

Mass: Small Devotion

Edited by Jason Smart

John Taverner (c.1495–1545)

Gloria

Celebrant



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

Treble

Mean

Countertenor

Tenor [Missing]

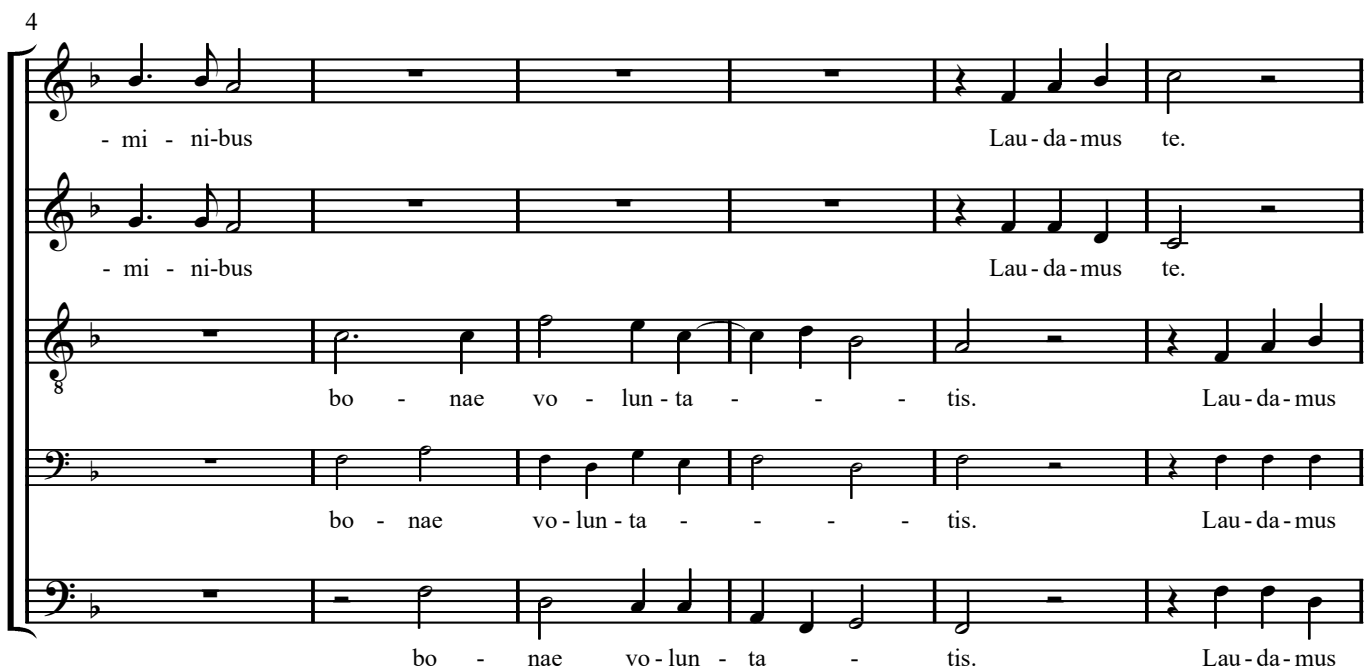
Bass



Et in ter - ra pax ho -

Et in ter - ra pax ho -

4



- mi - ni-bus Lau-da-mus te.

- mi - ni-bus Lau-da-mus te.

bo - nae vo - lun - ta - - - tis. Lau-da-mus

bo - nae vo - lun - ta - - - tis. Lau-da-mus

bo - nae vo - lun - ta - - - tis. Lau-da-mus

10

te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo -
 te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri -

16

Gra - ti - as a - gi - mus
 Gra - ti - as a - gi - mus ti -
 - ri - fi - ca - mus te.
 Glo - ri - fi - ca - mus te.
 - fi - ca - mus te.

22

ti - bi pro - pter ma - gnam glo - ri - am tu - - -
 - bi pro - pter ma - gnam glo - ri - am tu - - - am. Do -
 - - -
 - - -
 - - -

27

- am. Do - mi-ne De - us, rex cae - le - stis,
 - mi-ne De - us, rex cae - le - - - stis,
 Do - mi-ne
 Do - mi-ne De - us,
 Do - mi - ne De - us,

32

Do - mi-ne De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 Do - mi - ne De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 rex cae - le - stis, De - us Pa - ter o - mni - po - tens.
 rex cae - le - stis, De - us Pa - ter o - mni - po - tens.

37

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

42

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

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

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

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

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

47

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

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

- - - - - ste. Do - mi - ne De - - - - -

Chri - - - - - ste. Do - mi - ne

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

52

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

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

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

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

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

57

Fi - li - us Pa - tris Pa - tris

Fi - li - us Pa - tris

Pa - tris

62

tris.

tris.

[tris.]

tris.

tris.

68

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

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

74

se - re - re no - - - - -

re - re no - - - - -

80

bis.

[bis.]

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

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

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

86

di, su - sci-pe de - pre - ca - ti - o - - - - - nem

di, su - sci-pe de - pre - ca - ti - o - - - - -

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

91

Qui se -
 Qui se -
 no - - - - - stram.
 - - - - - nem no - - - - - stram.
 - - - - - stram.

97

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

102

- - - - - tris,
 - - - - - tris,
 - - - - - tris,
 - - - - - tris,
 - - - - - tris,

107

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

113

no - bis.
no - bis.
no - bis. Quo - ni - am tu so - lus san - - - ctus,
Quo - ni - am tu so - lus san - - - ctus,
Quo - ni - am tu so - lus san - ctus,

119

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

124

- lus al - tis - si - - - - - mus,
- tis - si - - - - - mus,

129

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

135

cum San - cto Spi - ri - tu - - - - -
cum San - cto Spi - ri - tu - - - - -
- - - - ste, cum San - cto Spi - - - - -
- - - - ste, cum - - - - -
- - - - ste,

139

in glo - ri - a De - i
in glo - ri - a De - i Pa -
ri - tu.
San - cto Spi - ri - tu. in glo - ri - a De - i
cum San - cto Spi - ri - tu

142

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

145

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

Credo

Celebrant

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

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

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

6

- rem cae - li et ter -

- li et ter -

11

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

16

et in - vi - si - bi - li - - - - -
 in - vi - si - bi - li - - - - -
 - vi - si - bi - li - - - - -

21

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

26

Fi - li - um De - i u - ni - ge - [ni] - - - -

- li - um De - i u - ni - ge - ni - - - -

31

- - - - - tum. Et ex Pa - -

- - - - - tum. Et ex Pa - -

Et ex Pa - tre na -

Et ex Pa - tre na -

Et ex Pa - tre na -

36

- tre na - - - - tum an - te o - mni - a sae - cu -

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

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

- - - - - tum an - te o - mni - a sae - - - - cu -

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

41

- la. De - um de De - o,
De - um de De - o,
De - um de
- la. De - um de
De - um de

46

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

51

- rum de De - o ve - ro.
- rum de De - o ve - ro.
De - um ve - rum de De - o ve - - - - -
- um ve - rum de De - o ve - - - - -
- rum de De - o ve - - - - -

56

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem
 Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 - - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 - - - - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 - - ro. Ge - ni - tum non fa - ctum, con - sub - stan -

61

Pa - tri per quem o - mni - a fa - cta sunt.
 - lem Pa - tri per quem o - mni - a fa - cta sunt.
 - lem Pa - tri per quem o - mni - a fa - cta
 - lem Pa - tri per quem o - mni - a fa - cta
 - ti - a - lem Pa - tri per quem o - mni - a fa -

66

Qui pro - pter nos ho - mi - nes et pro - pter
 Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 - sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 - sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 - cta sunt. et pro - pter no - stram sa -

71

no - stram sa - lu - tem de - scen - dit de cae - - - - - lis.
 - lu - tem de - scen - - - dit de cae - - - - - lis.
 - lu - tem de - scen - dit de cae - - - - - lis.
 - lu - - - tem de - scen - dit de cae - - - - - lis.
 - lu - tem de - scen - dit de cae - - - - - lis.

76

Et in - car - na - tus est de Spi - ri - tu San - - - - -
 Et in - car - na - tus est de Spi - ri - tu San - - - - -
 Et in - car - na - tus est de Spi - ri - tu San - - - - -

81

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

86

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.

92

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

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

pro no - -

97

- bis sub Pon - ti - o Pi - la - to. Pas - sus et se -

- - bis sub Pon - ti - o Pi - la - to. Pas - sus

- - - - bis

102

- pul - tus

et se - pul - - - - - tus

sub Pon - ti - o Pi - la - to. Pas - sus et

107

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

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

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

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

se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e se -

112

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - -

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - - -

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,

117

- lum, se - det ad dex - te - ram Pa - - -
 se - det ad dex - te - ram Pa - - - - - tris.
 - - - se - det ad dex - te - ram Pa - - - - -
 - lum, se - det ad dex - te - ram
 se - det ad dex - te - ram Pa - - - - -

122

- tris. Et i - te - rum ven - tu - rus est
 Et i - te - rum ven - tu - rus est
 - - - - - tris. Et i - te -
 Pa - - - - - tris. Et i - te -
 - - - - - tris. Et i - te -

127

cum glo - ri - a ju - di - ca - re vi - vos et
 cum glo - ri - a ju - di - ca - re vi - vos et
 - rum ven - tu - rus est cum glo - ri - a
 - rum ven - tu - rus est cum glo - ri - a
 - rum ven - tu - rus est cum glo - ri - a

132

mor - tu-os, cu - jus
 mor - tu - os, cu - jus
 ju - di - ca - re vi - vos et mor - tu-os, cu - jus
 ju - di - ca - re vi - vos et mor - tu - os, cu - jus
 ju - di - ca - re vi - vos et mor - tu-os, cu - jus

137

re - - - - - gni non e - rit fi -
 re - - gni non e - rit fi - -
 re - - - - - gni non e - rit fi -
 re - - - - - gni non e - rit fi - - - -
 re - - - - - gni non

142

- - - - - nis. Et ex - spe - cto
 - - - - - nis. Et ex - spe -
 non e - rit fi - - - - - nis.
 - - - - - nis.
 e - rit fi - - - - - nis.

147

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

151

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

155

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

158

Musical score for measures 158-160. The score consists of five staves. The top staff is a vocal line with lyrics: "- li. A - - - - -". The second staff is a vocal line with lyrics: "- - - - -". The third staff is a vocal line with lyrics: "li. A - - - - -". The fourth staff is a bass line with lyrics: "- - - - -". The fifth staff is a bass line with lyrics: "A - -".

161

Musical score for measures 161-163. The score consists of five staves. The top staff is a vocal line with lyrics: "- - - - -". The second staff is a vocal line with lyrics: "- - - - -". The third staff is a vocal line with lyrics: "- - - - -". The fourth staff is a bass line with lyrics: "- - - - -". The fifth staff is a bass line with lyrics: "- - - - -".

164

Musical score for measures 164-166. The score consists of five staves. The top staff is a vocal line with lyrics: "- - - - - men.". The second staff is a vocal line with lyrics: "- - - - - men.". The third staff is a vocal line with lyrics: "- - - - - men.". The fourth staff is a bass line with lyrics: "- - - - - men.". The fifth staff is a bass line with lyrics: "- - - - - men.". The word "men." is repeated in each staff at the end of the phrase.

Sanctus

First system of musical notation for the 'Sanctus' section. It consists of five staves: two vocal staves (Soprano and Alto), a piano staff, and two bass staves. The music is in 4/4 time with a common time signature (C). The vocal parts begin with the word 'San' and have long horizontal lines indicating sustained notes. The piano and bass parts provide harmonic accompaniment.

Second system of musical notation, starting at measure 6. It continues with the vocal and instrumental parts. The vocal parts are shown with lyrics: 'ctus,' on the Soprano and Alto staves, and 'san -' on the Bass staff. The piano part continues with accompaniment.

Third system of musical notation, starting at measure 11. It shows the continuation of the vocal and instrumental parts. The vocal parts have long horizontal lines, and the piano and bass parts provide accompaniment. The word 'san' is written at the bottom of the system.

16

san - - -
san - - -
- - - ctus,
- - - ctus,
- - - ctus,

21

- - -
- - -
- - -
- - -
- - -

26

- - - ctus, Do - mi-nus De -
- - - ctus, Do - mi -
Do - mi-nus De - -
Do - mi-nus De - - -
Do - mi-nus De - -

31

us
 - nus De
 us
 us

36

Sa - ba - us
 us Sa - ba - us
 Sa - ba - us
 Sa - ba - us

41

oth.
 oth.
 oth.
 oth.
 oth.

46

Ple - ni sunt cae - - - - -

Ple - ni sunt cae - - - - -

Ple - ni sunt cae - - - - -

51

- - - - - li

- - - - -

- - - - -

56

et ter - - - - -

- li et ter - - - - -

- li et ter - - - - -

61

Musical score for measures 61-65. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. The lyrics 'ra' are written under the vocal lines in measures 63, 64, and 65.

66

Musical score for measures 66-70. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. The lyrics 'glo - ri - a tu -' are written under the vocal lines in measures 66 and 67.

71

Musical score for measures 71-75. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. There are no lyrics visible in this section.

76

a. O - san - - - -

a. O - - - - san -

O - - - - san - - - -

O - - - - - - - - san -

O - - - - - - - - san -

81

na in ex - cel - - - -

na in ex - cel - - - -

na in ex - cel -

na in

na

85

ex - cel - - - -

in ex - cel - - - -

89

Musical score for measures 89-92. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key and 4/4 time. The vocal parts have lyrics underneath them, and the piano part provides harmonic support.

93

Musical score for measures 93-96. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key and 4/4 time. The vocal parts have lyrics underneath them, and the piano part provides harmonic support.

97

Musical score for measures 97-100. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key and 4/4 time. The vocal parts have lyrics underneath them, and the piano part provides harmonic support.

103

Musical score for measures 103-108. The score consists of five staves. The top two staves are vocal parts, both containing whole rests. The third staff is a treble clef instrument (likely flute or violin) with a melodic line. The fourth staff is a bass clef instrument (likely cello or bass) with a melodic line. The fifth staff is a bass clef instrument (likely bassoon or double bass) with a melodic line. The key signature has one flat (B-flat).

109

Musical score for measures 109-114. The score consists of five staves. The top two staves are vocal parts, both containing whole rests. The third staff is a treble clef instrument with a melodic line. The fourth staff is a bass clef instrument with a melodic line. The fifth staff is a bass clef instrument with a melodic line. The key signature has one flat (B-flat).

115

Musical score for measures 115-120. The score consists of five staves. The top staff is a vocal line with lyrics: "qui - ve - - - - -". The second staff is a vocal line with lyrics: "qui ve - - - - -". The third staff is a treble clef instrument with lyrics: "- ctus". The fourth staff is a bass clef instrument with lyrics: "- ctus". The fifth staff is a bass clef instrument with lyrics: "- ctus". The key signature has one flat (B-flat).

121

126

131

136

Musical score for measures 136-140. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. Measures 136 and 137 show rests in the upper staves and active bass lines. Measures 138-140 feature a vocal line in the third staff with lyrics and accompaniment in the lower staves.

141

Musical score for measures 141-145. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. Measures 141 and 142 show rests in the upper staves and active bass lines. Measures 143-145 feature a vocal line in the third staff with lyrics and accompaniment in the lower staves. The lyrics include "mi" and "mi -".

146

Musical score for measures 146-150. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has one flat. Measures 146 and 147 show rests in the upper staves and active bass lines. Measures 148-150 feature a vocal line in the third staff with accompaniment in the lower staves.

151

ni.
ni.
ni.

156

san
O - - - - - san -
O - - - - - san -
O - - - - - san -

162

na in ex -
san - na in ex -
na in ex -
san - na in ex -
na in ex -

168

Musical score for measures 168-173. The score consists of five staves. The top staff is a vocal line with lyrics "cel" under the notes. The second staff is a vocal line with lyrics "cel" under the notes. The third staff is a vocal line with lyrics "cel" under the notes. The fourth staff is a vocal line with lyrics "cel" under the notes. The fifth staff is a vocal line with lyrics "cel" under the notes. The music is in a minor key and features various rhythmic patterns and phrasing.

174

Musical score for measures 174-179. The score consists of five staves. The top staff is a vocal line with lyrics "cel" under the notes. The second staff is a vocal line with lyrics "cel" under the notes. The third staff is a vocal line with lyrics "cel" under the notes. The fourth staff is a vocal line with lyrics "cel" under the notes. The fifth staff is a vocal line with lyrics "cel" under the notes. The music is in a minor key and features various rhythmic patterns and phrasing.

180

Musical score for measures 180-185. The score consists of five staves. The top staff is a vocal line with lyrics "sis." under the notes. The second staff is a vocal line with lyrics "sis." under the notes. The third staff is a vocal line with lyrics "sis." under the notes. The fourth staff is a vocal line with lyrics "sis." under the notes. The fifth staff is a vocal line with lyrics "sis." under the notes. The music is in a minor key and features various rhythmic patterns and phrasing.

Agnus Dei

First system of the musical score for 'Agnus Dei'. It consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand Treble, Left Hand Bass, and a lower Bass staff). The music is in 4/4 time with a common time signature (C). The lyrics 'A - gnus De - - - - -' are written under the vocal staves.

Second system of the musical score, starting at measure 6. It continues with the same five-staff structure. The lyrics are mostly dashes, indicating rests for the vocalists.

Third system of the musical score, starting at measure 11. It continues with the same five-staff structure. The lyrics 'i, i, qui qui tol - lis pec - ca - qui tol - lis pec -' are written under the vocal staves.

16

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

21

- - - - -
 - - - - -
 - - - - -

26

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

31

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

36

41

46

- - - - - bis.

- - - - - bis.

- - - - - bis. A - gnus De -

- - - - - bis. A - - -

- - - - - bis. A -

51

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

- gnus De - - - - - i, qui tol -

- gnus De - - - - - i, qui tol -

56

- - - - - ta

- lis pec - ca - - - - ta mun -

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

61

mun - - - - -

66

71

mi - se - re - re

mi - se - re - re

di:

di:

di:

77

Musical score for measures 77-81. The system consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one flat (B-flat). The lyrics "no" are written under the vocal staves. The music features a melodic line in the soprano voice and a more active line in the alto voice, with piano accompaniment providing harmonic support.

82

Musical score for measures 82-86. The system consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one flat (B-flat). The lyrics are blank in this system. The music continues with the vocal lines and piano accompaniment.

87

Musical score for measures 87-91. The system consists of five staves: two vocal staves (Soprano and Alto), and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature is one flat (B-flat). The lyrics "bis." are written under the vocal staves. The music concludes with a double bar line and a 3/2 time signature change.

92

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

99

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

105

- mun - - - - - di: do - na - - - - -
 - - - - - di:
 pec - ca - ta mun - - - - - di:
 - lis pec - ca - - - - - ta mun - - - - -

112

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

119

- - - - -
 - - - - -
 - - - - -
 - - - - -
 - - - - -

126

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

Critical Commentary

A Note about the Music

Taverner's 'Small Devotion' mass shares some musical material with his votive antiphon (*O*) *Christe Jesu, pastor bone*. Direct quotations occur in the Gloria (at bars 1–8, 37–42 and 143–end) and in the Agnus Dei (at bars 29–35, 112–3 and 124–end). There are also other, more fleeting allusions, some of which may be imaginary.¹ The Credo and Sanctus contain no obvious cross-references, but the frequent antiphony throughout the mass between the two high and three low voices has been held to derive from the antiphon.

The mass can be dated to 1526–30 when the composer was Master of the Choristers at Cardinal College, Oxford. *O Christe Jesu, pastor bone* is believed originally to have had a text addressed to St William of York and to have been written at Cardinal College, where an antiphon to St William was sung every evening. The founder of the college, Cardinal Thomas Wolsey, required the feast of St William to be celebrated there as a double feast. Perhaps Taverner's 'Small Devotion' mass, with its links to his antiphon to St William, was considered particularly appropriate for performance on this day, but there is no reason to suppose that the title, cantus firmus, or other musical connection of any Tudor festal mass restricted the days on which it might be sung.

It has been proposed that the title 'Small Devotion' is a scribal misreading of the contraction 'S. will. devotio' (for 'Sancti Willelmis Devotio'). Over the years this ingenious and attractive suggestion has achieved the status of received wisdom, yet the proposed name would be as unusual for an English mass as is the given one and it remains no more than an interesting possibility. An alternative suggestion is that the title of the mass might derive from the fact that it is shorter than most contemporary festal masses. In this respect it may or may not be pertinent that, although Wolsey originally proposed that the feast of St William should be celebrated at Cardinal College as a greater double feast, he subsequently revised its status downwards to that of a minor double.

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 the start of the piece.

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

Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\square \quad \square$.

Spelling of the text has been modernised.

Underlay between square brackets is editorial.

The Tenor part has been reconstructed by the editor, drawing on previous reconstructions by the editors of *Tudor Church Music: I: John Taverner c.1495–1545* (Oxford University Press, 1923) and Hugh Benham.

Sources

A Cambridge, Peterhouse MSS 40, 41, 31, 32 (c.1540).

40	(Tr)	f.65 ^v	header:	Tauernor
			at end:	Small deuotyon / John Tauernor.
41	(M)	f.62 ^v	in index:	MiBa small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small deuotion
31	(Ct)	f.73	in index:	Missa Small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small devotion / John Tavernor
32	(B)	f.58 ^v	in index:	MiBa Small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small deuotyon. John Tauernor

B Oxford, Bodleian Library, Tenbury MS 1464 (c.1575).

(B)	f.47	at beginning:	Smale / devocion by / m ^r Taverner
		at end:	finis smalle / devocion by / m ^r Taverner

C Oxford, Bodleian Library, Tenbury MS 342 (c.1610. Bars 92–108 of Credo only).

(Tr, M, B)	f.100 ^v	[no title or ascription]
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¹ Further on the musical correspondences between mass and antiphon, see Hugh Benham, *John Taverner: His Life and Music* (Ashgate Publishing Ltd, Aldershot and Burlington VT, 2003), pp.178–184.

D Oxford, Bodleian Library, MSS Mus. Sch. e 420–2 ('The Wanley Partbooks', c.1549–1552).

420 (Ct) f.103^v

421 (M) f.108^v part label (each page): medius [also medys]
(Tr) f.109 part label (not first page): tryplex

422 (B) f.104^v

An adaptation (with some re-ordering of sections) to the vernacular text of the 1549 Prayer Book. Not fully collated here, but used to settle some points that are doubtful in **A** as noted below.

Notes on the Readings of the Sources

In each section below the references are listed by source. 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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹F = first note F in the bar.

Abbreviations

B	Bass	Ct	Countertenor	<i>m</i>	minim	<i>q</i>	quaver	Tr	Treble
corr	corrected	lig	ligature	MS	Mensuration symbol	<i>sb</i>	semibreve	+	tie
<i>cr</i>	crotchet	M	Mean	om	omitted	SS	staff signature		

Accidentals and Staff Signatures

Gloria

A 70 M *b* for B / 130 Tr *♯* for E /

B 18 B new page with SS *bs* for B and E begins with D (all staves on this and next page carry this SS implying *bs* for all Es until bar 37 of Credo) /

Credo

A 22 M *b* for B / 59 M new page with SS *bs* for upper and lower B begins with E / 85 Ct no *♯* (supplied from **D**) / 148 M new page without *b* for lower B in SS begins with F /

B 37 B new page with SS *b* for B only begins with E /

Sanctus

A 20 M new line with SS *bs* for upper and lower B begins with ¹F / 40 M new line without *b* for lower B in SS begins with D / 89 M new line with SS *bs* for upper and lower B begins with F /

Agnus

A 108 M new line without *b* for lower B in SS begins with G / 121 M new line with SS *bs* for upper and lower B begins with rest /

Underlay and Ligatures

Gloria

A 35–36 Ct *omnipo-* undivided below CDC, *-tens* separately below ²B / 47 M *-ste* below DF / 53 Tr *-i* below C (A om) / 65–67 M *-tris Qui* below GFDF (entered before notation) / 72 Tr *-di* below B / 98 M *-ram* ambiguously positioned below FD / 105–113 M *-tris miserere nobis* misaligned below E in 105 to G in 113 (entered before notation) / 120–121 M *-lus Domi-* possibly intended two notes earlier / 139 M *in* below ²F (not in 140) / 144 M *-i* below ¹C, *Pa-* below ²C, (145) *-tris* below FE, (146) A- below A /

B 18 B *te* below F (not in 20) / 83 B *-ta mun-* one note later / 93 B *-stram* below G (and in 96) / 120–121 B *Dominus* contracted below AB / 145 underlay repetition sign (for *in gloria Dei Patris*) below F /

Credo

A 24–25 Tr *Christum* undivided below DCDC / 35 Ct *-tre na-* ambiguously placed (possibly intended for BD) / 43 Ct *-la* below A (not in 40) / 73 M *-scendit* (both syllables) below ¹F / 85 B *-ne* below A (not in 84; reading of **B** adopted) / 116–117 M *-lum sedet ad* all one note earlier / 145 B *-nis om* / 154 M *-ri* below E²F, *sae-* below D (both also in 156) / 156 Ct *-ri* below ¹C, (156–157) *saeculi* undivided below ²CA¹G, A- below ²G /

B 138 B *-gni* below A (not in 140) /

C 102 M *-tus* below ²G (not in 104) /

Sanctus

- A** 55 Ct *-li* below E / 79 B *-san-* below D (reading of **B** adopted) / 83 M *ex-* below ²C, (88) *-cel-* below E / 96 B *-sis* om / 127 M originally pause for C and barline (at end of line) but pause erased / 170 M *ex-* below F (not in 166) / 171 Tr *-cel-* below C (but cf. imitative placing in Ct and B) /
- B** 30–31 B lig for CB / 38 B *-ba-* below E / 139–140 B lig for EF / 150 B no lig / 160 B *-san-* below A / 169 B no lig /

Agnus

- A** 74–77 Tr *miserere no-* below CAC+CF+F /
- B** 34–35 B no lig / 52 B *De-* below C / 105 B hairline from *-lis* to A, (106) *pecca-* below DC / 107 B lig for AF (not BA) / 111 B lig for BA with ‘2’ below A / 116–117 B lig for CFA / 121 B no lig /

Other Readings

Gloria

- A** 28 Tr C is B / 45 all parts MS ϕ (**D** has \circ in all parts) / 49 Ct B MS ϕ (om in Tr M) / 53 Tr A om (**D** has C, but has B for A in 50) / 68 Tr M Ct MS ϕ (no MS in B) / 71 M F is corr *cr* / 99–100 M D+D is corr *cr* / 101 B G is B / 107–110 Tr three *sb*-rests only / 137 all parts MS ϕ /
- B** 44- 45 B no barline, no MS / 49 B MS ϕ / 62 B G is F corr to G / 130 B no barline after C / 137 B MS ϕ /

Credo

- A** 1 all parts MS ϕ / 4 Tr E is D / 56 B G is corr *cr* / 76 B MS ϕ / 125 Tr E is F (**D** has E) / 126 M D is corr *cr*; Ct D is C / 133 Ct F is corr *cr* / 144–145 Tr C+C is corr *cr* / 142 M *crG* deleted between F¹A / 146 all parts MS ϕ / 146–9 B seven *m*-rests too many / 162 Tr ¹C is B corr to C / 165 M ¹G is corr *cr* /
- B** 1 B MS ϕ / 146 B MS ϕ / 164 B *mF cr*-rest for *cr*-rest *mF* (but **D** agrees with **A**) /
- C** 92 Tr M B MS ϕ / 103–104 B *cr*-rest *crF mF crF crF crF crF* for *crF mF crF crF crF mF* /

Sanctus

- A** 1 all parts MS ϕ / 60 B ²G is corr *cr* / 79 all parts MS ϕ ; Tr *m*-rest repeated / 82 M E is D but ink smudged / 87 B ²G is F / 97 all parts MS ϕ / 111–112 B C+C is corr *cr* / 146 Ct ²A is corr *cr* / 156 all parts MS ϕ (**D** has ϕ in all parts) / 179 Tr A is corr *cr* /
- B** 1 B MS ϕ / 34 B F is corr *cr* / 79 B MS ϕ / 97 B MS ϕ / 144 B B is A / 156 B MS ϕ (**D** has ϕ) /

Agnus

- A** 1 all parts MS ϕ / 22 B D is corr *cr* / 72 B ²F is dotted-*m* / 76 M direct F at end of line after rest (but *crD* follows) / 92 all parts MS ϕ (**B** and **D** have ϕ) / 120–121 Tr F+F is G+G / 124 Tr A is corr *cr* /
- B** 1 B MS ϕ / 92 B MS ϕ / 100–101 B ‘6’ above G / 114–115 B DC colored / 118 B D not colored /