

# Mass: The Western Wind

Edited by Jason Smart

John Taverner (c.1495–1545)

## Gloria

*Celebrant*



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

Treble



Mean



Countertenor



Bass



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 -

5

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

11

- tis. Lau - da - mus te. Be - ne -  
- tis. Lau - da - mus te. Be -  
- tis. Lau - da - mus te. Be - ne - di - ci -  
- tis. Lau - da - mus te. Be - ne - di - ci -

17

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

23

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

30

- - - bi pro - pter ma - - -  
 ti - - - bi pro - pter ma -

36

gnam glo - ri - am tu -

gnam glo - ri - am tu -

42

am,

am,

48

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

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

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

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

54

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

60

Do - mi - ne Fi - - - - li u - ni - ge - ni - - - -  
 - tens. Do - mi - ne Fi - - - - li u - ni - ge - ni -  
 - tens. Do - mi - ne Fi - li u - ni - ge -  
 - tens. Do - mi - ne Fi - li u -

66

- - - - te, Je - su Chri - ste,  
 - - - - te, Je - su Chri - - - - ste,  
 - ni - te, Je - - - - su Chri - ste,  
 - ni - ge - ni - te, Je - su Chri - - - - ste, Do -

73

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

79

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

85

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

91

Musical score for measures 91-96. The score is in G major (one sharp) and 4/4 time. It features four staves: a vocal line and three piano accompaniment staves. The vocal line has lyrics: "tris. Pa tris. Pa tris." with a fermata over the final "tris." The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple harmonic accompaniment.

97

Musical score for measures 97-103. The score is in G major and 4/4 time. It features four staves: a vocal line and three piano accompaniment staves. The vocal line has lyrics: "Qui tol -" with a fermata over the final "tol -". The piano accompaniment continues with the same accompaniment pattern as the previous system.

104

Musical score for measures 104-110. The score is in G major and 4/4 time. It features four staves: a vocal line and three piano accompaniment staves. The vocal line has lyrics: "lis pec - ca - ta mun -" with a fermata over the final "mun -". The piano accompaniment continues with the same accompaniment pattern.

110

di, mi-se-re-re no

di, mi-se-re-re no

117

bis. Qui tol

Qui tol

Qui tol

bis.

bis.

124

lis pec-ca

lis

lis pec-ca-ta

130

ta mun - - - - - di, su - sci-pe  
 pec - ca - ta mun - - - - -  
 mun - - - - - di,

136

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

142

- stram. Qui se - - - - - des ad dex - te -  
 - stram. Qui se - - - - - des ad  
 - stram. Qui se - - - - - des  
 Qui se - - - - - des ad



148

- ram Pa - tris, mi-se - re - re no -  
 dex - te - ram Pa - tris, mi - se - re -  
 ad dex - te - ram Pa - tris, mi - se - re -  
 dex - te - ram Pa - tris, mi - se - re - re

154

- re no - bis. Quo - ni -  
 re no - bis. Quo - ni -  
 no - bis. Quo - ni -

160

- am tu so - lus san -  
 - am tu so - lus san -  
 - am tu so - lus san -

166

- ctus, tu so - lus Do - mi - - - - nus, tu

- ctus, tu so - lus Do - mi - nus, \_\_\_\_\_ tu so -

- - ctus, tu so - lus \_\_\_\_\_ Do - mi - nus, tu so -

172

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

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

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

178

ste, cum San - cto \_\_\_\_\_

ste, cum San - cto \_\_\_\_\_

ste, cum San - cto \_\_\_\_\_

ste, cum San - cto \_\_\_\_\_

185

Spi - ri - tu in glo - ri - a

Spi - ri - tu

Spi - ri - tu

Spi - ri - tu in glo - ri - a De -

192

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

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

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

- i Pa - - - - - - tris. A - - - - -

199

men.

men.

men.

men.

## Credo

*Celebrant*

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

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

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

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

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

7

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

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

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

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

13

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

- um et in - vi - si - bi - li - - - - - um. Et \_\_\_\_\_

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

- si - bi - - - - - - - - - - - li - um. \_\_\_\_\_

19

Et in u - - - num Do - mi - num Je -  
 in u - num Do - mi - num Je - sum Chri - - -  
 Et in u - num Do - mi - num Je sum

25

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

31

- i u - ni - ge - ni - tum; et ex Pa - tre  
 - ni - - - tum; et ex Pa - tre na - - - tum an -  
 - tum; et ex Pa - tre na - tum

37

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

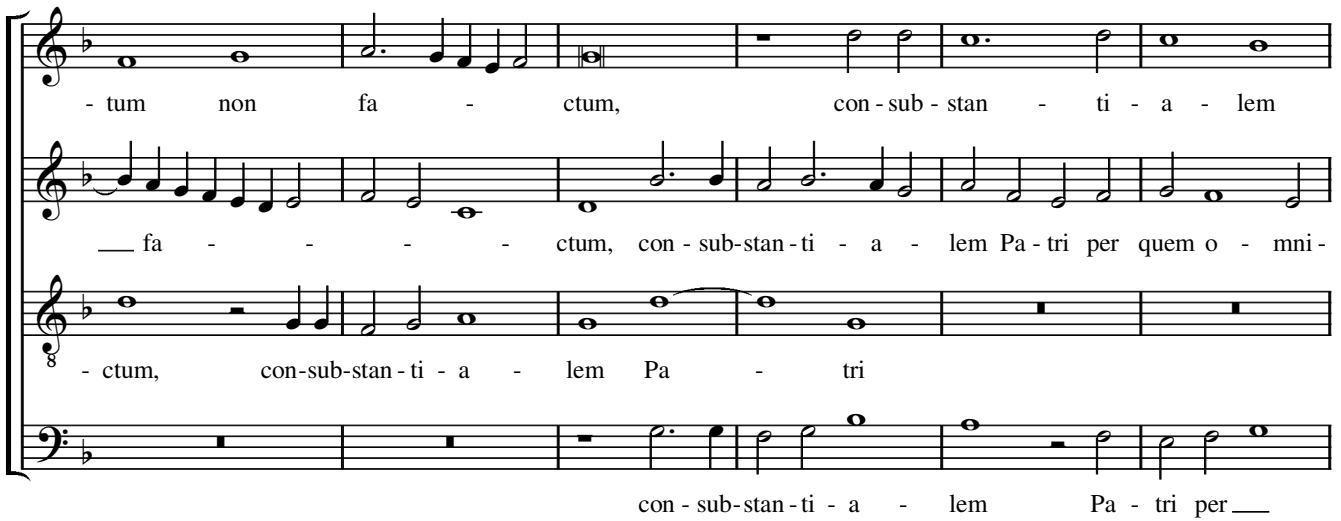
43

De - um de De - o, Lu - men de Lu - mi - ne, De - um ve -  
 - la. De - um de De - o, Lu - men de Lu - mi - ne,  
 De - um de De - o, Lu - men de Lu - mi - ne, De - um ve -  
 De - um de De - o, De - um ve -

49

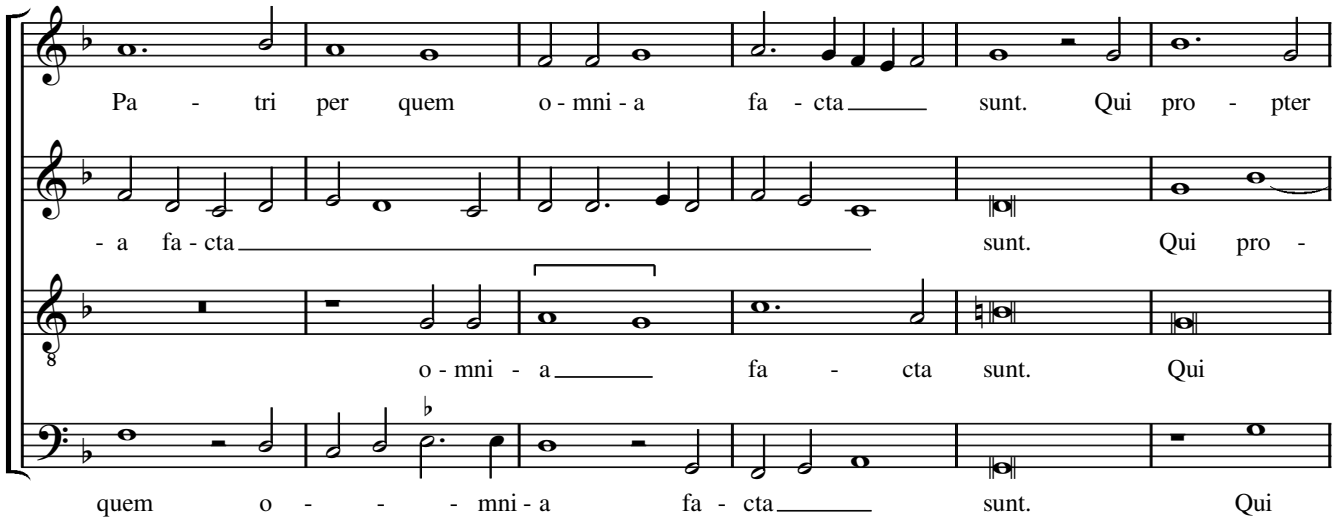
- rum de De - o ve - ro, ge - ni -  
 de De - o ve - ro, ge - ni - tum non -  
 - rum de De - o ve - ro, ge - ni - tum non fa -  
 - rum de De - o ve - ro,

55



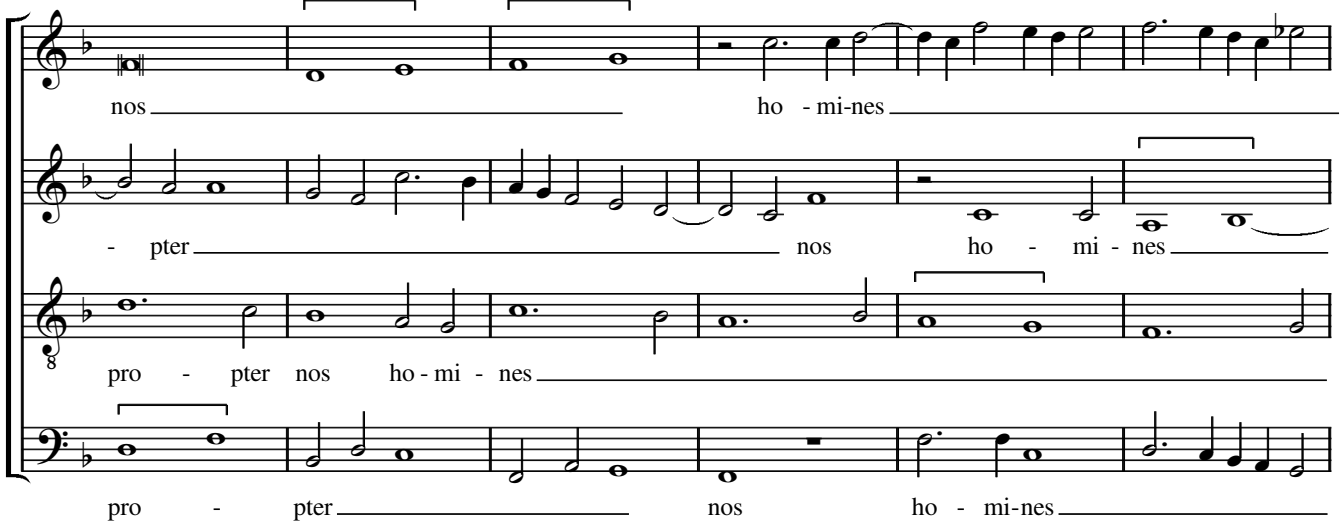
- tum non fa - ctum, con - sub - stan - ti - a - lem  
 \_\_\_ fa - ctum, con - sub - stan - ti - a - lem Pa - tri per quem o - mni -  
 - ctum, con - sub - stan - ti - a - lem Pa - tri  
 con - sub - stan - ti - a - lem Pa - tri per \_\_\_

61



Pa - tri per quem o - mni - a fa - cta \_\_\_ sunt. Qui pro - pter  
 - a fa - cta \_\_\_ sunt. Qui pro -  
 o - mni - a \_\_\_ fa - cta sunt. Qui  
 quem o - mni - a fa - cta \_\_\_ sunt. Qui

67



nos \_\_\_ ho - mi - nes \_\_\_  
 - pter \_\_\_ nos ho - mi - nes \_\_\_  
 pro - pter nos ho - mi - nes \_\_\_  
 pro - pter \_\_\_ nos ho - mi - nes \_\_\_

73

et pro - pter no - - -  
 et pro-pter no - stram  
 et pro - pter no - - - stram sa - lu -  
 et propter no - - - - - - - - -

79

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

85

- scen-dit de coe - - - - lis, et in - car -  
 - dit de coe - - - - lis, et in - car - na - tus -  
 - - - - lis,  
 coe - - - - lis, et in - car -



91

- na - tus \_\_\_\_\_ est de Spi - ri - tu

\_\_\_\_\_ est de Spi - ri - tu San - - - -

- na - tus \_\_\_\_\_ est de Spi - ri - tu San -

98

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

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

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

104

et ho - mo fa - ctus \_\_\_\_\_

- mo fa - ctus \_\_\_\_\_

- mo fa - ctus \_\_\_\_\_

110

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

117

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

123

o Pi - la - - - - to, pas - sus et se - pul - - - - tus - la - - - - to, pas - sus et se - pul - - - - tus Pi - la - - - - to, pas - sus et

129

Et  
est.  
est.  
est.

— se - pul - tus — est.

135

re - sur - re - xit ter - ti - a di - e  
ter - ti - a di - e se -  
Et re - sur - re - xit ter - ti - a di -  
Et re - sur - re - xit ter - ti - a di - e se - cun -

141

se - cun - dum scri - ptu - ras,  
- cun - dum scri - ptu - ras, et a - scen - dit in coe -  
- e se - cun - dum scri - ptu - ras, et  
- dum scri - ptu - ras, et a - scen -

147

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

153

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

159

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

166

glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,  
 - ri - a iu - di - ca - re vi - vos et mor - tu - os,  
 a iu - di - ca - re, vi - vos et mor - tu -

173

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

180

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

186

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

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

re-sur-re - cti - o - - - - - rum et vi -

- cti - o - - nem mor - tu - o - - rum et vi - tam ven - tu - ri sae -

193

sae - cu - - - - - li. A - - -

sae - cu - li. \_\_\_\_\_ A - - - - -

- tam ven - tu - ri \_\_\_\_\_ sae - cu - li. A - - - - -

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

199

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

# Sanctus

San - - - - -

San - - - - -

San - - - - -

San - - - - -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'San - - - - -'. The second staff is a vocal line with lyrics 'San - - - - -'. The third staff is a vocal line with lyrics 'San - - - - -'. The bottom staff is a piano accompaniment line with lyrics 'San - - - - -'. The music is in 4/4 time with a key signature of one flat (Bb). The first measure of each staff contains a common time signature 'C' and a key signature change to Bb.

7

Detailed description: This system contains the next four staves of the musical score, starting at measure 7. The vocal lines continue with their respective parts, and the piano accompaniment provides harmonic support. The notation includes various note values, rests, and phrasing slurs.

13

ctus, San - - - - -

ctus, San - - - - -

ctus, San - - - - -

ctus, San - - - - -

Detailed description: This system contains the final four staves of the musical score, starting at measure 13. The vocal lines conclude with the lyrics 'ctus, San - - - - -'. The piano accompaniment ends with a final cadence. The notation includes various note values, rests, and phrasing slurs.

19

Musical score for measures 19-24. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "ctus, San - ctus, ctus, San - ctus, ctus,". The piano accompaniment features a steady bass line and a more active treble line with some triplets and slurs.

25

Musical score for measures 25-30. The score continues with the same four-staff format. The lyrics are: "ctus, ctus, ctus, ctus, ctus, ctus,". The piano accompaniment continues with a consistent rhythmic pattern, including some triplet figures in the right hand.

31

Musical score for measures 31-36. The score continues with the same four-staff format. The lyrics are: "ctus, ctus, ctus, ctus, ctus, ctus,". The piano accompaniment features more complex rhythmic patterns, including several triplet figures in the right hand.



37

ctus, Do - mi - nus

Do - mi - nus

ctus, Do - mi - nus

Do - mi - nus

43

De - - - -

De - - - -

De - - - -

De - - - -

49

us Sa -

us Sa -

us Sa - ba -

us

55

- ba - - - - - oth;

- - - - - ba - - - - - oth;

- - - - - oth;

Sa - ba - - - - - oth;

62

ple - - - - -

ple - - - - -

ple - - - - -

ple - - - - -

68

- - - - - ni - - - - -

- - - - -

- - - - - ni sunt

- - - - - ni - - - - -

74

sunt coe - - - li et ter - - - -

coe - - - li et ter - - - -

- - - sunt coe - - - li et ter - - - -

81

- - - - - ra

glo - ri - a

- - - - - ra

- - - - - ra glo - ri - a

87

glo - ri - a tu - - -

tu -

93

Musical score for measures 93-98. The score consists of four staves: a vocal line and three piano accompaniment staves. The vocal line features a melodic line with various note values and rests. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line and some chordal accompaniment.

99

Musical score for measures 99-104. The score consists of four staves: a vocal line and three piano accompaniment staves. The vocal line continues the melodic line from the previous system. The piano accompaniment continues with similar harmonic support.

105

Musical score for measures 105-110. The score consists of four staves: a vocal line and three piano accompaniment staves. The vocal line includes lyrics: "a; O san - tu - a; O - - - - -". The piano accompaniment continues with harmonic support.

111

Musical score for measures 111-116. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "na in san na in ex san na".

117

Musical score for measures 117-122. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "ex in ex cel ex cel".

123

Musical score for measures 123-128. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "cel cel".

129

- - - - - sis. Be - ne - - - -  
 - - - - - sis. Be - ne - - - -  
 - - - - - sis.  
 - - - - - sis.

136

- - - - - di - - - -  
 - - - - - di - - - -  
 - - - - -  
 - - - - -

142

- - - - - ctus -  
 - - - - - ctus  
 - - - - - qui ve -  
 - - - - - qui ve -

148

qui ve - - - - -

154

nit  
nit in no - mi - ne

160

Do - mi - - - -  
Do - mi - - - -  
Do - mi - -

166

Musical score for measures 166-170. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line contains a melodic phrase with a fermata over the final note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The bass line mirrors the piano accompaniment's bass line.

171

Musical score for measures 171-176. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line continues the melodic phrase from the previous system. The piano accompaniment and bass line continue their respective parts.

177

Musical score for measures 177-182. It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line includes the lyrics "ni; O san" and "O san". The piano accompaniment and bass line continue their respective parts.



184

Musical score for measures 184-189. The score consists of four staves: vocal line, piano line, organ line, and bass line. The lyrics are: na in na in ex na in ex na in ex.

190

Musical score for measures 190-196. The score consists of four staves: vocal line, piano line, organ line, and bass line. The lyrics are: ex cel ex cel ex cel ex cel.

197

Musical score for measures 197-202. The score consists of four staves: vocal line, piano line, organ line, and bass line. The lyrics are: sis. sis. sis. sis.

## Agnus Dei

First system of the musical score for 'Agnus Dei'. It consists of four staves: a vocal line (Soprano/Alto) and three piano accompaniment staves (Right Hand Treble, Left Hand Treble, and Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line begins with a common time signature (C) and contains the lyrics 'A - - - - -'. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score, starting at measure 8. It continues with the vocal line and piano accompaniment. The vocal line has the lyrics '- gnus - - - De - - - - -'. The piano accompaniment continues with harmonic support. The system concludes with the vocal line having the lyrics '- gnus De - - - - -'.

Third system of the musical score, starting at measure 15. It continues with the vocal line and piano accompaniment. The vocal line has the lyrics '- i, qui tol - - - - -'. The piano accompaniment continues with harmonic support. The system concludes with the vocal line having the lyrics '- i, qui tol - - - - -'.

22

Musical score for measures 22-26. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The lyrics are: "lis pec - ca - - - - -". The piano accompaniment features a series of triplet eighth notes in the right hand and a steady bass line in the left hand.

27

Musical score for measures 27-31. The system consists of four staves. The lyrics are: "ta - - - - - mun -". The piano accompaniment continues with triplet eighth notes in the right hand. The lower vocal line has lyrics: "mun - - - - -".

32

Musical score for measures 32-36. The system consists of four staves. The piano accompaniment features a series of triplet eighth notes in the right hand and a steady bass line in the left hand. The lower vocal line has lyrics: "mun - - - - -".

37

di:

di:

di:

42

mi - se - re - re no

mi - se - re - re no

mi - se - re - re no

mi - se - re - re no

50

58

Musical score for measures 58-65. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time with a key signature of one flat. The notation includes various note values, rests, and articulation marks. The word "bis." appears at the end of each staff.

66

Musical score for measures 66-71. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time with a key signature of one flat. The notation includes various note values, rests, and articulation marks. The word "A" appears below the first and third staves.

72

Musical score for measures 72-79. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time with a key signature of one flat. The notation includes various note values, rests, and articulation marks, including triplets in the first two staves.

78

Musical score for measures 78-83. The system consists of four staves: two vocal staves (Soprano and Alto), a piano staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "gnus De - - - gnus De - - - gnus De -". The vocal parts feature triplets and slurs. The piano part has a treble clef and a 'p' dynamic marking. The bass part has a bass clef and a 'p' dynamic marking.

84

Musical score for measures 84-88. The system consists of four staves: two vocal staves (Soprano and Alto), a piano staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "gnus De - - - gnus De - - - gnus De -". The vocal parts feature triplets and slurs. The piano part has a treble clef and a 'p' dynamic marking. The bass part has a bass clef and a 'p' dynamic marking.

89

Musical score for measures 89-94. The system consists of four staves: two vocal staves (Soprano and Alto), a piano staff, and a bass staff. The key signature has one flat (B-flat). The lyrics are: "i, - - - qui - - - tol - - - i, qui tol - - -". The vocal parts feature sextuplets and triplets. The piano part has a treble clef and a 'p' dynamic marking. The bass part has a bass clef and a 'p' dynamic marking.

95

Musical score for measures 95-100. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat. The first two staves contain whole notes. The third staff has a melodic line with a slur over measures 96-97. The fourth staff has a bass line with eighth and sixteenth notes.

101

Musical score for measures 101-106. It consists of four staves. The lyrics are: "lis pec - ca - ta" on the third staff and "lis pec - ca - ta mun -" on the fourth staff. The third staff has a slur over measures 102-103. The fourth staff has a slur over measures 102-103.

107

Musical score for measures 107-112. It consists of four staves. The lyrics are: "mun" on the third staff. The fourth staff features a complex bass line with triplets (marked '3') and a sextuplet (marked '6').

112

mi - se - re - - - -

mi - se - re - - - -

di: mi - se - re - - - -

di:

118

re no - - - -

re no - - - -

re no - - - -

124

re no - - - -



130

Musical score for measures 130-135. The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece.

136

Musical score for measures 136-142. The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The music includes lyrics: "bis. A". There are slurs and phrasing marks. A double bar line is present at the beginning of measure 137.

143

Musical score for measures 143-148. The score consists of four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece.

149

gnus De - - -

gnus De - - -

gnus De - - -

gnus De - - -

155

- - - - - i, - - -

161

qui tol - - - - -

- - i, qui tol - - - - -

- - i, qui tol - - - - -

- i, qui tol - - - - -



185

do - - - - - na no -

do - - - - - na

do - - - - - na no -

193

- - - - - bis pa -

- na no - - - - - bis pa -

no - - - - - bis

- - - - - bis pa -

201

- - - - - cem.

- - - - - cem.

pa - - - - - cem.

- - - - - cem.

## Editorial Conventions

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

The prefatory staves show the original clef, staff signature, mensuration symbol and first note in source **B**. At changes of proportion or mensuration affecting all voices simultaneously the new symbol is shown above the staff. Signs for proportional passages in individual voices are relegated to the critical notes below.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign  $\lrcorner$ , coloration by the sign  $\sqcap$ . Coloration in *tempus imperfectum* has been ignored.

Spelling of the text has been modernised.

## Sources

### A Oxford, Bodleian Library, MSS Mus. e. 1–5 (c.1585 with later additions).

1	(Tr)	f.68	header:	The westerne wynde
			at end:	m <sup>f</sup> John Tauerner The westerne wynde
2	(M)	f.68	header:	The westerne wynde
			at end:	The ende off the westerne wyndes Amen
3	(Ct)	f.67 <sup>v</sup>	header:	The westerne wynde
			at end:	m <sup>f</sup> John Taverner The westerne wynde
4	—	—		
5	(B)	f.62	header:	The westerne wynde
			at end:	John Tauerner The westerne wynde

### B London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(M)	f.25 <sup>v</sup>	at beginning:	The Western Wynde m <sup>f</sup> taverner
17803	(Tr)	f.23 <sup>v</sup>	at beginning:	The Westen Wynde m <sup>f</sup> taverner
			at end:	m <sup>f</sup> Tauerner
17804	(Ct)	f.23 <sup>v</sup>	at beginning:	The Western Wynde master Taverner
			at end:	m <sup>f</sup> Jhon taverner
17805	(B)	f.23	at beginning:	The Western Wynde m <sup>f</sup> tauerner
			at end:	John Tauerner

### C London, British Library MS Roy. App. 56 (c.1530. Agnus Dei, bars 1–40, Tr and Ct only, textless, arranged for keyboard).

(Tr, Ct) f.17<sup>v</sup> [no attribution]

The intonations for the Gloria and Credo are provided from Cambridge, Queens' College MS 28 (a gradual of Sarum Use, c.1450), ff.251 and 4<sup>v</sup> respectively.

## Notes on the Readings of the Sources

Taverner, Sheppard and Tye each composed a mass entitled 'The Western Wind' based upon the same *cantus prius factus*. The tenor voice from an otherwise lost partsong with the text *Westron wynde when wyll thou blow* survives in London, British Library MS Roy. App. 58, f.5. Its shape is sufficiently similar to the *cantus prius factus* of the masses for it to be conceivable that the latter originated as a counterpoint to an extended version of the tenor. Nigel Davison observed that, when these two parts are combined, they are reminiscent of some compositions by Henry VIII and he suggested that the masses might use the tune from a lost setting by the king.<sup>1</sup>

Source **C** dates from Taverner's lifetime and is reliable, so far as it goes. This is not very far, for it preserves only a brief extract that stops short at the end of bar 40, just before the start of the proportional passage, and lacks two of the voices (which were presumably performed on other instruments, or sung). Source **B**, the Gyffard Partbooks, transmits a version of Taverner's mass that may have been copied from an Oxford source twenty-five years or more after Taverner left that city in 1530.<sup>2</sup> It is disappointing, then, to find that its text is poor and unreliable. It contains many notational errors, the underlay is often unconvincing, and alterations are apparent where the scribe has failed to apply them systematically. There can be little doubt that, at the beginning of the Gloria Taverner placed the melisma on the final syllable of *hominibus* and that the Gyffard scribe modernised this in the Treble and Mean (breaking the ligature in the

<sup>1</sup> Nigel Davison, 'The Western Wind Masses', *Musical Quarterly*, lviii (1971), pp.427–443.

<sup>2</sup> David Mateer, 'The Compilation of the Gyffard Partbooks', *Royal Musical Association Research Chronicle*, 26 (1993), pp.19–43, and 'The 'Gyffard' Partbooks: Composers, Owners, Date and Provenance', *Royal Musical Association Research Chronicle*, 28 (1995), pp.21–50.

latter voice). Similarly, in the Credo, the scribe altered the underlay of *et invisibilium* in bar 14 of the Mean to improve the accentuation, but made no such change in the Treble. Source **A** confirms the correct reading. **A** and **B** often differ widely in the placing of the syllables; the first *Osanna* is a good example. Although its underlay is unreliable, **B** seems to preserve more of the original notation than **A** and for this reason the prefatory staves, ligatures and coloration shown in the edition are those of this source. **A**, was the product of a professional copying house and was owned by the Norwich grocer John Sadler.<sup>3</sup> It offers a text of good musical integrity, but how close it is to Taverner's original is questionable. As with **B**, much editorial intervention likely lurks undetected, but occasionally it is obvious. At bars 56–58 of the Gloria the scribe altered the underlay of *omnipotens* in the Mean and Countertenor, but not in the Bass. Here the consistent ligature structure of **B** (also retained in the Bass of **A**), with its imitative underlay, is the correct reading. There are a few other places where **B** appears to be closer to Taverner's original and in such cases its readings have been adopted. On the whole, however, priority has been given to the more credible underlay of **A**. For some reason that is not apparent, most of the descending oblique ligatures in **A** are colored, even in *tempus imperfectum* where it serves no practical purpose. This feature is also found to a lesser extent in **B**. In this edition, all coloration in *tempus imperfectum* has been disregarded and is not noted below.

In the Bass part the Gyffard scribe provided no staff signature and very few accidentals. Occasionally he notated top Bs as flat and Es as flat or natural, but on the whole he assumed that the singers would know what accidentals were required. The Sadler scribe was more prescriptive, providing a B flat staff signature and many E flats as accidentals. Apart from this voice and the *cantus prius factus*, there is broad agreement between **A** and **B** over the inflection of pitches. Instances of disagreement mostly concern cautionary accidentals and whether the third in the final chord of a phrase, section or movement is major or minor. Accidentals common to both sources are the most likely to derive from Taverner himself, but some are so implausible that this cannot always be the case. The C sharp in bar 25 of the Credo, though present in both sources, is such an unlikely jolt (whether or not the F in the Treble is sharpened) that it can hardly be authoritative, and, in the Sanctus, the E flat in the Bass at bar 123 makes little sense. These suggest the addition of accidentals by users at a stage after the mass had left Taverner's control, but before its readings had diverged.

In contrast, there is almost no agreement over the provision of raised 'leading notes' (that is, sharps to the lower *F*s) in the *cantus prius factus*. The tune consists of three phrases, each ending with a pair of these *F*s. Each movement of the mass contains nine statements of the tune, one of them shorn of its final phrase. This means that, excluding occasional decoration, the grand total of these *F*s is 208. Only 24 of these notes have a sharp in either **A** or **B** and just four have one both sources (Credo, bar 133; Sanctus, bars 139 and 162; Agnus Dei, bar 160). The great majority of the *F*s that are never inflected cannot be sharpened without creating augmented fifths (or diminished fourths) or simultaneous false relations. Whilst all of these are regularly encountered in Tudor music, the ubiquity with which they arise if the *F*s of the tune are sharpened is at odds with Taverner's counterpoint elsewhere in this mass. It seems likely, therefore, that Taverner did not sharpen any notes in the *cantus prius factus*. Obviously the Elizabethans did and perhaps so too did Taverner's contemporaries, but there is no reason to suppose that anyone deliberately worked out how to apply sharps at every possible opportunity and it is indisputable that neither of the scribes of **A** or **B** can have been concerned about treating the tune consistently.

The interpretation of the various proportional passages is a troublesome matter that has never been satisfactorily resolved. Strictly speaking these are in tripla proportion, meaning that the dotted breve in 3/1 time should equal the semibreve  $\Phi$ . This works satisfactorily at bar 41 of the Agnus, where it has the advantage of maintaining the speed of the preceding triplets, but elsewhere it feels impracticably rushed. Yet the alternative interpretation, sesquialtera proportion (half the speed of tripla) is too lethargic. A possible answer lies elsewhere in the Gyffard Partbooks. William Whytbroke's Mass 'Apon the Square' contains instances of simultaneous, conflicting mensurations where, contrary to theory, it is the minim beat that remains constant. This is a viable solution for the tripla passages that end the Gloria, Credo and Agnus of Taverner's 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) source; 4) 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>2</sup>D = second note D in the bar. Minor ambiguities of underlay have been resolved without comment.

#### Abbreviations

amb	ambiguously aligned	Ct	Countertenor	MS	mensuration symbol	SS	staff signature
B	Bass	dot-	dotted	NL	new line in source	Tr	Treble
<i>b</i>	breve	lig	ligature	om	omitted	und	underlay
col	colored	M	Mean	prop	proportion sign	+	tie
corr	corrected	<i>m</i>	minim	<i>sb</i>	semibreve	?	underlay repetition sign
<i>cr</i>	crotchet						

<sup>3</sup> Matthias Range and Julia Craig-McFeely, 'Forty Years in the Wilderness: John Sadler of the Sadler Partbooks', *Music and Letters* 101/4 (November 2020), pp.657–689.

## Mensurations and Proportions

### *Gloria*

1 Tr **A** no MS; Ct **B** no MS / 97 Tr **B B** MS  $\text{♩}$  / 119 **M B** MS  $\text{♩}$  before rest / 182 Tr **A** prop  $\frac{3}{2}$ , M Ct **B A** prop  $\frac{3}{2}$ ; all parts **B** prop  $\frac{3}{2}$  /

### *Credo*

1 Tr **B B** MS  $\text{♩}$ ; M **A** MS  $\text{♩}$  / 73 **B A** prop 3 below A, **B** prop 31 below A / 77 **M A** prop 3 below A, **B** prop 32 below A / 89 Tr **M B B** MS  $\text{♩}$  / 182 all parts **AB** prop  $\frac{3}{2}$  /

### *Sanctus*

1 Tr **B B** MS  $\text{♩}$  / 35 Ct **A** prop 3 below F, **B** prop 32 below F / 133 **B B** MS  $\text{♩}$  /

### *Agnus Dei*

1 Tr Ct **B B** MS  $\text{♩}$ ; Ct **A** MS  $\text{♩}$ ; **C** no MS / 23 Ct **A** prop 3 below <sup>2</sup>D, **BC** prop 32 below <sup>2</sup>D / 31 **B A** prop 3 below <sup>1</sup>B, **B** prop 32 below <sup>1</sup>B / 41 Tr M Ct **A** and all parts **B** prop  $\frac{3}{2}$  / 45 **B A** prop  $\frac{3}{2}$  above rest (but all *b*-rests in 42–45 must occupy the same time whether perfect or imperfect) / 66 Ct **B B** MS  $\text{♩}$  / 73 **M A** prop 3 below A, **B** prop 32 below A / 74 Tr **A** prop 3 below A, **B** prop 32 below A / 77 **M A** prop 3 below C, **B** prop 32 below C / 85 **M A** prop 3 below E, **B** prop 32 below E / 86 Tr **A** prop 3 below C, **B** prop 32 below C / 107 **B A** prop 3 below B, **B** prop 32 below B / 138 M Ct **B B** MS  $\text{♩}$  / 185 Tr **A** prop  $\frac{3}{2}$ ; M **B A** and all parts **B** prop  $\frac{3}{2}$  /

## Staff Signatures and Accidentals

To assist assessment, all source accidentals are recorded. Only presence is noted; with two exceptions, absence is not.

### *Gloria*

1 **B A** SS *b* for lower B, **B** no SS throughout / 2 **B AB** *b* for B (placed at start of staff in **B**) / 6 **B AB** *b* for E / 7 Tr **A** # for F / 11 **B A** *h* for E / 12 **B A** *b* for E / 14 **M B** *b* for E / 15 **M A** *h* for B / 21 **B A** *b* for E / 23 **B A** *h* for B / 24 **M AB** *h* for B / 37 Tr **B** # for F / 44 Ct **AB** *b* for E / 51 **B A** *b* for B / 57 **B A** *b* for B / 65 **B A** *b* for B / 68 Tr **B** # for A before rest, # for F below rest (both presumably intended for the <sup>1</sup>F in 68); **M A** *b* for E / 69 **B A** *b* for E / 72 **M AB** *h* for B / 73 **M A** NL with SS *b* for lower B only begins with rest; **B B** *b* for B / 79 Tr **A** # for F / 81 **M A** *b* for B / 88 **M A** NL with SS *b* for upper and lower B begins with B / 90 **M AB** *b* for <sup>2</sup>E / 94 **M A** *h* for E / 96 **M A** *h* for B / 103 **B AB** *b* for E / 105 **B B** *h* for E / 106 **B A** *b* for B / 109 **B AB** *b* for <sup>2</sup>E / 114 **B B** *h* for E / 119 **B A** *b* for B / 123 Tr **AB** *b* for E / 126 Tr **AB** *b* for E / 142 Ct **B** # for F / 143 Tr **AB** *h* for B / 145 **B AB** *b* for B / 150 **B A** *b* for E / 154 **M A** # for F / 155 **B A** *b* for E / 158 **M A** *b* for E / 161 **M A** *h* for E / 173 **B AB** *b* for <sup>1</sup>B / 174 **M AB** # for F / 175 **B B** *h* for E / 178 **B AB** *b* for E / 181 **M AB** *h* for B / 198 **B AB** *b* for B / 200 Ct **AB** *b* for 2E (**B** begins new page here with the *b* both before note and at end of previous page) / 204 **M A** *h* for B; Ct **AB** *h* for B /

### *Credo*

2 **B A** *b* for B / 3 **B A** *b* for E / 5 **B A** NL begins with E, *h* for E pre-placed on previous line before D / 7 Tr **A** # for F / 8 **B A** *b* for E / 18 Tr **AB** *h* for B / 23 Tr **B** *b* for B (but should be in 22) / 26 Tr **A** # for F; **M AB** # for C / 37 **M AB** *b* for E / 41 **M A** # for <sup>1</sup>C / 43 **M AB** *h* for B / 44 **B A** *b* for B / 48 **B A** *b* for E / 54 Ct **B** *b* for E / 58 **B A** *b* for B / 65 Ct **AB** *h* for B / 72 Tr **AB** *b* for 2E; **M A** *b* for B / 80 **M A** *h* for B / 87 **M B** *h* for B / 91 **M AB** *b* for E / 101 Tr **B** # for F; **B AB** *b* for E / 102 Tr **A** # for <sup>1</sup>F / 103 **M A** *b* for B, **AB** *b* for E / 104 **M A** NL with SS *b* for lower B only begins with B / 106 **B A** *b* for B / 108 **B A** *b* for E pre-placed before <sup>2</sup>F in 106 / 109 **M A** *h* for E / 110 Tr **A** # for F; **B A** *b* for E / 111 **M AB** *h* for B / 119 **M A** NL with SS *bs* for upper and lower B begins with A / 120 Ct **A** *b* for F erased / 123 **M AB** *b* for E / 124 **M A** *h* for E / 130 **M A** # for C / 131 Ct **B** *b* for E / 133 **B AB** # for F / 134 Ct **A** *h* for B / 140 **B A** *b* for B / 146 **B A** *b* for B / 147 **M A** *b* for E / 148 **M B** *h* for B / 149 **M A** *h* for B / 152 Tr **AB** *b* for <sup>2</sup>E / 153 **M B** *b* for E / 154 **M A** *b* for <sup>2</sup>E / 157 **M AB** *h* for B / 163 **M AB** *b* for <sup>2</sup>E / 164 Ct **AB** *b* for <sup>2</sup>E / 167 **M A** *b* for E / 169 Ct **A** *b* for E / 170 Ct **A** *b* for E / 172 M Ct **A** *b* for E / 175 Ct **A** *b* for A / 177 Ct **AB** *b* for E / 178 **M A** *h* for E / 180 Ct **AB** *b* for E / 182 Ct **B** *b* for B / 192 **M A** *b* for B / 195 **B A** *b* for B / 204 **B A** *b* for B / 205 Ct **AB** *h* for B /

### *Sanctus*

1 **B B** *b* for upper B at start (pre-placed accidental for B in 3) / 4 **B AB** *b* for B / 7 **M A** *b* for B / 8 **B A** NL with SS *bs* for upper and lower B begins with A (until 53) / 14 **M A** *h* for B below E (and in 15), a precautionary accidental since NL begins with B in 15 / 15 **M AB** *h* for B / 23 Ct **AB** *h* for B / 24 Ct **B** *b* for B / 34 Ct **A** NL without SS begins with <sup>1</sup>D / 35 Ct **A** *b* for B before F / 37 Tr **A** # for F / 50 **B A** *b* for B / 51 Ct **A** NL with SS *b* for B begins with <sup>1</sup>D / 53 **B A** NL with SS *b* for lower B only begins with C / 54 **M A** *b* for B / 60 Tr **A** # for F / 61 **M AB** *h* for B / 76 Tr **A** *b* for E / 77 **B AB** *b* for E / 83 Tr **A** *h* for B / 84 Tr **B** *h* for E / 99 Tr **AB** *b* for E / 106 **B B** # for F / 107 Tr **AB** *h* for B / 114 **B AB** *b* for E / 123 **M B** *h* for B; **B AB** *b* for E / 129 Tr **A** # for F / 130 Tr **A** # for F / 131 **M B AB** *h* for B / 132 Ct **AB** *h* for B / 133 Tr **AB** staff signature *b* for B restated at start of bar; **B A** staff signature *b* for B restated at start of bar / 137 **M AB** # for F / 138 **M AB** *b* for <sup>1</sup>E / 139 Tr **AB** # for F / 147 **B AB** *b* for B / 148 **B A** *b* for E / 149 **B B** *h* for E (but no *b* in 148) / 153 **B A** *h* for E (so E in 149 probably intended *b*) / 155 **B A** *h* for B / 156 **B A** *b* for B / 162 Ct **AB** # for F / 169 Tr **A** # for F / 170

B A  $\flat$  for B / 177 B B  $\natural$  for B / 178 Tr AB  $\natural$  for B; B A  $\natural$  for B / 181 B AB  $\flat$  for B / 186 M A  $\flat$  for B / 195 B A NL with SS  $\flat$  for upper and lower B begins with B / 201 Tr A  $\natural$  for B / 202 Tr A  $\natural$  for B /

### *Agnus Dei*

1 B A SS  $\flat$  for lower B only / 8 B A NL with SS  $\flat$  for lower B begins with F / 12 M AB  $\flat$  for E / 13 B A  $\sharp$  for F / 14 B B  $\sharp$  for F / 15 Tr AB  $\natural$  for B, C no  $\natural$  / 22 Tr B  $\sharp$  for F / 35 B AB  $\flat$  for E / 54 Tr A  $\sharp$  for F / 56 M B  $\natural$  for B / 62 Tr A  $\sharp$  for F / 63 Tr A  $\sharp$  for F / 64 B A  $\natural$  for B / 65 M AB  $\natural$  for B / 83 Tr AB  $\flat$  for E / 88 M AB  $\natural$  for B / 89 M A  $\natural$  for B / 90 Tr AB  $\natural$  for  $^1$ B, A  $\natural$  for  $^2$ B; M B  $\natural$  for B / 98 B A  $\flat$  for B / 111 B B  $\flat$  for B / 137 M AB  $\natural$  for B / 142 M A NL with SS  $\flat$  for lower B only begins with D / 150 M B  $\natural$  for B (intended for 153?) / 153 M A  $\natural$  for B / 159 M A NL with SS  $\flat$ s for upper and lower B begins with B / 160 Tr B  $\sharp$  for C; B AB  $\sharp$  for F / 161 M A  $\flat$  for  $^1$ B / 173 M A NL with clef C4 deleted and replaced by clef C2, SS  $\flat$  for lower B only (because of deleted clef,  $\flat$  for upper B in SS is placed above  $^3$ C in 174) / 177 B AB  $\flat$  for B / 179 M A  $\flat$  for B; B AB  $\flat$  for E (new page in A begins with E,  $\flat$  for E before note and at end of previous line) / 181 B AB  $\flat$  for E / 183 M AB  $\natural$  for B / 184 M A  $\natural$  for  $^2$ B / 191 Tr B  $\sharp$  for F / 199 M A  $\natural$  for B, B  $\flat$  for E / 204 M A NL with SS  $\flat$  for lower B only begins with D / 207 B A  $\natural$  for B / 208 M AB  $\natural$  for B /

### Other Readings

#### *Gloria*

4 M A *ho-* below  $^2$ D, (5) *-mini-* below FD, (7) *-bus* below D / 6 M A lig for FC only; Ct B lig for DG / 7 M A *-bus* below D / 8 Tr B *-bus* below  $^1$ F (not in 5) / 10–11 Ct B FEAG for AGCB / 12–13 M B *laudamus* undivided below BDC / 13 B A lig for DE / 13–14 Tr A no lig, *-mus* amb below G and A / 16 Tr B sbD for mD mD, (17–18) *-nedicimus* below CDCB / 18 Tr A lig for CB / 19 M AB *-ramus* amb below  $^1$ GA $^2$ G / 21 Ct A sbG is mG mG, *te glo-* below GG; B B sbE is mE mE, *-mus te glo-* below DEE / 22 M B *-mus* below C / 23 M A *-mus* below D (not in 22) / 25 Tr B  $^1$ G $^2$ G are *dot-m cr* corr to *dot-sb m* / 27–28 Tr A *agimus ti-* one note later / 28 Ct B *agimus* below FAG, (29) new page in source starts with F, *-mus* repeated below F / 33 Tr A *-pter* below E, (34) *ma-* below C / 33–35 Ct A *propter* undivided below F+FEFGA with hairline from *-pter* to F in 35 / 43 Tr A sbA *m-rest* for *dot-sbA*, *tu-* below B (not in 41) / 51 Tr A *De-* below  $^1$ G / 53–54 M A *-us Pa-* one note later / 54 Ct A no lig, *-stis* below G, (55) *De-* below  $^1$ F, (56) *-us Pa-* below  $^1$ F $^2$ F, (57) no lig, *-ter o-* below ED, (58) *-mnipo-* below CB / 56–57 M A no lig for AG, *-po-* below G / 61 Ct A no lig, *Fi-* below G / 62 Tr B *-li-* below C; M B *-li* below D (not in 64) / 63 M A *Fi-* below B; Ct B B is *sb* with ‘2’ below / 65 M A *-geni-* one note later / 66–67 Ct A *-nite Je-* one note earlier, 66 Ct B *-ni-* below C, (68) *-te* below G, (69) *Je-* below F, (70) *-su* below A, (71–72) no + *Christe* below GG; 66 B A sbG for mG mG, lig for AG, (67) *-geni-* below FB, (68) *-te* below F, (69) *Je-* below D, (70) *-su* below D, (71) *Chri-* below C / 68 Tr B *-ni-* below B (not in 64), (69) *-te* below G / 68 Ct B *-te* below G (69) *Je-* below F, (70) *-su* below A, (71–72) no +, *Christe* below GG / 70 Tr B  $^1$ F om, NL begins with rest, but direct F at end of previous line and  $\sharp$  for F below rest in 68; M A *-su Chri-* below DA / 73 Tr A *dot-sbG mG* for mG mG sbG, und *Domí*, (74) *-ne* below D, (75) *De-* below B / 74 B A G is A / 74–75 B A lig for sbF sbG, *De-* below F / 77 Ct A *-us De-* below FD / 79 M A *-us* below D, (81) A- below B; 79 B A *Agnus* undivided below DFE / 80 M B D is *m* / 81 B B superfluous sbB before C / 82 M B *Agnus* undivided below FED / 87 Ct A *-li* om / 89 M A  $^2$ A is B / 90 Tr A no lig, *Pa-* below B / 92–93 M A *-us Pa-* below CD (not in 90) / 98 B A *tol-* below  $^1$ C / 115 Tr A lig for CB, *no-* om; B A mD is *crD crE* / 120–121 M A *Qui* below DG, (122) *tol-* below F / 124 M A *-lis pec-* below ED, (125) *-ca-* below F, (129) *-ta* below C (*peccata* rep in 131) / 129 Ct B lig for ED, (132) *-ta mun-* below AG / 133 M B *mun-* below F / 134 M A *-di* below  $^2$ D (not in 136) / 140–141 Ct B lig for AG, lig for FG / 142 Ct B *-nem no-* below AG / 145 Tr AB *-des* below C, (146) B *ad dexte-* below BAG, (147) sbC mC for *dot-sbC*, *-ram Pa-* below  $^1$ C $^2$ C / 145–146 Ct A no lig / 151 M B bD is sbD sbD, NL begins with  $^2$ D / 153–154 Ct A A+A with und *-tris*, (154–155) *miserere* below DACB, (156) *no-* below  $^2$ B / 155 Tr A no lig, sbA *m-rest* mG for sbA sbG, *no-* below G (not in 153) / 156 Tr A no lig / 157 Ct B C is *sb* with ‘2’ below / 160–161 M B sbF+mF for sbF *m-rest*, *tu so-* below AF / 161 Ct A *-lus san-* one note later / 169 B B *Domi-* one note earlier / 170 M A *-mi-* below E; Ct B lig for AG, *-nus* below A, (171) *tu so-* below FG; 170 B A *-mi-* below F / 171 Ct A lig for FG / 183 B B DE are *m m* / 184 Ct A *spiritu* below  $^1$ DC $^2$ D (and in 187–188) / 185 M A *spiritu* below ABG, (188) *spi-* below A, (189) *-ri-* below B, (190) *-tu* below  $^2$ G / 185–186 Tr A *spiritu* below CBA / 186 Ct B *-cto* below D (not in 183) / 187 B AB *-cto* below D (not in 183) / 190 M A *-tu* below  $^2$ G / 191 Tr A *De-* below B, (193) *-i* below A, (194) *Pa-* below F / 192 M B rest om; B A no lig / 194–195 Tr B *Patris* undivided below GAF / 196 M A *-i* below E, (197) *Pa-* below D, (198) *-tris* below F, (199) A- below D / 198 Ct B superfluous sbG before F, A- below G / 199 B A lig for AF / 200–201 Ct A D+D *crC crB* are mD mC mB / 203–204 B A D $^1$ G col /

#### *Credo*

6 B B *-li* below G / 8–9 Ct A *et ter-* below GF / 10 B B  $^2$ B is C / 11 Tr A *-mni* amb below AB / 13 Ct B *-mni-* below  $^1$ A,  $^1$ AG are FE followed by direct F (end of line) / 14 M B D is *cr cr*, (14–15) *-visibili-* below DDFE; B B *-li-* below D (not in 17 although C still divided) / 15 B A mD is *crD crE* (but fuga requires mD as in B) / 16 M A *-um* below C (and in 18) / 18–19 B B fermata for G / 20 Tr B  $^1$ G is corr *dot-m*; Ct B *-num* om / 21 Tr A *unum* undivided below DC / 22 Tr B superfluous mG after G, *Dominum* starts here; Ct B *Do-* below F / 22–24 M B *-sum Christum Jesum Chri-* below CB $^1$ A $^2$ AG $^1$ F / 24–25 Tr A sl for BA / 24–26 Ct AB *Jesum* undivided below DFGF, *Christum* undivided below BCAD / 25 Tr B *-sum Chri-* below AG; M B D is corr *m* / 28–29 Tr A lig for DC, sbC *m-rest* for *dot-sbC* / 31 Ct A *-tum* below G, no lig / 31–32 M A lig for BA / 35 Ct A *-tre* below D / 36 M A *na-* below F, (37) *-tum* amb below  $^1$ EC, *ante* below  $^2$ ED,



(39–40) *omnia saecu-* below CDEFD / 41 B is D / 46 Ct **B G** is *dot-sb* / 50 M **B** *sb-rest* om / 54 M **A** *mF* for *crF crF*, *-nitum* below GB, (55) *non fa-* amb below GF<sup>1</sup>ED, (56) *-ctum non fa-* below FEC / 58 M **A** <sup>1</sup>A is *crA crA*, *-stantia-* below <sup>1</sup>A<sup>2</sup>AB, (61) *-lem Patri* below F<sup>1</sup>DC, (61–62) *per* amb below <sup>2</sup>DE, (62) *quem* amb below DC, (63) *omnia* below DED, (64) *facta* amb below FEC / 62 M **B** ED are *sb m*; **B B** extra *o-* below <sup>1</sup>E / 64 Tr **B** *-cta* below E / 67 M **A** *nos* below <sup>2</sup>A, (68) *qui propter* below FCB / 69 Tr **B** superfluous *ho-* below F / 71 Tr **A** *et propter* below CF<sup>1</sup>E, (72) *no-* below F, (74) *-stram* below G, (76–78) *salutem descen-* below DCDED, (79–80) *-dit de coe-* below CFE, (88) *-lis* below E / 72 M **B** A is G / 73 Ct **B** *-nes* below <sup>1</sup>F (not in 69) / 73–74 M **A** lig for AC / 73 B A<sup>1</sup>G are *m m* (but cf. M in 77) / 75 Ct **B** *-stram* below B (not in 77) / 79 B **B** *-stram* below A (despite lig) / 83 B **B** *-dit* amb below <sup>2</sup>GE / 83–84 Ct **B** *-dit de coe-* one note earlier / 85 B **A** *coe-* om / 86 Tr B **A** *mG* om / 92 B **B** FG om / 94 Tr **A** lig for AG / 95–96 B **B** B+BB are *dot-mB crB* / 98–100 B **A** *-cto ex Maria* below ACD<sup>1</sup>FE, (99–100) *virgine* below <sup>1</sup>C<sup>2</sup>CD, 98–99 B **B** *-cto ex Maria virgine* below ACD<sup>1</sup>FEDGF (100–102 as in edition) / 104 Tr **A** *m-rest mD* for *sb-rest sbD* / 104–106 B **B** *et homo factus est* below GAGFBF (*et homo* also in 102–104, *est* also in 111) / 105 Tr **B** C is corr *dot-m* / 106–108 M **B** *est et homo factus* below DCFGFB / 114 M **A** lig for DE; B **A** slur for BA, **B B** is *m m*, *-tiam pro no-* below <sup>2</sup>BAGC / 118 M **A** F is G; Ct **B** *-bis* below F (not in 120) / 119 M **B** lig for CA / 121 B **A** *Pi-* below B, (122) *-la-* below <sup>1</sup>A, (123) *-to* below A, *z* below G / 128–129 B **A** slur for DC / 129 B **B** *-sus* below B, (130) *et se-* below AB, (131) *-pul-* below A, (132) *-tus* below F / 132–133 M **B** *-tus est terri-* below AGFE, (134) *-a* below D (*tertia* also in 138) / 133 M **B** A is corr *m*; Ct **B** *-tu* (for *-tus*) below <sup>2</sup>C (not in 127); B **A** lig for AF / 137 Ct **B** *-xit* below A / 138 Tr **A** *-xit* below E / 139 B **B** *-e* below <sup>2</sup>C, (139–140) *se-* amb / 140 Ct **A** no lig, **B** *di-* below A / 142 M **B** *-ras et* one note later, (143–144) *ascendit* undivided below A+AGFE, (145) *in coe-* below CA / 144 B **B** C is B / 148 B **B** *-lum* below F / 150 B **A** G is F / 151 M **A** *Pa-* below B / 155–156 B **A** no lig / 156 Ct **A** lig for AF only; B **B** F is G, **A** A is F / 157 B **B** *-tris* below G, (158–159) rest GBG om / 160 Tr **B** *-tu-* below G, (163) *-rus* below A, (165) *est* below <sup>1</sup>F / 161 Ct **B** D is C / 165 Tr **A** *est* below <sup>1</sup>F / 168 M **A** *vi-* below <sup>2</sup>D, (169) *-vos* below A, (170) *et* below D, (171) *mor-* below F, (172) *-tu-* below E, (173) *-os* below D; 168 Ct **A** *vi-* below D, (171–172) *-vos et mor-* below <sup>1</sup>D<sup>2</sup>DC, 168 **B** repeats *judicare* with *ju-* below D, (169) *-di-* below E, (170) *-ca-* below <sup>1</sup>D, (171) *-re* below <sup>1</sup>D / 172–173 M **A** no lig / 175 Tr **B** lig for CB, (176) *non* below A, (177) *erit* below AG, (178) *fi-* below F; 175 M **B** *crC crB* are *m m* but, like other crotchets in **B**, the note heads are smaller than those of the minims suggesting that the scribe intended simply forgot to blacken the heads / 176 Tr **B** *non* below A, (177–178) *erit fi-* below AGF / 178–179 Tr **A** lig for FG, lig for AF / 178 Ct **A** *-nis non* below <sup>1</sup>C<sup>2</sup>C, (179) *erit* below FE, *fi-* below B / 183 B **A** *-cto* below A (and in 185) / 183–184 Ct **B** *-cto et expe-* below FFDE / 184–188 Tr **B** *-surrectionem mortuo-* all one note later / 184–186 M **B** *-cto resurrectio-* all one note earlier / 185 Tr **A** C col / 186–187 M **A** lig for DF only / 187 Ct **B** B is corr *cr*; B **A** DC not col / 188 Ct **A** AB col / 191 Ct **A** AG col, *-rum* below G / 192 Tr **A** *-turi-* one note earlier / 192–193 Ct **A** FAD+DCB not col, (195) DD not col; 192–193 B **A** <sup>2</sup>FGDFG not col / 193 Tr **B** *saecu-* one note later; B **A** lig for DF (not FG) / 194–195 Tr **B** GA<sup>2</sup>F om, (196–197) *bG sb-rest* for *dot-bB sb-rest sb-rest* / 196 Ct **A** A- om / 200 B **A** lig for FA / 202 Ct **B** no lig / 202–203 M **A** lig for EF / 203 Tr **A** F col /

### Sanctus

8 M **A** *-ctus san-* below AD / 9 M **B** G is F; Ct **B** C is D; B **AB** *-ctus* below G, (10) **A** *San-* below G (10–24 om in **B**) / 10 Ct **B** rest om / 10–24 B **B** om (14 *b* rests follow G in 9) / 13–15 B **A** *-ctus San-* om / 18 Tr **A** lig for CB / 20 Tr **A** lig for AG / 23 Tr **A** G is corrected from an oblong note with ascending tail on left-hand side (as if first note of an *ss* lig) / 29 Tr **A** lig for AG (not GF) / 32 Tr **A** lig for ED / 36 Tr **A** lig for FG / 39 M **A** two *sb* rests before D / 40 B **B** De- below A (not in 47) / 41–42 Ct **B** *sbC+mCmC* is *sbC+sbC*, *Dominus* undivided below C+CAB / 44 Tr **A** lig for AG (not GF) / 47 Tr **A** lig for ED / 48 M **A** lig for FE / 50 Ct **B** De- below D (not in 46) / 51 M **AB** *-us Sa-* below <sup>1</sup>D<sup>2</sup>D (not in 54), (52) **B** *-ba-* below F (not in 56) / 52–53 Ct **A** lig for AG, *-us* below A / 54 Ct **A** *-ba-* om / 54–55 M **A** lig for BA only / 56 B **A** *-ba-* below E / 57 Tr **A** *-ba-* below B (not in 55) / 58 Tr **A** lig for AG / 62 M **B** ‘*pleni sunt*’ below staff / 63 Tr **A** *-ni* below F (and in 72) / 64 Ct **A** *-ni* below G, (69) *sunt coe-* below <sup>1</sup>F<sup>2</sup>F, (73–74) *-li et ter-* below AGF (not in 76–78) / 64 B **B** *-ni* below G (not in 70) / 71 Tr **B** <sup>2</sup>E<sup>1</sup>D<sup>3</sup>E are *sbE*, *-ni* below <sup>2</sup>D (not in 72); B **A** *-ni* below E, (73) *sunt* below G, (74) *coe-* below D, lig for DB / 72 B **A** <sup>1</sup>F is corr *cr* / 73–77 Tr **B** no underlay, (78–79) *sunt coe-* below B<sup>1</sup>A, (80) *-li et* below CG, (81) *ter-* below <sup>1</sup>F, (82–3) *-ra et ter-* below AD+D<sup>1</sup>C / 74 Tr **B** A om / 84 Ct **A** *-ra* om / 88 B **B** *tu-* below C (not in 92) / 92–93 Tr **A** dot of division after D+D / 93 M **A** ‘*tell y<sup>e</sup> restes*’ below staff; B **A** no lig / 97 Tr **A** *tu-* below D (not in 91) / 105 Tr **B** rest om; B **A** no lig / 109 Ct **AB** *-san-* below B (not in 111) / 110 Ct **A** lig for BA; B **B** *-san-* below B, (111) *-na z* below GC / 111 M **B** C is D / 114 Tr **A** lig for AG; M **B** *-na* below F (not in 115) / 117–118 M **B** *in ex-* below F+FE (not in 116), (119) *-cel-* below F (not in 123) / 117 Ct **B** *-cel-* below D (not in 122); B **B** *-cel-* below A (not in 122) / 118 Tr **B** *-cel-* below C (not in 124); B **A** *ex-* below A (not in 117) / 119 Ct **A** *-cel-* below D (not in 122), **B** F is E / 124 M **B** *dot-sbG* for *sbG mG* (but the fuga requires the notes to be divided as in **A**) / 126 Tr **A** lig for CB / 130 Tr **B** F is G / 144 M **A** *-di-* below F (not in 137) / 146 Tr **A** F is D / 148 B **B** superfluous *sb-rest m-rest* after B / 149 Ct **B** *ve-* below B (not in 147) / 152 B **B** C is D / 154–155 Ct **A** lig for AG, *-nit* below A / 155 Tr **A** *-nit* om / 163 Ct **B** *-ne* below <sup>1</sup>F (not in 158) / 164 Ct **A** lig for ED / 167 Tr **A** *-mi-* below F (not in 163) / 169 Tr lig for FA; Ct **A** <sup>2</sup>F is D / 173–174 B **A** lig for BD (not FB) / 175 B **A** no lig / 182–183 M **B** lig for DF, *-san-* below E / 185–187 B **B** eight *m-rests* for *m-rest b-rest m-rest* / 186 Tr **B** *in* below D, (187) *ex-* below <sup>2</sup>D, (189) *-cel-* below F / 187 Tr **A** no lig; B **B** *-cel-* below D (not in 194) / 188 Ct **A** lig for ED / 188–189 Ct **B** *excel-* undivided below EDC (no *-cel-* in 195) / 194 Tr **B** C is *sb* / 195 M **A** *m-rest* after *sb-rest* / 197 Tr **B** extra *-cel-* below D / 199 M **B** F is G /

*Agnus Dei*

3 Tr **B** -gnus below C (not in 8) / 4–5 Ct **A** lig for *sbG sbA* / 5 M **B** -gnus below F (not in 7) / 8 Tr **C** F is corr *m* / 9 B **A** lig for ED / 10–11 Ct **A** lig for *sbG sbA* / 16–40 M **B** 21 *b*-rests only / 21 Tr **C** no lig / 24 Tr **C** no lig / 25 Tr **A** *dot-sbC* is *sbC m*-rest / 27 Tr **C** no lig / 29 Tr **C** no lig / 32 Tr **C** *dot-sbC* is *sbC mC* (<sup>2</sup>C begins new page); B **A** *sbC* for *mC mC* / 41 M **A** vertical line through staff deleted before prop; **A** has void notation with black color for this section instead of the reverse) / 45 M **B** F is G; B **B** rest appears to be *sb*-rest but was perhaps meant as *b* / 46–47 M **A** no lig, F+FC col / 47 M **B** C is D / 48 B **B** *no-* om / 48–49 M **A** ‘6’ with dots of division either side above D+D; **B** no dots of division / 49 Ct **A** -*re* below <sup>1</sup>A, **AB** *no-* below <sup>2</sup>A / 50–51 B **B** CBA are *bC sbB sbA sbA* / 51 Ct **B** rest om / 51–52 Ct **A** AD col / 55 Tr **A** no lig, (55–56); 55 M **A** no lig, D col; Ct **A** no lig, A col / 58 B **B** F is G / 59–60 Ct **A** A<sup>1</sup>D col / 60 B **A** *no-* below F (not in 48) / 62–63 Ct **A** C+C<sup>2</sup>A col / 65 Ct **B** -*bis* om / 73 M **B** A<sup>1</sup>G are *m m* / 81 Tr **B** -gnus *De-* below CA / 84 B **B** C is corr *dot-m* / 88 M **A** *sbD* for *mD mD* / 89 M **B** D om / 90 M **B** -*i* om / 91 Tr **B** *sb+b* for *sb+sb sb*-rest / 99–100 Ct **A** -*lis pecca-* below <sup>1</sup>F<sup>2</sup>FE (not in 103–104), lig for ED / 106 B **A** -*ta* om / 109 B **B** AB are *m m* / 110 B **B** <sup>1</sup>F<sup>1</sup>G are *m m* / 114 M **B** *sb*-rest is *b*-rest (after cadence mark) / 115 M **B** -*re-* om / 116 Tr **B** -*re* below C (not in 122); M **A** -*re* below D (and in 120) / 117 Ct **B** -*re* below G (not in 120) / 123–124 M **B** F+F is corr *m* / 130–131 Ct **A** B<sup>1</sup>A originally *mB mA mG*, but G erased and B corr to *sb* / 131 M **B** A is *m*; Ct **B** <sup>1</sup>A is *m*-rest / 140 Tr **B** no lig; M **B** *sbF* for *mF mG* / 147–148 Tr **A** lig for FE / 151–152 M **A** lig for ADC / 153–154 B **A** *bG+sbG* for *bG sb*-rest / 154 M **B** E is corr F / 157 Tr **A** A is G / 158 B **A** lig *sbA sbG* for *sbA m*-rest *mG* / 159–160 M **A** lig for BA / 160 B **A** lig for AF / 161–162 Ct **A** lig for GC / 167 Tr **A** lig for AG / 170–171 Ct **A** lig for BA / 171 Ct **B** G is *dot-sb* / 174 B **A** lig for DC / 180 Ct **A** lig for FD / 185–186 Tr **A** no lig for GD; B **A** no lig for GB / 185–188 Ct **A** originally 8 bars of rests, but 4 erased / 187 Tr **A** no lig; B **A** lig col / 189–190 Ct **A** no lig / 191 Ct **A** lig for DA / 191–192 M **A** AD+D col / 192–193 B **A** no lig / 193 Ct **A** no lig / 194 Ct **A** lig for ED; B **A** no lig, **B** G is F / 195 Ct **A** lig for FA (not AG) / 198 Tr **A** no lig, F col; M **A** no lig, D col, **B** lig DB for lig ED; Ct **B** ‘2’ below A for clarification / 198–202 Ct **A** AGC+CEDAF+F col / 199 Tr **B** no dot of division after G; M **B** -*bis Pa-* one note later; B **A** -*bi* for -*bis* / 199–200 Ct **B** C+C is D+D / 201 Ct **B** -*bis* below F / 201–202 M **A** lig for *sbD sbF* / 202–203 B **A** GF col / 205 Ct **A** lig col / 206 Tr M B **A** no lig; M **A** ED col /