

## Mass for a Mean

Edited by Jason Smart

## Thomas Appleby (d.1563/4)

# Kyrie

*2 rulers of the choir*

*Chorus*

Mean

Countertenor [sic]

Tenor

Bass

Ky - ri - e - lei - son.

5

Ky - ri - e - lei - son.

Ky - ri - e - lei - son.

Ky - ri - e - lei - son.

*Chorus*

Ky - ri - e - lei - son.

10

Chri - ste

Chri - ste

14

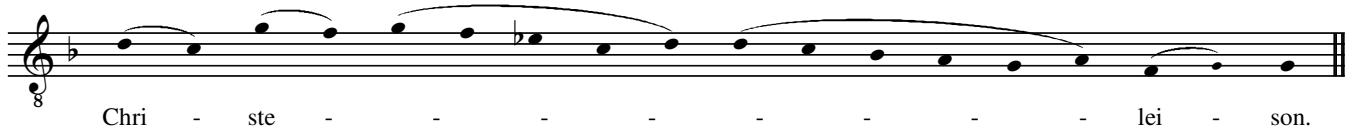
[lei]

lei

19

son.

son.

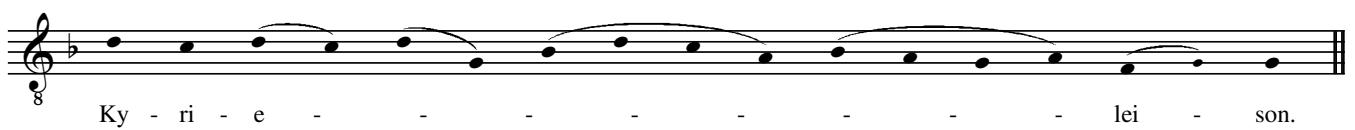


23

Three staves of musical notation. The top staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics "Chri - ste" are written below the middle staff.

29

Three staves of musical notation. The top staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics "lei - son." are written below the middle staff.



[ $\leftarrow \textcircled{a} = \textcircled{b} \cdot \rightarrow$ ] \*

34

Ky - ri - e

37

lei - son.

lei - son.

lei - son.

lei - son.

Ky - ri - e

lei - son.

\* The tempo relationship shown is the correct one for the tripla proportion specified by the proportion symbol here and in the Gloria (p.16), Credo (pp. 24, 27) and Sanctus (p. 38). A strict interpretation is possible, but it seems uncomfortably fast. Tripla passages like this could alternatively be sung in sesquialtera proportion ( $\leftarrow \textcircled{a} = \textcircled{b} \cdot \rightarrow$ ), yet this feels too slow. A tempo relationship of  $\leftarrow \textcircled{a} = \textcircled{b} \rightarrow$  may be the most pragmatic solution. Some support for unorthodox interpretations of proportional passages is provided elsewhere in the Tudor music repertoire. The *prolatio maior* passage in the Agnus Dei (p.45) should perhaps be interpreted literally as shown. Since the effect of this passage is aurally indistinguishable from strict tripla, the different manner of notation arguably indicates that some difference in interpretation was intended.

# Alleluia

[C]

Al - le - lu - ia,

Al - le - lu - - - [ia,] Al - le - lu

Al - le - - - - lu - - - -

Al - le - [lu - - - ia,] Al - le - lu - - -

5

Al - le - lu - - - - ia.

- ia, Al - le - lu - - - - ia.

- - - - ia.

- ia, Al - le - lu - - - - ia.

The Alleluia at Mass was sung between the Epistle and the Gospel and so this movement should properly appear between the Gloria and Credo. Why the scribe entered it after the Kyrie is unclear. Performers may prefer to reposition it.

## Gloria

*Celebrant*

Glo - ri - a\_\_\_\_ in\_\_\_\_ ex - cel - sis De - o.

Et\_\_\_\_ in ter - ra pax ho - mi - ni -  
Et\_\_\_\_ in ter - ra pax ho - mi - ni -  
Et\_\_\_\_ in ter - ra pax ho - mi - ni - bus  
Et\_\_\_\_ in ter - ra pax ho - mi - ni - bus bo -

- bus bo - nae vo - lun - ta - - - tis.  
- bus bo - nae vo - lun - ta - - - tis.  
bo - nae vo - lun - ta - - - tis.  
- nae vo - lun - ta - - - tis.

10 Lau - da - mus\_\_\_\_ te. Be-ne-di - ci - mus\_\_\_\_  
Lau - da - mus\_\_\_\_ te. Be-ne - di - ci - mus\_\_\_\_ te. A -  
Lau - da - mus te. Be-ne-di - ci - mus\_\_\_\_ te.  
Lau - da - mus te. Be-ne - di - ci - mus\_\_\_\_ te. A - do - ra -

15

te.  
A - do - ra - mus.  
te, Glo - ri - fi -  
do - ra - mus  
te, Glo - ri - fi - ca - mus  
A - do - ra - mus.  
te, Glo - ri - fi - ca - mus  
- mus te,  
Glo - ri - fi - ca - mus

20

- ca - mus  
te.  
Gra - ti - as a - gi - mus ti -  
te.  
Gra - ti - as a - gi - mus ti -  
te. Gra - ti - as a - gi - mus  
ti -  
te. Gra - ti - as a - gi - mus  
ti -

25

- bi pro - pter ma - gnam glo - ri - am tu -  
- bi pro - pter ma - gnam glo - ri - am tu -  
- bi pro - pter ma - gnam glo - - - - ri - am  
- bi pro - pter ma - gnam glo - ri - am tu - am,

30

am,  
Do - mi-ne De - us,  
rex  
tu - am,  
Do - mi-ne De - us,  
rex cae - le -  
Do - mi-ne De - us,  
rex cae - le -

35

rex cae - le - stis, De - us Pa - ter o - mni - po -  
cae - le - stis, De - us Pa - ter o - mni - po -  
stis, De - us Pa - ter o - mni - po -  
stis, De - us Pa - ter, De - us Pa - ter

40

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

45

Fi - li. u - ni - ge - ni - - - te,  
ni - - - te,  
li u - ni - ge - ni - - - te,

50

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

55

ste, Do - mi-ne De - - - - -  
ste, Do - mi-ne De - - - - -  
ste, Do - mi-ne - - - - -  
ste, Do - mi-ne De - - - us,

60

- us, A - gnus De - - - i, Fi - li - us Pa - - -

us, A - gnus De - - - i, Fi - li - us Pa -

De - us, A - gnus De - i, Fi - li - us Pa - - -

A - gnus De - i, Fi - li - us Pa - - -

65

tris.

tris. Qui

tris. Qui tol - lis pec -

tris. Qui tol - lis pec - ca -

70

Qui tol - lis pec - ca - ta. mun -

tol - lis pec - ca - ta mun -

ca - ta mun -

ta mun - di, mi - se -

75

di, mi-se-re - re  
di, mi-se - re - re no - bis, mi-se -  
di, mi - se - re - re no -  
- re - re no -

80

no -  
- re - re no -

85

bis. Qui  
bis. Qui tol - lis pec - ca -  
bis. Qui tol - lis pec - ca - ta mun -  
bis.

90

tol - lis pec - ca - ta mun - - -  
- ta mun - - -  
- - -  
Qui tol - lis pec - ca - ta mun - - -

95

- - - - - di, su -  
- - - - - di,  
- - - - - di, su - sci - pe  
- - - - - di, su - sci - pe de - pre -

99

- sci - pe de - pre - ca - ti - o - nem no - - -  
su - sci - pe de - pre - ca - ti - o - nem no - - -  
de - pre - ca - ti - o - nem no - - -  
- ca - ti - o - nem no - - -

103

Musical score for measure 103. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music features eighth and sixteenth note patterns. Measure 103 concludes with a repeat sign and a double bar line.

108

Musical score for measure 108. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes to one sharp. The lyrics "stram. Qui se" are sung over the first three staves. The basso continuo staff ends with a double bar line and repeat sign.

113

Musical score for measure 113. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes to one sharp. The lyrics "des ad dex te ram Pa" are sung over the first three staves. The basso continuo staff ends with a double bar line and repeat sign.

118

- - tris, mi - se - re - re\_\_\_\_\_ no - - -

- - tris, mi - se - re - re\_\_\_\_\_ no - - -

mi - se - re - re no - - - - -

mi - se - re - re no - - - - -

123

- - - - - bis. Quo - ni - - -

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

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

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

128

- am tu so - lus san - ctus, tu so - lus

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

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

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

132

Do - mi - nus, tu so - lus al - tis - si - mus, tu so -  
 - lus Do - mi - nus, tu so - - - lus al -  
 Do - mi - nus, tu so - lus al - tis - - -  
 Do - mi - nus, tu so - - lus al - tis - si - mus,

137

- lus al - tis - si - mus, Je - su Chri - - -  
 - tis - si - mus, Je - su Chri - - -  
 - si - - - mus, Je - su Chri - - -  
 al - tis - si - mus, Je - su Chri - - -

143

ste,  
 ste,  
 ste,  
 ste,

[ $\leftarrow \circ = \text{long} \rightarrow$ ]

147

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -

cum Sancto Spi - ri - tu in glo - ri - a De - i Pa -

150

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

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

- tris, in glo - ri - a De - i Pa -

- tris, in glo - ri - a De - i Pa - [tris.]

153

men.

A - - - men.

- - - tris. A - - - men.

A - - - men.

# Credo

*Celebrant*

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - tem,

Pa - trem o - mni - po - ten - tem,

Pa - trem o - mni - po - ten - tem, fa - cto -

Pa - trem o - mni - po - ten - tem, fa - cto - rem

fa - cto - rem coe - li et ter - rae,

fa - cto - rem cae - li et ter - rae,

- rem cae - li et ter - rae,

cae - li et ter - rae,

vi - si - bi - li -

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

vi - si - bi - li - um o -

16

- um o - mni - um \_\_\_\_\_ et \_\_\_\_\_.  
 - um o - mni - um \_\_\_\_\_ et in - vi - si - bi - .  
 et in - vi - si - bi - li - - - - - - - - .  
 - mni - um et in - vi - si - bi - li - - - - - - - - .

21

in - vi - si - bi - li - um.  
 li - - - - - um. Et \_\_\_\_\_. in u - num Do - mi - .  
 um. Et \_\_\_\_\_. in u - num Do - mi - num  
 - - - - - um. Et in u - num Do - mi - .

25

Je - sum Chri - stum, Fi - li - um De - i \_\_\_\_\_.  
 - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - .  
 Je - sum Chri - stum, Fi - li - um De - - - - - - - - .  
 - num Je - sum Chri - stum, Fi - li - um De - - i u - ni - .

29

u - ni - ge - ni  
ni - tum;  
- i u - ni - ge - ni - tum;  
- ge - ni - tum;

33

- - tum; et ex Pa - tre na - tum an - te  
et ex Pa - tre na - tum an - te o - mni - a  
et ex Pa - tre na - tum an - - te  
— et ex Pa - - - - tre na - tum an - te o - mni -

37

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

42

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

46

- rum de De - o ve - - - ro, ge - ni - tum non fa - ctum, con -  
 de De - o ve - - - ro, ge - ni - tum non fa - ctum,  
 - rum de De - o ve - - - ro, ge - ni - tum non fa -  
 - rum de De - o ve - - - ro, ge - ni - tum non fa - ctum,

51

- sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa -  
 con - sub - stan - ti - a - lem Pa - tri per quem o - mni -  
 - ctum, con - sub - stan - ti - a - lem Pa - tri per quem o - mni -  
 con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a

56

- cta sunt. Qui pro - pter  
- a fa - cta sunt. Qui pro - pter nos ho - mi -  
- a fa - cta sunt. Qui pro - pter nos  
fa - cta sunt. Qui pro - pter nos ho - mi -

61

nos ho - mi - nes et pro - pter no - stram sa - lu -  
- - nes et pro - pter no - stram sa - lu -  
ho - mi - nes et pro - pter no - stram sa - lu -  
- nes et pro - pter no - stram sa - lu -

66

- tem de - scen - 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,

70

et in - car - na - tus

et in - car - na - tus est

75

est de Spi - ri - tu San - - - - -

ex Ma -

de Spi - ri - tu San - - - - - cto ex Ma - ri - -

80

- cto ex Ma - ri - - a vir - gi - - -

- ri - - a vir - gi - - - - -

- a vir - gi - - - - -

ex Ma - ri - - a vir - gi - - - - -

85

Soprano: ne, et homo factus

Alto: ne, et homo factus

Bass: ne, et homo factus

90

The musical score consists of four staves of music in common time, featuring a treble clef, a bass clef, and a bass clef. The lyrics are written below each staff, corresponding to the musical notes. The music includes various note values such as eighth and sixteenth notes, and rests. The lyrics are in Latin, referring to the Magnificat hymn.

95

105

pas - sus et se - pul - tus

pas - sus et se - pul - tus

pas - sus et se - pul - tus

pas - sus et se - pul - tus

111

[ $\leftarrow \circ = \text{b} \cdot \rightarrow$ ]  $\phi_3$

est. Et re - sur - re - xit ter - ti - a di - - -

est. Et re - sur - re - xit ter - ti - a di - - -

est. Et re - sur - re - xit ter - ti - a di - - -

est. Et re - sur - re - xit ter - ti - a di - - -

[← ⋅ = o →]

114

Soprano: - e \_\_\_\_\_ se - cun - dum scri - ptu - - - - -  
 Alto: - - [e] se - cun - dum scri - ptu - ras,  
 Tenor: - - e se - cun - dum scri - ptu - - - ras, et a -  
 Bass: - e se - cun - dum scri - ptu - - - ras, et a-scen - dit

119

- ras, et a - scen - dit in cae - lum,

8 et a - scen - dit in cae - lum, \_\_\_\_\_ se -

8 - scen - dit in cae - lum, se - det ad

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

123

se - det ad dex - te - ram Pa - tris. Et i - te - rum

- det ad dex - te - ram Pa - - - - - tris. Et i - te -

dex - te - ram Pa - - - - - tris. Et

- ram Pa - - - - - tris. Et i - - -

127

ven - tu - rus est cum glo - ri - a iu - di -  
 - rum ven - tu - rus est cum glo - ri - a iu - di - ca -  
 i - te - rum ven - tu - rus est cum glo - ri - a iu - di -  
 - te - rum ven - tu - rus est cum glo - - - ri - a iu - di -

131

- ca - re vi - vos et mor - tu - os, cu -  
 - - re vi - vos et mor - tu - os, cu - ius re -  
 - ca - re vi - vos et mor - tu - os, cu -  
 - ca - re vi - vos et mor - tu - os, cu - ius

135

- ius re - gni non e - rit fi - - - nis.  
 - gni non e - rit fi - - - [nis.]  
 - ius re - gni non e - rit fi - - - nis.  
 re - gni non e - rit fi - - - nis.

[← o = |o|. →]

140

Et ex - spe - cto re-sur - re - cti - o - nem mor - tu - o -

Et ex - spe - cto re-sur - re - cti - o - nem mor -

Et ex - spe - cto re - sur - re - cti - o - nem mor - tu -

Et ex - spe - cto re-sur - re - cti - o - nem mor - tu - o -

143

- - - - rum et vi - tam ven - tu - ri

- tu - o - rum et vi - tam ven - tu - ri

- o - rum et vi - tam ven - tu - ri sae - cu - li. A -

- rum et vi - tam ven - tu - ri men.

146

sae - cu - li. A - men.

## Sanctus

1

San - - - - - ctus,  
San - - - - - ctus, San -  
San - - - - - ctus, San - - -  
San - - - - - ctus, San - - -

6

San - - - - - ctus,  
San - - - - - ctus,  
San - - - - - ctus,  
San - - - - - ctus,

10

San - - - - -  
San - - - - -  
San - - - - -

15

San

20

25

ctus, \_\_\_\_\_ Do - mi-nus De - us  
ctus, Do - mi-nus De - us Sa - ba  
ctus, \_\_\_\_\_ Do - mi - nus De - us Sa -  
ctus, \_\_\_\_\_ Do - mi-nus De - us Sa - ba -

30

Sa - ba - oth,  
Do - mi-nus De - us Sa - ba - - - -

oth,  
Do - mi-nus De - us Sa - ba - oth,

ba - - - - - oth,  
Do - mi-nus De - us Sa - -

oth,  
Do - mi-nus De - us us

Sa - ba - [oth],  
Sa -

35

[oth,  
Sa - ba] - - - - - oth;  
Sa - ba - - - - - oth;  
ba - - - - - oth;  
ba - - - - - oth;

40

ple - ni sunt cae - li et ter - - - - ra,  
ple - ni sunt cae - li et ter - - - - ,  
ple - ni sunt cae - li et ter - - - - ra, *ple* - ,  
ple - ni sunt cae - li et ter - - - - .

A musical score page featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 1 consists of a whole note followed by a half note. Measure 2 consists of a half note followed by a quarter note. Measure 3 consists of a half note followed by a quarter note. Measure 4 consists of a half note followed by a quarter note. Measure 5 consists of a half note followed by a quarter note. Measure 6 consists of a half note followed by a quarter note. Measure 7 consists of a half note followed by a quarter note. Measure 8 consists of a half note followed by a quarter note. Measure 9 consists of a half note followed by a quarter note. Measure 10 consists of a half note followed by a quarter note. Measure 11 consists of a half note followed by a quarter note. Measure 12 consists of a half note followed by a quarter note. Measure 13 consists of a half note followed by a quarter note. Measure 14 consists of a half note followed by a quarter note. Measure 15 consists of a half note followed by a quarter note. Measure 16 consists of a half note followed by a quarter note. Measure 17 consists of a half note followed by a quarter note. Measure 18 consists of a half note followed by a quarter note. Measure 19 consists of a half note followed by a quarter note. Measure 20 consists of a half note followed by a quarter note. Measure 21 consists of a half note followed by a quarter note. Measure 22 consists of a half note followed by a quarter note. Measure 23 consists of a half note followed by a quarter note. Measure 24 consists of a half note followed by a quarter note. Measure 25 consists of a half note followed by a quarter note. Measure 26 consists of a half note followed by a quarter note. Measure 27 consists of a half note followed by a quarter note. Measure 28 consists of a half note followed by a quarter note. Measure 29 consists of a half note followed by a quarter note. Measure 30 consists of a half note followed by a quarter note. Measure 31 consists of a half note followed by a quarter note. Measure 32 consists of a half note followed by a quarter note. Measure 33 consists of a half note followed by a quarter note. Measure 34 consists of a half note followed by a quarter note. Measure 35 consists of a half note followed by a quarter note. Measure 36 consists of a half note followed by a quarter note. Measure 37 consists of a half note followed by a quarter note. Measure 38 consists of a half note followed by a quarter note. Measure 39 consists of a half note followed by a quarter note. Measure 40 consists of a half note followed by a quarter note. Measure 41 consists of a half note followed by a quarter note. Measure 42 consists of a half note followed by a quarter note. Measure 43 consists of a half note followed by a quarter note. Measure 44 consists of a half note followed by a quarter note. Measure 45 consists of a half note followed by a quarter note. Measure 46 consists of a half note followed by a quarter note. Measure 47 consists of a half note followed by a quarter note. Measure 48 consists of a half note followed by a quarter note. Measure 49 consists of a half note followed by a quarter note. Measure 50 consists of a half note followed by a quarter note.

55

ra glo - ri - a tu -  
ra glo - ri - a tu - a,  
ra glo -  
ra glo - ri - a tu -

60

a, glo - ri - a tu - a,  
glo - ri - a tu -  
- ri - a tu - a, glo - ri - a tu -  
- a, glo - ri - a tu -

65

ri - a tu - a, glo - ri - a tu -  
a, glo - ri - a  
a, glo - ri - a tu -  
a, glo - ri - a tu -  
a, glo - ri - a tu -  
a, glo - ri - a

70

- - - a; O - san - na  
tu - - - a; O - san - na  
- - - a; O - san - na  
tu - - - a; O - san - na

76

in ex - cel - [sis,]  
in ex - cel  
in ex - cel -  
in ex - cel -

81

- - - sis,  
- - - sis, O - san - na in ex - cel  
- - - sis, O - san - na in ex - cel -

86

in ex - cel - sis,  
- - - sis, O - san - na in ex - cel -  
- - - sis, O - san - na in ex - cel -

90

in ex - cel - [sis,  
O - san - na in ex - cel] - sis.  
O - san - na in ex - cel - - -  
- - sis, O - san - na in ex - cel - - - sis.  
- - sis, O - san - na in ex - cel - - - sis.

95

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

100

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

105

ctus qui

ctus

110

actus qui ve - - nit, qui\_\_

ve - - - nit, qui ve -

qui ve - - - nit, qui\_\_\_\_ ve -

115

ve - nit, qui ve - - - nit, qui  
nit, qui ve - - nit, qui ve -  
- nit, qui ve - - - nit, qui ve - - -

119

ve - - - nit in no - mi-ne Do - mi - - -

nit in no - mi-ne Do - mi - - -

in no - mi-ne

- - - nit in no - mi-ne Do - mi - - -

in no - mi-ne

123

- ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do -

8 - - - - ni, in no - mi - ne Do - mi - ni,

8 Do - mi - ni, in no - mi - ne Do - mi - ni,

- ni, in no - mi - ne Do - mi - ni, in no -

127

mi ni, in no - mi - ne

in no - mi - ne Do mi

Do mi [ni,]

mi - ne, in no - mi - ne Do - mi

131

Do - mi - ni, in no - mi - ne Do - mi - ni,  
 ni,] in no - mi - ne Do - mi - ni, in  
 in no - mi - ne Do - mi - ni, [ni,] in

135

in no-mi-ne Do - mi - ni;  
 ni; O - san - na  
 ni; O - san -  
 no - mi - ne Do - mi - ni; O -

141

O - san - na in ex - cel - sis,  
 in ex - cel - sis, in ex - cel - sis,  
 - na [in ex - cel - sis,] in ex - cel - sis,  
 - san - na in ex - cel - sis,

[← o = ♪. →]

146

4 voices:

- Top voice: O - san - na in ex - cel - sis, O - san - na
- Second voice: O - san - na in ex - cel - [sis,]
- Third voice: O - san - na in ex - cel - sis, O - san - na in
- Bottom voice: O - san - na in ex - cel - sis, O - san - na in

148

4 voices:

- Top voice: in ex - cel - sis, O - san - na in ex - cel - sis,
- Second voice: O - san - na in ex - cel - sis, in ex - cel - [sis, O -
- Third voice: — ex - cel - sis, O - san - na in ex - cel - sis,
- Bottom voice: in ex - cel - sis, O - san - na in ex - cel - sis,

151

3 voices:

- Top voice: O - san - na in ex - cel - sis.
- Middle voice: - san - na in ex - cel] - sis.
- Bottom voice: O - san - na in ex - cel - sis.

Bottom voice continues: O - san - na in ex - cel - sis.

# Agnus Dei

[C]

A - - - - gnus  
A - - - - gnus De -  
A - - - - gnus De -  
A - - - - gnus De -

6

De - - - - i,  
- - - - i,  
- - - - i,

10

qui tol - lis pec - ca - ta mun -  
qui tol - lis pec - ca - ta mun -  
qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - - - ta mun - - -

15

20

25

di: mi se - re - re  
di: mi se - re - re no  
di: mi se - re - re no  
di: mi se - re - re no

35

mi - se - re - re no - - - - - bis,  
8 - se - re - re no - - - - - bis, mi -  
8 - bis, mi - se - re - re no - - - - -  
bis, mi - se - re - re no - - - - -

40

*mi - se - re - re*      *no*      -      -      -      *bis,*      *no -*

*- se - re - re no]*      -      -      -      -      -      -

- [bis,]      no -

45

bis.

A - gnu s [De]

bis.]

bis.

50

55

60

i, qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun -

qui tol - lis pec -

65

- ca - ta mun -

70

- - - - -

75

di: mi - se -

di: mi - se - re -

mi - se - re - re no -

di: mi - se - re - re

79

- re - re no - bis,

mi - se - re - re no -

- re no - bis,

mi - se - re - re no -

- bis, mi - se - re - re no -

no - bis, mi - se - re - re no - bis, no -

84

- bis, mi - se - re - re no -

[bis,

mi - se - re - re no -

bis.

- bis, mi - se - re - re no -

bis.

89 [← o = o · →]

A - gnus De - - -

92

- - - i, qui tol - lis pec - ca - - - ta

- - - i, qui tol - lis pec - ca - - - ta

- - - i, qui tol - lis pec - ca - - -

- i, qui tol - lis pec - ca - - - ta mun -

95

mun - - -

mun - - -

ta mun - - -

98

101

[← o = o →]

C

di:

C

di: do -

C

di: do - na no -

C

di: do - na

104

do - na no - bis pa - - cem, do - na

- na no - bis pa - - cem, do - na no - bis pa -

- bis pa - - cem, do - na no - bis pa -

no - bis pa - - cem, do - na no - bis pa -

108

no - bis pa - - - cem, do - na  
- - - cem, do - na no - bis pa - -  
- - - cem, do - na no - bis pa - -  
- - - cem, do - na no - bis pa - -

112

no - bis pa - - - cem, do-na no - - - bis pa - -  
- - - cem, do-na no - - - bis pa - -  
- - - cem, do-na no - - - bis pa - -  
- - - cem, do-na no - - - bis pa - -

116

- - - - - cem.  
- - - - - cem.  
- - - - - cem.  
- - - - - cem.

## 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.

At proportional passages the new symbol is shown above the staff.

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 , coloration by the sign .

Spelling of the text has been modernised.

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	(Ct)	f.93	at beginning:	for a mene m <sup>r</sup> applebye
			at end:	thomas App <sup>e</sup> lbye
17803	(M)	f.89	at beginning:	for A mene m <sup>r</sup> applebye
			at end:	m <sup>r</sup> Applebye
17804	(T)	f.92 <sup>v</sup>	at beginning:	for a mene m <sup>r</sup> applebye
			at end:	m <sup>r</sup> Appelbye
17805	(B)	f.86 <sup>v</sup>	at beginning:	for a mene m <sup>r</sup> applebye
			at end:	thomas appelbye

Plainsong: London, British Library, Add. MS 17001 (Sarum Gradual, 15th cent.).

Kyrie: f.114

Gloria intonation: f.117

Credo Intonation: f.4

## Notes on the Readings of the Sources

The Mass is unique amongst Tudor masses in including a setting of an Alleluia. Its anomalous position before the Gloria is noted on the score. The cantus firmus has so far defied conclusive identification. It is superficially similar to the *Alleluia. Confitemini Domino* for Easter Eve, the Eve of Pentecost and the Monday in Rogationtide, but, despite the similarity in pitch contour, the differences, especially in the repeated notes, point to some different text. It also seems unlikely that Appleby would have set an Alleluia of such limited use—if indeed the Alleluia is his. One would expect it to be a chant associated with a votive mass.

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>A = first note A in the bar. Note values are abbreviated in italics. The symbol + denotes a tie and × an underlay repeat sign.

## Staff Signatures and Accidentals

### *Kyrie*

5 Ct new line with staff signature b for B only begins with first rest / 24 Ct h for E /

### *Alleluia*

1 Ct staff signature b for B, followed immediately by #s (= h<sup>s</sup>) for B and E / 2 B h for E / 5 Ct new line with staff signature b for B begins with rest /

### *Gloria*

3 T new line with staff signature b for B only begins with <sup>1</sup>A / 8 T <sup>1</sup>G<sup>1</sup>AB entered twice, new line with staff signature bs for B and lower E begins with <sup>1</sup>G of the duplicated entry / 36 Ct h for B / 45 T b for B / 52 Ct b for E at start of bar (canceling preceding h) / 64 T b for B / 76 Ct no b for E /

### *Credo*

88 T b for B / 144 B b for <sup>1</sup>B /

### *Sanctus*

10 Ct  $\flat$  for B before G (canceling preceding  $\natural$ ) / 13 T  $\flat$  for B / 91 Ct  $\flat$  for E / 98 T  $\flat$  for B / 128 T  $\flat$  for B /

### *Agnus Dei*

17 Ct no  $\flat$  for E / 30 T no  $\flat$  for B / 54 Ct new line with staff signature  $\flat$ s for B and upper and lower E begins with G / 59 Ct new line with staff signature  $\flat$ s for B and upper E begins with  $^2A$  / 92 B  $\flat$  for B / 106 B  $\flat$  for  $^1B$  /

## **Underlay and Ligatures**

### *Kyrie*

29 Ct *e-* below C, *-lei-* below E /

### *Alleluia*

3 B  $\gtrless$  below G /

### *Gloria*

24 Ct *-bi* below A, (25) *pro-* below B, (26) *-ter* below  $^1F$  (*propter* then repeated) / 63 B *-tris* below F, (64) *Pa-* below B / 70 B *pecca-* below BE (and in 69) / 80 T *-bis no-* below FC / 81–82 Ct *-bis no-* below AF/ 101 Ct *-nem* below C / 102 M *-stram* below  $^2D$ , (103) *no-* below G / 153 T *-tris* below F /

### *Credo*

54 T underlay ambiguous, *-tri* perhaps intended for B, but cf. Ct and B / 56–57 B *facta* undivided below GDFB / 60–61 Ct *-mines* undivided below ABDC /

### *Sanctus*

46–47 M *et ter-* two notes later / 49 T *et ter-* below FG / 51 Ct *et ter-* below  $^2BD$  / 77 M *-cel-* below  $^2D$  / 95–96 T *Benedictus* undivided below GFBAGF / 149 B  $\gtrless$  below  $^1C$  /

### *Agnus Dei*

2 T *-gnus* below F / 3 M *-gnus* below F (not in 5) / 14 Ct *-di* below  $^2D$  (and in 26) / 95 Ct  $\gtrless$  below  $^1A$ , (97) *mun-* below D /

## **Other Readings**

### *Kyrie*

25 Ct G originally omitted and subsequently entered below D / 37 Ct  $^1A$  is colored *dot-bC* /

### *Alleluia*

1 Ct rest omitted / 1–7 T ‘strene’ notation throughout /

### *Gloria*

5 M rest omitted / 8 T  $^1G^1AB$  entered twice / 137–138 Ct D+D is *b* /

### *Credo*

8 M E is corrected *m* / 101 Ct rest omitted / 138 Ct B is a corrected C / 141 M G is F / 145 T B is *sb* with ‘2’ below /

### *Sanctus*

10–18 B 8 bars rest only / 31 B extra *m-rest* before *m-rest* / 43 T G is a corrected *m* / 81 B F omitted at start of new staff, but indicated by direct at end of previous staff / 110–121 T tally of rests correct, but cadence point misplaced on first beat of 121 / 141–142 T small notes omitted / 146 T one *sb-rest* only /

### *Agnus Dei*

37 T *m-rest* omitted / 74 B B is G / 93 T D is C / 98 M small notes omitted / 115 B  $^2G$  is A /