

Kyrie

Edited by Jason Smart

John Hake (d.1558/9)

2 rulers of the choir *Chorus*

Ky - ri - e - - - lei - son.

Treble 1

Treble 2

Mean

Tenor

Ky - ri - e -

Ky - ri - e - - - -

Ky - ri - e - - - lei -

Ky - ri - e - - - - Ky - - - lei -

4

- lei - - - - son.

- lei - - - - son.

- - - - son.

- - - - son.

Chorus

Ky - ri - e - - - lei - son.

8

Chri - ste e - lei

Chri - ste e - lei

Chri - ste e - lei

Chri - ste e - lei

12

son.

son.

son.

son.

Chri - ste e - lei son.

REPEAT POLYPHONY *CHRISTELEISON* (BARS 8-15)

Ky - ri - e e - lei son.

16

Musical score for measures 16-19. It consists of four staves. The first staff has the lyrics "Ky - ri - e - e -". The second staff has "Ky - ri - e - lei -". The third staff has "Ky - ri - e - lei -". The fourth staff has "Ky - ri - e - lei -". The music is in a minor key and features a variety of note values and rests.

20

Musical score for measures 20-23. It consists of four staves. The first staff has the lyrics "[lei] - - - - - son.". The second, third, and fourth staves all have "son." as lyrics. The music continues with various rhythmic patterns and rests.

A single musical staff for measure 24. The lyrics are "Ky - ri - e -". The music is a melodic line with a long slur over the notes.

A single musical staff for measure 25. The lyrics are "lei - son.". The music is a melodic line with a long slur over the notes.

Liturgical Function

An untroped Kyrie probably intended for the daily Lady Mass. Hake's polyphony appears to be freely composed. If it does paraphrase a plainsong it would appear to be the Kyrie *Rex summe*, the similarity being closest in the Mean in the final polyphonic section. However this chant was not sung at Lady Mass. For this edition Hake's polyphony is paired with the Kyrie *Orbis factor*, which was sung at the Lady Mass *Salve sancta parens* on Thursdays. It is more likely, however, that Hake expected his music to alternate not with plainsong, but with an organist improvising on a chant or square.

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. Underlay between square brackets is entirely editorial.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–8).

17802	(Tr2)	f.21	at beginning:	master hake
17803	(Tr1)	f.19	at beginning:	Master hacke
			at end:	m ^f hake
17804	(M)	f.19	at beginning:	master hake
17805	(T)	f.19	at beginning:	m ^f hake

Plainsong: Cambridge, Queen's College Library, MS 28, f.249.

Notes on the Readings of the Sources

The order within each entry below 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. ¹E = first note E in the bar.

- 8 Tr1 *Christe* undivided below DCDC
- 8–9 M *Christe* undivided below AGAGD, (10) *e*- ambiguously aligned below ¹EF
- 9 Tr1 *b* for B
- 10 Tr2 *Christe* undivided below DCD, (11) *e*- below C
- 10 M New line with staff signature *b* for upper B only begins with ¹E
- 9 T *Christe* undivided below DCD, (10) *e*- below C
- 11 Tr2 *e*- below C
- 14 M New line with staff signature *bs* for upper and lower and lower B begins with ¹F