

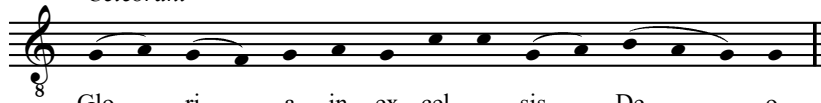
[Mass for a Mean]

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

Gloria

Celebrant

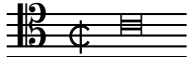


Glo - ri - a in ex - cel - sis___ De - o.

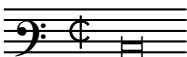
Mean



Countertenor



Tenor

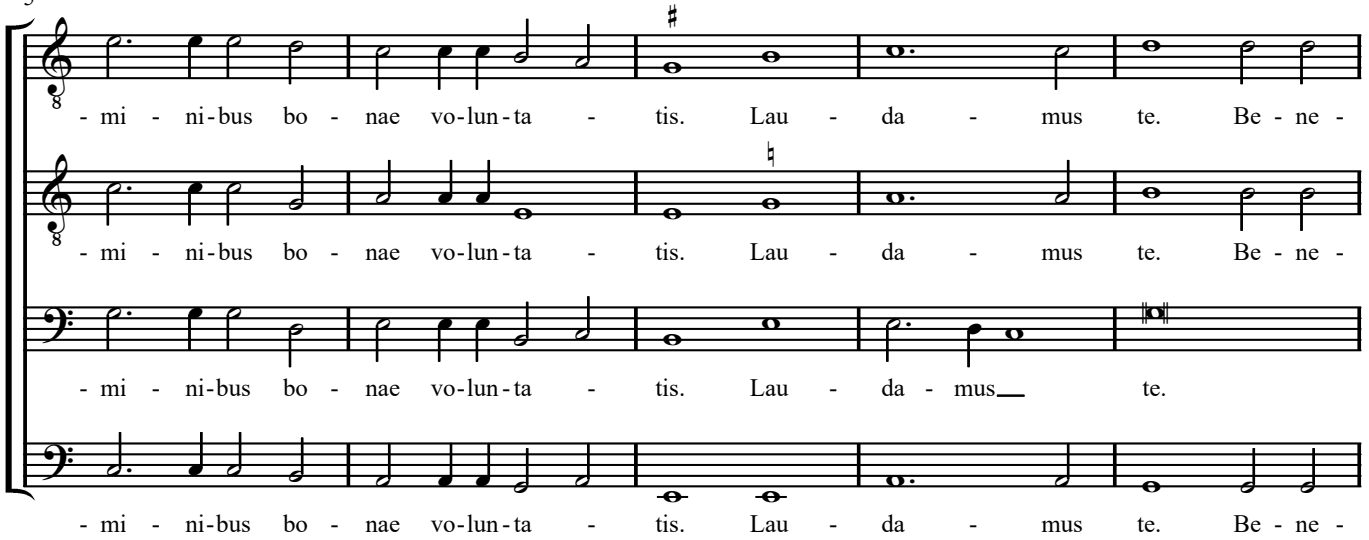


Bass




Et in ter - ra pax ho -
Et in ter - ra pax ho -
Et in ter - ra pax ho -
Et in ter - ra pax ho -

5



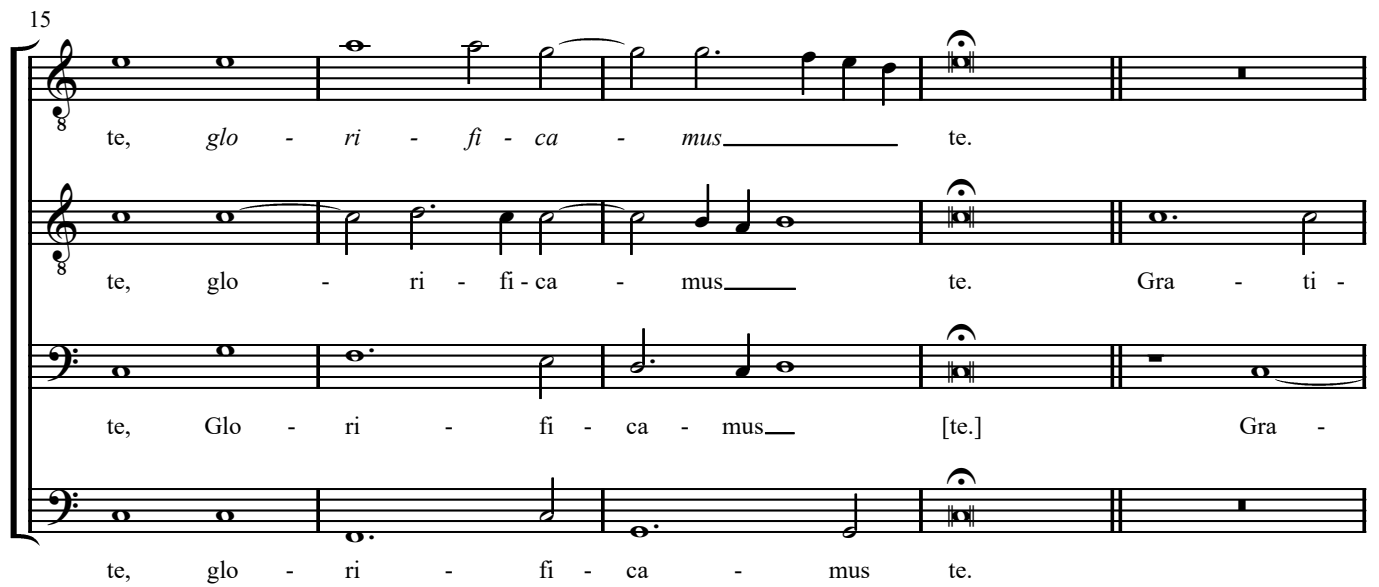
- mi - ni-bus bo - nae vo-lun-ta - tis. Lau - da - mus te. Be - ne -
- mi - ni-bus bo - nae vo-lun-ta - tis. Lau - da - mus te. Be - ne -
- mi - ni-bus bo - nae vo-lun-ta - tis. Lau - da - mus___ te.
- mi - ni-bus bo - nae vo-lun-ta - tis. Lau - da - mus te. Be - ne -

10



- di - ci-mus te. A - do - ra - mus te, Glo - ri - fi - ca - mus
- di - ci-mus te. A - do - ra - mus te, Glo - ri - fi - ca - mus___
Be - ne - di - ci - mus te. A - do - ra - mus___
- di - ci-mus te. A - do - ra - mus te, Glo - ri - fi - ca - mus

15




te, glo - ri - fi - ca - mus te.

te, glo - ri - fi - ca - mus te. Gra - ti -

te, Glo - ri - fi - ca - mus [te.] Gra -

te, glo - ri - fi - ca - mus te.

20

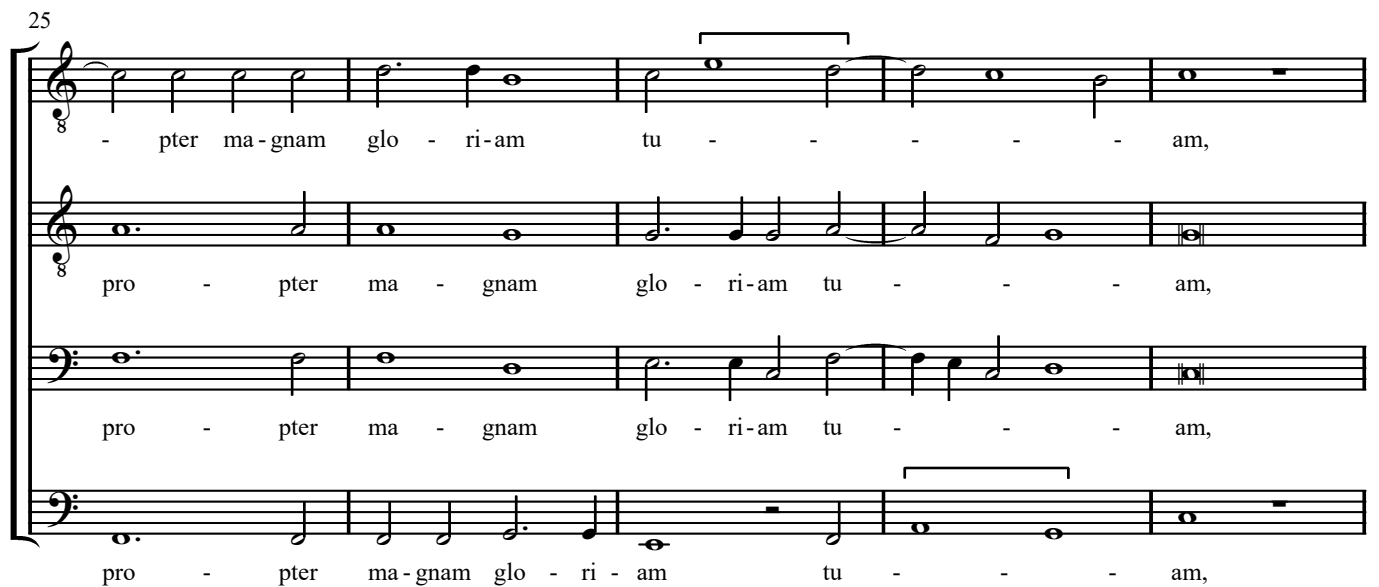


pro -

- as a - gi - mus ti - - - - bi

- ti - as a - gi - mus ti - - - - bi

25



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

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

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

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

30



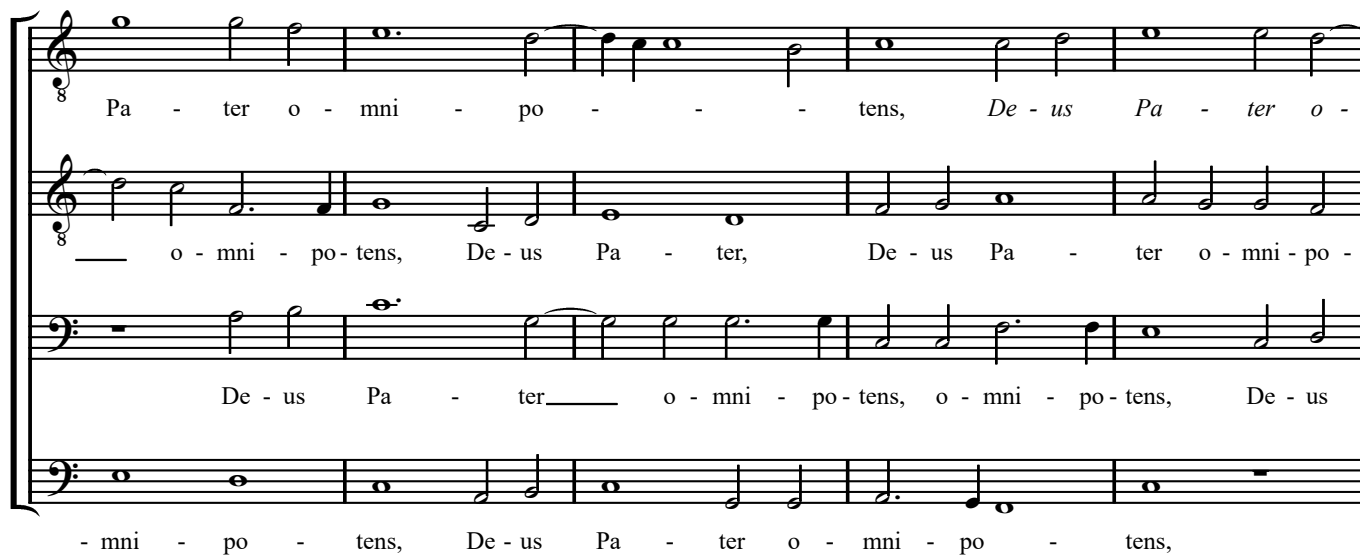
Do - mi - ne De - us, rex coe - le - stis, De - us

Do - mi - ne De - us, rex coe - le - stis, De - us Pa - ter

Do - mi - ne De - us, rex coe - le - stis,

Do - mi - ne De - us, rex coe - le - stis, De - us Pa - ter o -

35



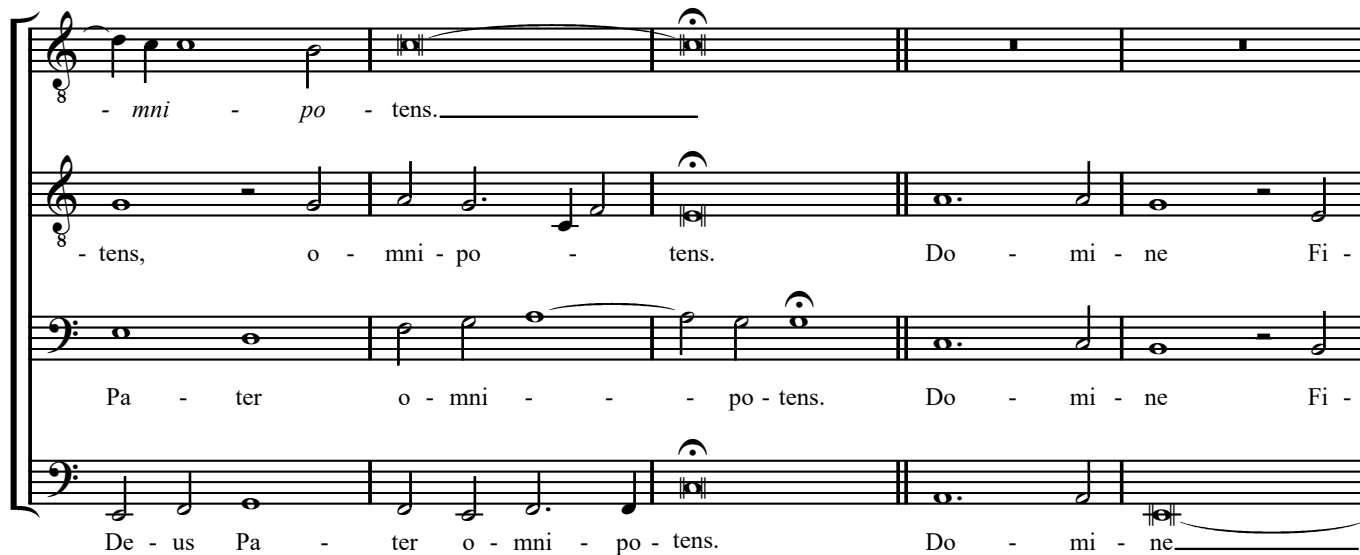
Pa - ter o - mni - po - - - - tens, De - us Pa - ter o -

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

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

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

40



- mni - po - tens.

- tens, o - mni - po - tens. Do - mi - ne Fi -

Pa - ter o - mni - - - - po - tens. Do - mi - ne Fi -

De - us Pa - ter o - mni - po - tens. Do - mi - ne

45

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

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

Fi - li u - ni - ge - ni - te, Je - su

50

Do - mi - ne Fi - li u - ni - ge - ni - te,

- - - ste,

- - - ste, Do - mi - ne Fi - li

Chri - ste, Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni -

56

u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne De -

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

u - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne De -

- ge - ni - te, Je - su Chri - ste, Do - mi - ne De -

62

- us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -
 A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -
 - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -
 - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

67

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

72

- di, mi - se - re - re no - bis, mi - se - re - re no - - - - bis.
 mi - se - re - re no - bis, mi - se - re - re no - bis.
 - di, mi - se - re - re no - bis, mi - se - re - re no - bis. Qui
 mi - se - re - re no - bis, mi - se - re - re no - bis. Qui tol - lis pec -

77

Qui tol - lis pec - ca - ta mun - - - - di, su -

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

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

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

82

- sci-pe de - pre - ca - ti - o - nem no - stram.

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

su - sci - pe de-pre-ca - ti - o-nem no - stram. Qui se - des ad

su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se -

87

Qui se - des ad dex - te - ram Pa -

Qui se - des ad dex - te-ram Pa -

dex - te - ram Pa - tris, Pa - - - - tris,

- des ad dex - te - ram Pa - tris, Pa - - - -

92

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

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

— mi-se-re - re no - bis, mi-se-re - re no - bis.

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

97

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

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

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

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

102

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

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

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

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

107

Je - su Chri - ste, cum San - cto Spi - ri - tu in

Je - su Chri - - - ste, cum San - cto Spi - ri - tu in

Je - su Chri - ste, cum San - cto Spi - ri - tu in

Je - su Chri - ste, cum San - cto Spi - ri - tu in

113

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

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

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

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

118

- - - tris. A - - - men.

De - i Pa - tris. A - - - men.

- - - tris. A - - - men.

Pa - - - tris. A - - - men.

Credo

Celebrant



Cre - do in u - num De - um,

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

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

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

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

6

et ter - rae, vi - si - bi - li - um o - mni -

et ter - rae, vi - si - bi - li - - - - - um o - mni -

- li et ter - rae, vi - si - bi - li - um__ o - mni -

ter - - rae, vi - si - bi - li - um__ o - mni - um, o - mni -

11

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

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

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

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

16

Et in u - num Do - mi-num Je - sum Chri - stum, Fi - li-um

Et in u - num Do - mi-num

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li-um De -

Et in u - num Do - mi-num

21

De - i u - ni - ge - ni - - - - tum; et ex Pa -

et ex

- i u - ni - ge - ni - - - - tum; et ex

et ex

26

- tre na - tum an - te o-mni-a sae - cu - la. De - um de De -

Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De -

Pa - tre na - tum an - te o-mni-a sae - cu - la. De - um de De - - -

Pa - tre na - tum an - te o - mni - a sae - cu - la. De - um de De -

31

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

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

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

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

36

o ve - - - - ro, ge -

ve - - - - ro, ge - ni - tum non fa - -

o ve - - - - ro, ge -

- - - - ro, ge - ni - tum non fa - -

41

ni - tum non fa - - - - ctum,

- - - - ctum, con - sub - stan - ti - a - lem Pa - tri

ni - tum non fa - - - - ctum, con - sub - stan - ti - a - lem Pa -

- ctum, con - - - - sub - stan - ti - a - - - - lem Pa -

46

per quem o-mni-a fa - cta sunt. Qui pro - pter
 - tri per quem o-mni - a fa - cta sunt. Qui pro - pter nos
 - tri per quem o - mni - a fa - cta sunt.

51

Qui pro - pter nos ho - mi-nes et pro - pter no -
 nos ho - mi - nes et pro - pter no - stram sa - lu - -
 ho - mi-nes et pro - pter no - stram sa - lu - [tem,] sa - lu -
 Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

56

- stram sa - lu - tem de - scen - dit de coe - - - - lis,
 - tem de - scen - dit de coe - - - - lis,
 - - - - tem de - scen - dit de coe - - - - lis,
 - lu - - - - - tem de - scen - dit de coe - lis,

61

et in - car - na - tus est de Spi - ri - tu

et in - car - na - tus est de Spi - ri - tu

et in - car - na - tus est de Spi - ri - tu

et in - car - na - tus est de Spi - ri - tu

65

- tu San - cto ex Ma - ri - a vir - gi - ne,

San - cto ex Ma - ri - a vir - gi - ne, ex Ma -

San - cto ex Ma - ri - a vir - gi - ne, vir -

San - cto ex Ma - ri - a vir - gi - ne, vir - gi -

69

ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

- ri - a vir - gi - ne, et ho - mo fa - ctus est,

- gi - ne, ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

- ne, ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

73

est, fa - ctus est, et ho - mo fa - ctus
 fa - ctus est, et ho - mo fa - ctus
 est, et ho - mo fa - ctus est, et ho - mo fa - ctus
 est, et ho - mo fa - ctus est, et ho - mo fa - ctus est.

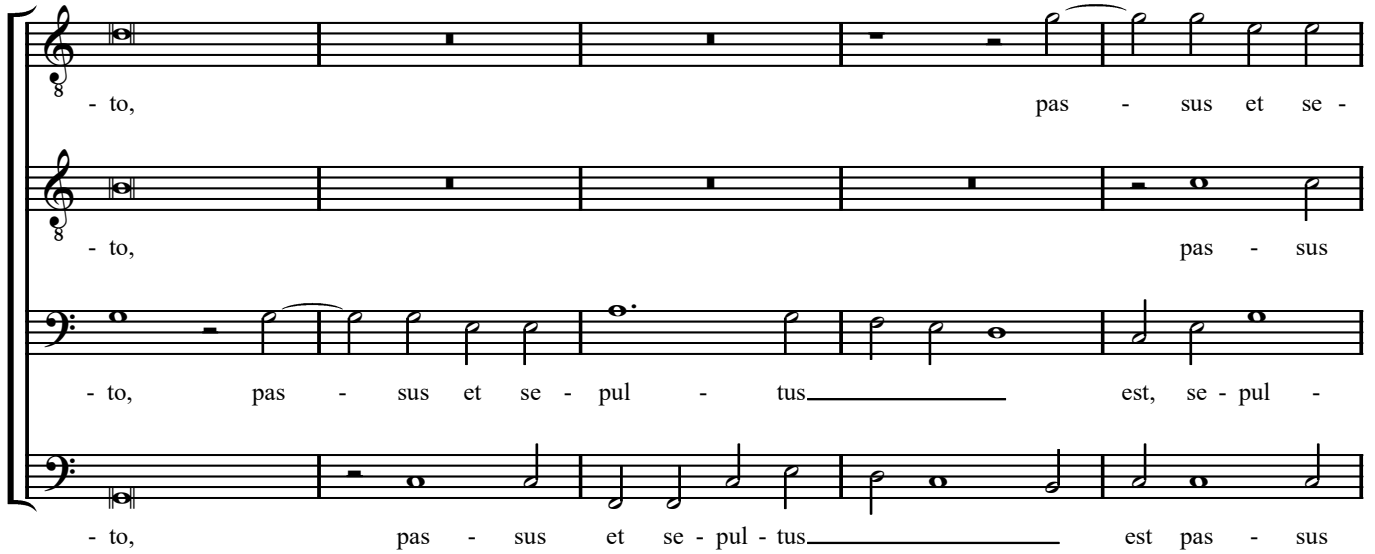
77

est. Cru - ci - fi - xus e - ti - am pro no -
 est. Cru - ci - fi - xus e - ti - am pro no -
 est. Cru - ci - fi - xus e - ti - am, cru - ci - fi - xus e - ti -
 Cru - ci - fi - xus e - ti - am, cru - ci - fi - xus e - ti - am

81

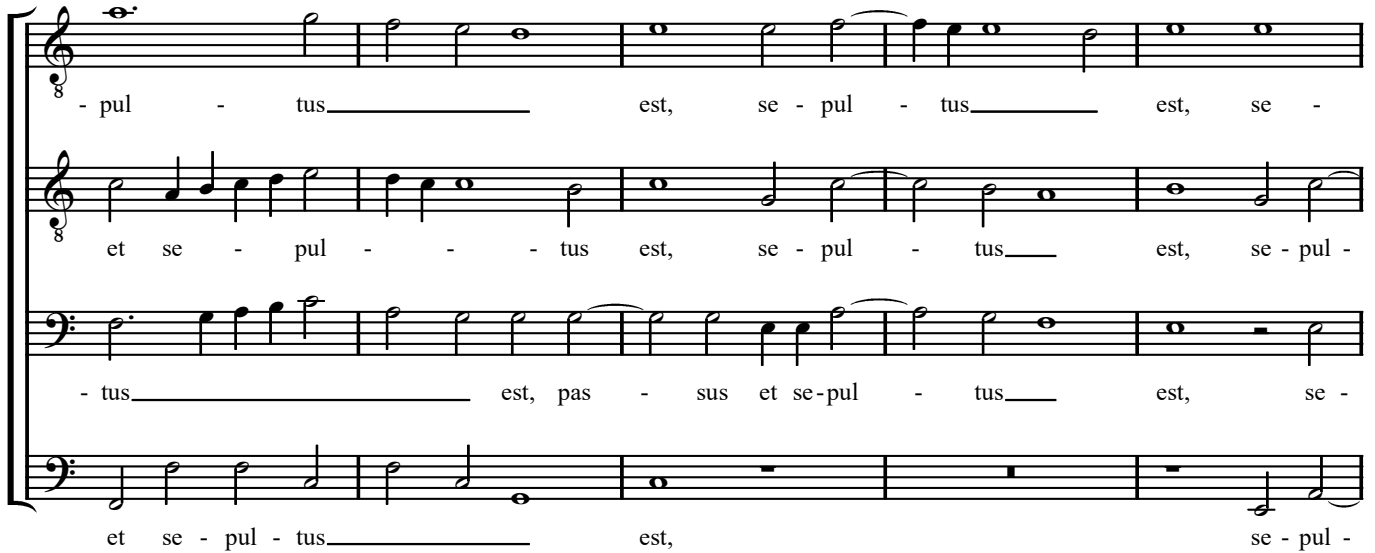
- - - bis sub Pon - ti - o Pi - la - - - -
 - - - bis sub Pon - ti - o Pi - la - - - -
 - am pro no - bis sub Pon - ti - o Pi - la - - - -
 pro no - bis sub Pon - ti - o Pi - la - - - -

86



Musical score for measures 86-90, featuring four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: - to, pas - sus et se - pul - tus _____ est, se - pul - tus _____ est, pas - sus et se - pul - tus _____ est pas - sus

91



Musical score for measures 91-95, featuring four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: - pul - tus _____ est, se - pul - tus _____ est, se - pul - tus _____ est, pas - sus et se - pul - tus _____ est, se - pul - tus _____ est, se - pul - tus _____ est, se - pul - tus _____ est,

96



Musical score for measures 96-100, featuring four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: - pul - tus est. Et re - sur - re - xit ter - ti - tus _____ est. Et re - sur - re - xit ter - ti - pul - tus _____ est. Et re - sur - re - xit ter - ti - tus _____ est. Et re - sur - re - xit ter - ti -

101

- a di - e se - cun - dum scri - ptu - ras, et a - scen -

- a di - e se - cun - dum scri - ptu - ras, et a - scen -

- a di - e se - cun - dum scri - ptu - ras, et a - scen -

- a di - e se - cun - dum scri - ptu - ras, et a - scen -

106

- dit in coe - lum, se - det ad dex - te - ram Pa -

- dit in coe - lum, se - det ad dex - te - ram Pa - - -

- dit in coe - lum, se - det ad dex - te - ram Pa - - -

- dit in coe - lum, se - det ad dex - te - ram Pa - - -

111

- tris. Et _____ ex - spe - - - cto re - sur - re - cti -

- tris. Et ex - spe - cto re - sur - re - cti - o - - -

- tris. Et ex - spe - - - - cto re - sur - re - cti -

- tris. Et ex - spe - - - - cto re -

129

et vi - tam ven - tu - ri, et
 et vi - tam ven - tu - ri sae - - - - - cu - li,
 sae - cu - [li,] sae - cu - li, sae - - - - - cu -
 sae - cu - - - - - li, et vi - tam ven -

133

vi - tam ven - tu - - - - - ri sae -
 et vi - tam ven - tu - - - - - ri sae - cu -
 - li, et vi - tam ven - tu - - - - - ri sae -
 - tu - - - - - ri sae -

137

- - - - - cu - li. A - - - - - men.
 - - - - - li. A - - - - - men.
 - cu - li. A - - - - - men.
 - cu - li. A - - - - - men.

Sanctus

8

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

Detailed description: This system contains the first six measures of the 'Sanctus' section. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics 'San - - - - ctus, San - - - - ctus,' are repeated across all four staves. The piano accompaniment consists of chords and simple melodic lines.

7

San - - - - ctus, Do - mi - nus De - us
 San - - - - ctus, Do - mi - nus
 San - - - - ctus, Do - mi - nus
 San - - - - ctus, Do - mi - nus De -

Detailed description: This system contains measures 7 through 11. The lyrics continue: 'San - - - - ctus, Do - mi - nus De - us' in the first staff, 'San - - - - ctus, Do - mi - nus' in the second, 'San - - - - ctus, Do - mi - nus' in the third, and 'San - - - - ctus, Do - mi - nus De -' in the fourth. The musical notation includes various note values and rests, with some notes beamed together.

12

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

Detailed description: This system contains measures 12 through 15. The lyrics continue: 'Do - mi - nus De - us Sa - - - ba -' in the first staff, 'Sa - - - ba - - - - oth,' in the second, 'De - us Sa - ba - oth, Do - mi - nus' in the third, and '- us Sa - ba - oth,' in the fourth. The musical notation includes various note values and rests, with some notes beamed together.

17

oth, _____

Do - mi -

De - us Sa - ba - oth,

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

22

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

- nus De - us Sa - ba -

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

27

oth;

oth; _____ ple -

oth; ple - ni sunt [coe -

oth; ple - ni sunt coe - li

32

ple - ni

- ni sunt coe - li et ter - ra,

- li,] coe - li et ter - ra, ple -

et ter - ra,

37

sunt coe - li [et ter - ra,]

ple - ni sunt coe - li et ter - ra, et -

- ni sunt coe - li et ter - ra, et

ple - ni sunt coe - li et ter -

42

et ter - ra

- ra, coe - li et ter - ra

ter - ra

- ra

47

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

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

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

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

52

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

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

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

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

57

glo - ri - a tu - a; O - san - na

glo - ri - a tu - a; O - san - na

glo - ri - a tu - a; O - san - na

glo - ri - a tu - a; O - san - na

64

in ex - cel - - - - - sis, O -

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

in ex - cel - - - - -

in ex - cel - - - - -

68

- san - na in ex - cel - - - - - sis.

in ex - cel - - - - - sis.

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

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

73

Be - ne -

Be - ne - di - - - - - ctus qui ve - - - - - nit,

Be - ne - di - - - - - ctus qui ve - - - - - nit, qui

93

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

- - - - - [nit, qui ve] - - - - -

- [nit,] qui ve - - - - - nit, qui ve - - - - -

be - ne - di - ctus qui ve - - - - -

98

- - - - - [nit]

- - - - - nit in no - mi - ne, in no - mi - ne, in

- - - - - nit in no - mi - ne, in no - mi - ne, in

- - - - - nit in no - mi - ne, in no - mi - ne, in

103

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

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

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

107

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

112

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

117

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

Agnus Dei

8 A - gnus De - - - - - i, qui tol -

8 A - gnus De - - - - - i, qui

A - gnus De - - - - - i, qui

A - gnus De - - - - - i,

7 - - - - - lis pec - ca - - - - -

8 tol - - - - - lis pec - ca - - - - - ta

tol - lis - - - - - pec - ca - - - - -

qui tol - lis - - - - - pec - ca - - - - -

12 - ta mun - - - - - di: - - - - - mi - se - re - re no -

8 - - - - - mun - - - - - di: mi - se - re - re no - - - - -

- ta mun - - - - - di: - - - - - mi - se - re - re no - - - - -

- ta mun - - - - - di: - - - - - mi - se - re - re

17

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

22

no - - - - bis, mi-se-re - re no -
 [no - - - - bis,] mi-se - re - re no - - - -
mi-se-re - re, mi-se-re - re no - - - - bis, no -
 - re - - - - re no - - - - - - - - - -

27

- bis. A - gnus De - i, qui tol - - - - lis
 - bis. A - gnus De - i, qui tol - - - - lis
 - bis. A - gnus De - i, qui tol - - - - lis
 - bis. A - gnus De - i, qui tol - - - - lis

63

di: do - na no - bis pa - - - -

di: do - na no - bis pa - - - -

di: do - na no - bis pa - - - -

di: do - na no - bis, do - na no - bis pa -

68

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

cem, do - na no - bis pa -

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

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

73

[cem,] do - na no - bis pa - cem.

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

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

cem, do - na no - bis pa - 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. 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 \lrcorner .

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.

Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–c.1578).

17802	(Ct)	f.72 ^v	at beginning:	M ^r talles
			at end:	m ^r talles
17803	(M)	f.68 ^v	at beginning:	M ^r talles
			at end:	m ^r talles
17804	(T)	f.71	at beginning:	M ^r talles
			at end:	M talles
17805	(B)	f.66 ^v	at beginning:	M ^r talles
			at end:	m ^r talles

The plainsong intonations for the Gloria and Credo are supplied from Oxford, Christ Church, MS 87 (a fifteenth-century missal of Sarum Use), ff.121 and 121^v respectively.

The Music

The low clef combination implies a performing pitch higher than notated. Transposing the mass up a tone brings all the voices within the normal compasses of a choir without trebles, although the mean voice is unusually low.

It is regrettable that only a single source of Tallis’s mass has survived. In places the Mass exhibits dissonances of a type not found in the motets Tallis published, although there are parallels in his (presumably early) four-part Magnificat and *Alleluia. Ora pro nobis*. Examples are bars 64–5 of the Sanctus, bar 63 of the Agnus Dei, and in the Countertenor at bar 41 of the Gloria, repeated at bar 44 of the Agnus (this last corrected editorially in the edition). Perhaps the most ugly is at bar 66 of the Gloria. That the dissonance on the third beat is also present at bar 67 of the Credo when this musical passage is repeated suggests that this at least is not a scribal error.

There is considerable musical cross-quotation in this mass, most of the Gloria being re-used elsewhere. The correspondences are as follows:

<i>Gloria</i>			
Bars 30–42	=	Agnus	bars 33–45
Bars 43–59	=	Sanctus	bars 100–116
Bars 60–96	=	Credo	bars 61–97
Bars 97–110	=	Sanctus	bars 47–60
Bars 111–120	=	Agnus	bars 65–74

The matter of style is complicated by the astonishing discovery by Stefan Scot that most of the Credo is musically identical to the Creed of John Sheppard’s First Service, reduced to four voices. Internal evidence in Sheppard’s service leaves no doubt that Sheppard’s version is the original, a conclusion strengthened by the fact that, in Tallis’s mass, the borrowed passage at bars 61–67 is absent from Sheppard’s Creed—in other words, it is an interpolation by Tallis. Sheppard’s service must have been composed during the reign of Edward VI (despite his Creed using an earlier text), so it follows that Tallis’s mass must be dated to the restoration of the Latin services in the reign of Queen Mary. Is the attribution of the mass correct? Could the whole work be by Sheppard? It is unlikely. Much of the counterpoint in the other movements has a shapeliness that is much more typical of Tallis than Sheppard and, despite the occasional dissonances already mentioned, in general it lacks the latter’s abrasiveness. Yet inelegancies such as bars 64–5 of the Sanctus and the strange emptiness at bar 20 of the same movement leave one wondering whether the mass might contain other, unidentified borrowings.

There is occasionally inconsistency in the note values of chords at the end of phrases. The edition shows what is in the source, but in bars 29 and 106 of the Gloria, and at similar chords in the other movements, performers will wish to ensure that the note values in all the voices are synchronised so that the chords end neatly.

Notes on the Readings of the Source

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. ¹G = first note G in the bar.

Abbreviations

amb	ambiguously aligned	Ct	Countertenor	NL	new line in source	T	Tenor
B	Bass	M	Mean	om	omitted	+	tie
<i>b</i>	breve	<i>m</i>	minim	<i>sb</i>	semibreve	⤵	underlay repeat sign
corr	corrected	MS	mensuration symbol	SS	staff signature		

Gloria

4 T ¹G is *b* / 39 M ¹E is corr *m* / 41 Ct C is D (cf. Agnus Dei, bar 44) / 42 T *-potens* both one note earlier / 54–55 M *unigeni-* undivided below F¹G²G³G¹A / 75 M ²G is corr *m* / 91 M *sbD* is *mD mD*, underlay *Dei Pa-* below EDD; Ct *-ram* below D, *Pa-* below B / 92–93 T *mE mE mA* for *crE crE mA+mA* (cf. Credo, bars 93–94) / 120 M ²B is *b* /

Credo

1 M Ct B no MS; T MS ♯ / 5 M NL E is a corr D at start of line, previous line ends with direct D / 10 T *o-* amb below B¹C / 13 M *-um* below ²E (not in 15); T *-si-* below ²A, nothing below G, (14) *-sibili-* (sic) below C¹D²D / 14 B *-bi-* below ¹B / 28 Ct G is F / 36 Ct *-ro* below ²G (not in 38) / 41 Ct *-ctum* below E (not in 42) / 46 Ct *quem* below D / 48 T ¹D is E corr to D, *-cta* deleted below ¹D, *-cta* again below ²D on NL / 53 Ct *b* for B before ¹C, NL with SS *b* for B begins with ³C / 56–58 Ct *-tem descendit de coe-* all one note later / 57 Ct NL without SS begins with C / 69 T *-gi-* amb below EC / 71–72 Ct *-ctus* amb below BA / 76 T *-ctus* amb below G³A / 80–81 B *-am* amb below DG, (81) *pro no-* below AC / 84 Ct *sbB* deleted before A (at beginning of NL) / 91 Ct *-pul-* below B, (92) *-tus* below D / 92 T *-pul-* amb below A¹G / 93–94 T *mE mE mA* for *crE crE mA+mA* (cf. Gloria, bars 92–93) / 103 B ¹G is *sb* / 104 Ct ♯ for B before rest / 109 Ct extra *-ram* below A, (110) *Pa-* below G / 114 T *-cto* below F / 126 Ct *sae-* below C / 133 T *sbA sbB* om, (134) *-li* below A, (136) *bG* after C, *-ri sae-* below GF / 137 Ct *-li* below ²C / 138 Ct *sbB* is *b* / 138 M barline after G /

Sanctus

1 M Ct MS ♯; T B no MS / 6 M barline after E / 15 Ct G is B / 30–32 T small notation om / 37–38 M no tie, *pleni sunt coe-* below FFAE, (41) *-li* below E (editorial amendment suggested by near canon with T) / 42 M *m-rest* om, (43) D is *sb* / 43 Ct ⤵ below C (not at ²A in 40) / 55 B *tu-* below ²F / 65 T *-sanna* (sic) again below ¹G²G, (66–68) *in excel-* below CDE / 73 T MS ♯ restated / 87 Ct *-nit* ⤵ one note later / 89 B *-nit* below E (and in 91, but no *ve-* or ⤵ in 90) / 91–92 Ct C+C is B+B / 106 Ct *-mi-* below D / 124 M *-sis* ⤵ one note earlier / 126 M C is corr *m* / 132 B *-sis* below G, (132–134) *Osanna in excel-* one note later /

Agnus Dei

1 M B MS ♯; Ct T no MS / 5–9 T *-i qui tollis pec-* all one note later / 7 M *-lis* below D (not in 9) / 10 B F is E / 14 M *-di* below D / 19–20 B *-re* amb below B⁴A, *no-* below G / 31 M *tol-* below C / 39 T C is *sb* (cf. Gloria, bar 36) / 42 B GAGFC and *sb-rest* of 40–42 repeated after rest / 44 Ct C is D (cf. Gloria, bar 41) / 49–50 T *peccata* below ¹E¹DC / 51 T *-lis* below E, (52) *pecca-* below B²C, (53–54) *-ta qui* below ¹D²D, small notes om / 55 M *-lis* below C, (57) *pecca-* below ¹BC; B *pecca-* below C²F / 60 M *-di* ⤵ below BG / 67–69 B *-bis* amb below AC+C, *pacem* undivided below GAG / 74 M ²B is *b*; Ct fermata om, NL with clefs C3 and C4 begins with G, the latter clef correcting the former / 77 Ct fermata om /