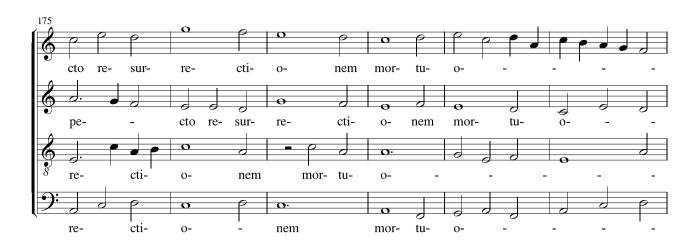


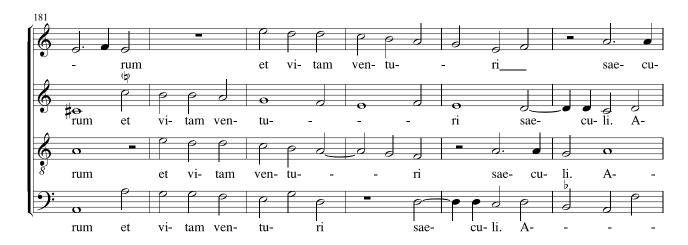


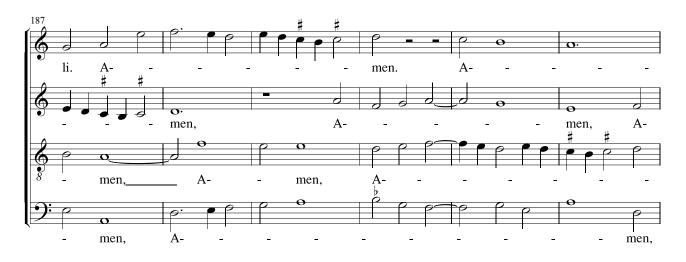






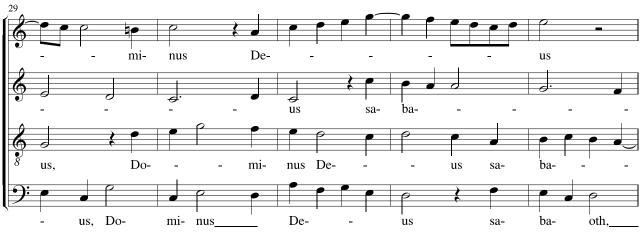


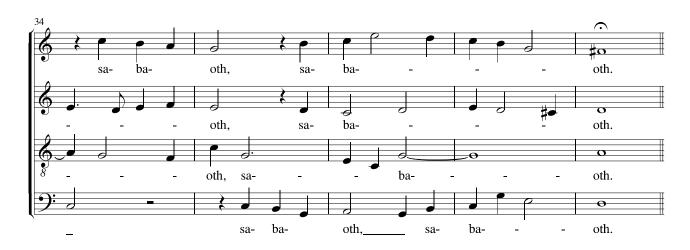






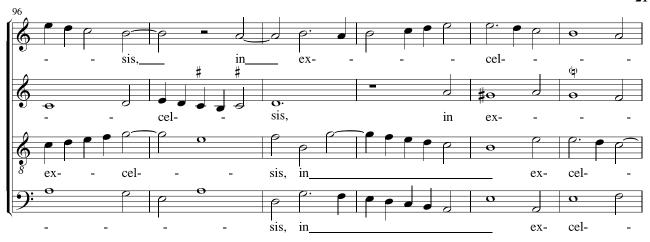


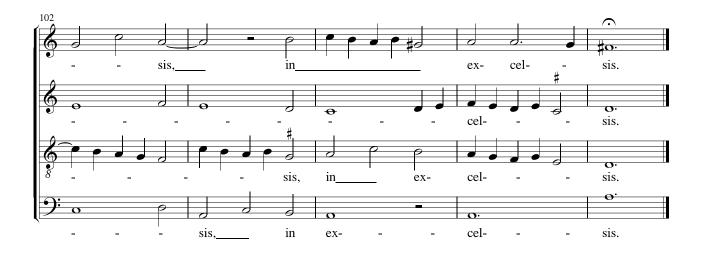


















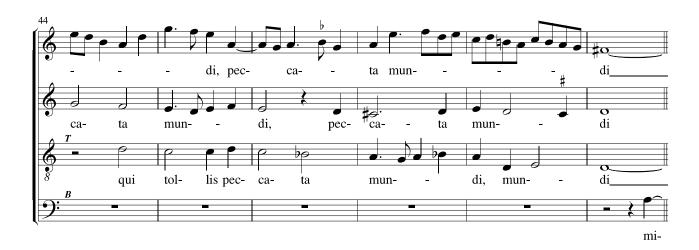


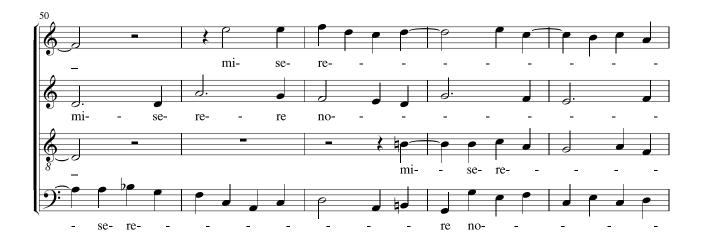


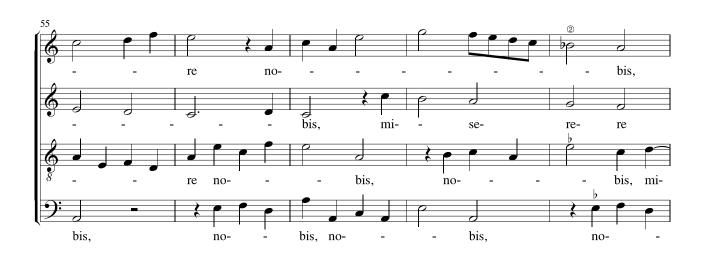
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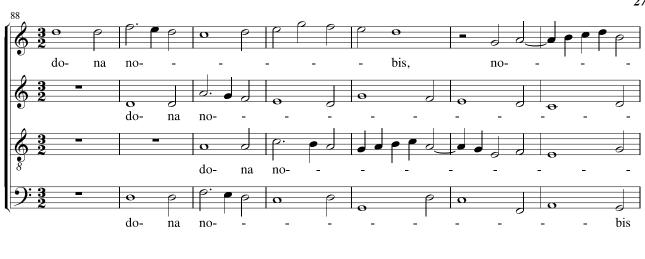




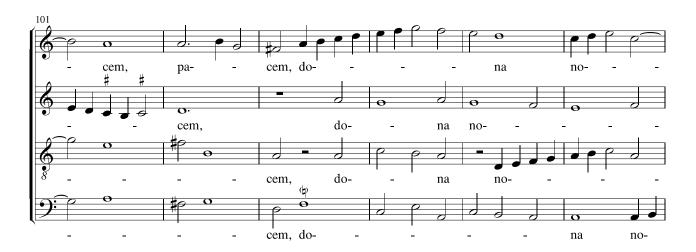


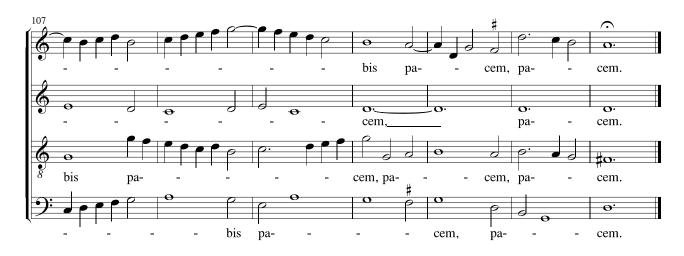








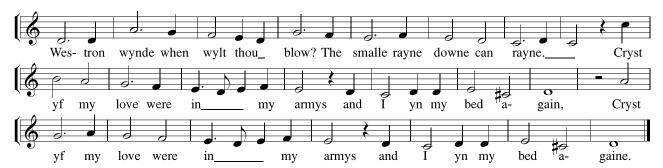




Christopher Tye — The Western Wynde

The unique source of Tye's mass *The Western Wynde* is a set of partbooks now held at the British Library, known as the Gyffard Partbooks¹, after an inscription in one of them. It is believed² that they were compiled in the 1570s for a Dr Roger Gifford (c. 1536-1597), a physician to Queen Elizabeth and President of the Royal College of Physicians, from music he had collected during his time at Oxford University.

Tye's mass appears between two other masses based on the same theme, by Taverner and Sheppard. This theme can be heard clearly throughout each of these settings; Tye always puts it in the alto part. No source is known of the melody set to a text, but there does exist a text *Westron Wynde*, set to a different tune³. Whether the melody used in the masses was originally set to this text is unclear, but the words can easily be fitted to it.



In common with most contemporary English mass settings, Tye does not set the *Kyrie* and omits part of the *Credo* text (from *Et iterum venturus* to *remissionem peccatorum*).

Note values have been halved. In the source, there is little text repetition, resulting in phrases which extend across rests and some very long melismas: various amendments to the text underlay have been made, mostly to avoid this. The source contains a number of apparent copyist's errors, as listed below (note lengths are after reduction of values).

Movement	Item	Bar	Voice	Notes
Gloria	1	22	A	Sharp is applied to D not C.
	3	47		Source has E in place of D.
	3	63	T	4 bars (to 3 rd beat of 67) are missing and have been editorially reconstructed.
	4	64	S	Rest omitted in source.
	5	68	В	Source has C in place of B.
	6	72	S	Sharp is applied to G not F
	7	122	T	Minim is not dotted.
	8	148	Α	Minim is not dotted.
	9	160		Source has C-sharp, not natural.
Credo	1			Source has minim in place of crotchet.
	3	33		Extra minim rest in source.
	3	53	В	Minim is dotted in source.
	4			Sharp is applied to D not C.
	5	150		Source has G in place of F.
Sanctus	1	41	S	Source has B in place of A.
	2	67	В	Semibreve rest omitted.
	3	72	T	Source repeats 2 bars (72 and 73).
	4	82	A	Source has C-sharp, not natural.
Benedictus	1	47	В	Both notes appear in source.
Agnus Dei	1	1	A	Minim rest is omitted.
	2	59	S	B-flat is shown in source, but may be an error – in which case, E-flats in T &
				B would not be necessary.
	3	73	T	Source has C-sharp, not natural.
	4	86	A	Sharp is marked, but note C is missing.

¹ British Library, Add. MS 17802-5

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² David Mateer, *The 'Gyffard' Partbooks*, in Royal Musical Association Research Chronicle, no. 28 (1995)

³ British Museum, Royal Appendix 58, no. 5