

Kyrie 'Le Roy'

Edited by Jason Smart

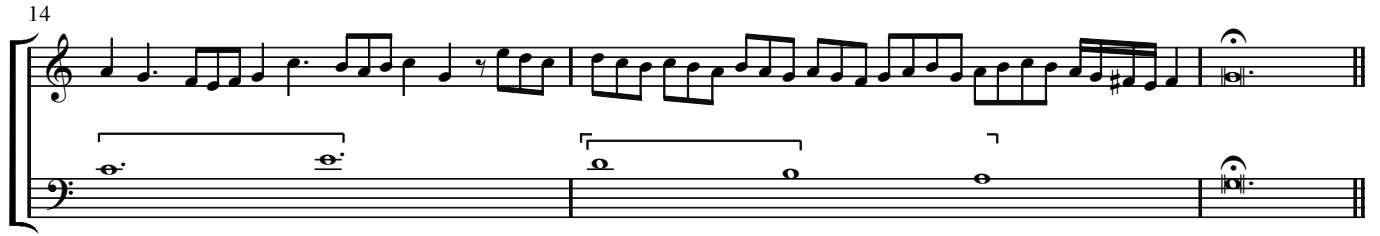
John Taverner (c.1495–1545)

Organ*

The image displays a musical score for an organ, consisting of six systems of music. Each system includes a treble clef staff and a bass clef staff. The first system is marked with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a style characteristic of the early 16th century, featuring a mix of eighth and sixteenth notes in the treble, and sustained chords or simple rhythmic patterns in the bass. The systems are numbered 1, 3, 5, 8, 10, and 12 at the beginning of their respective treble staves. The notation includes various musical symbols such as beams, slurs, and repeat signs.

* Concerning the sections for organ, see the commentary.

14



17

Treble

Mean

Countertenor

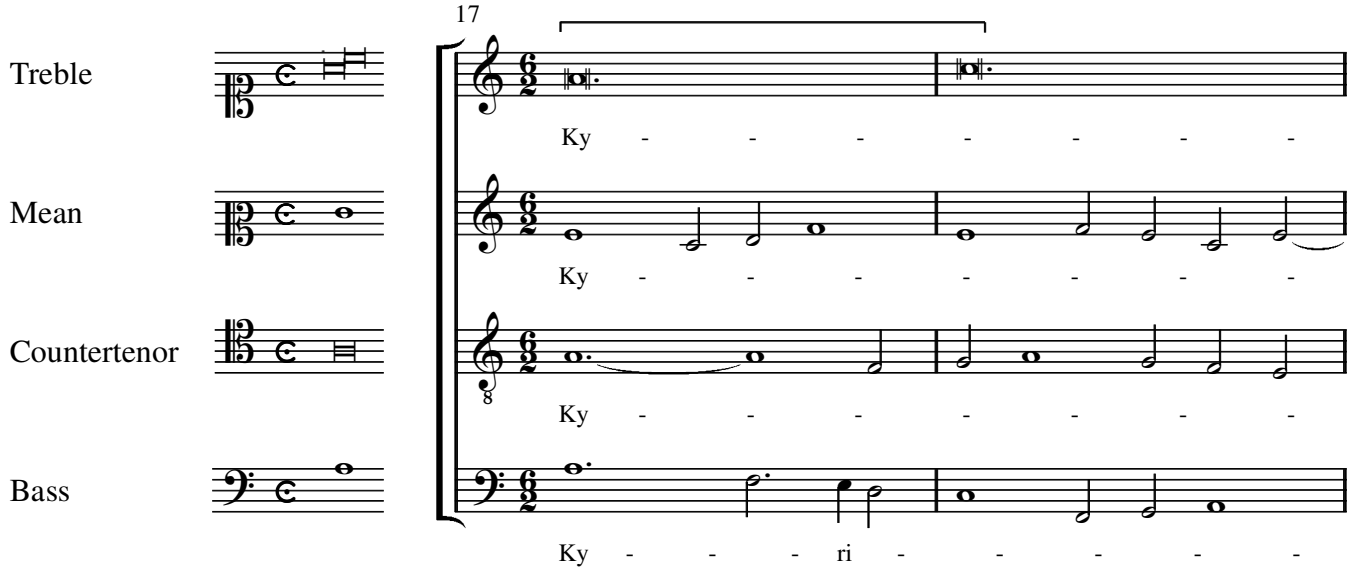
Bass

Ky - - - - -

Ky - - - - -

Ky - - - - -

Ky - - - ri - - - - -



19

- - - - - ri - e - - - - -

ri - - - - - e - - - - -

- - - ri - e - - - - -

- e - - - - -

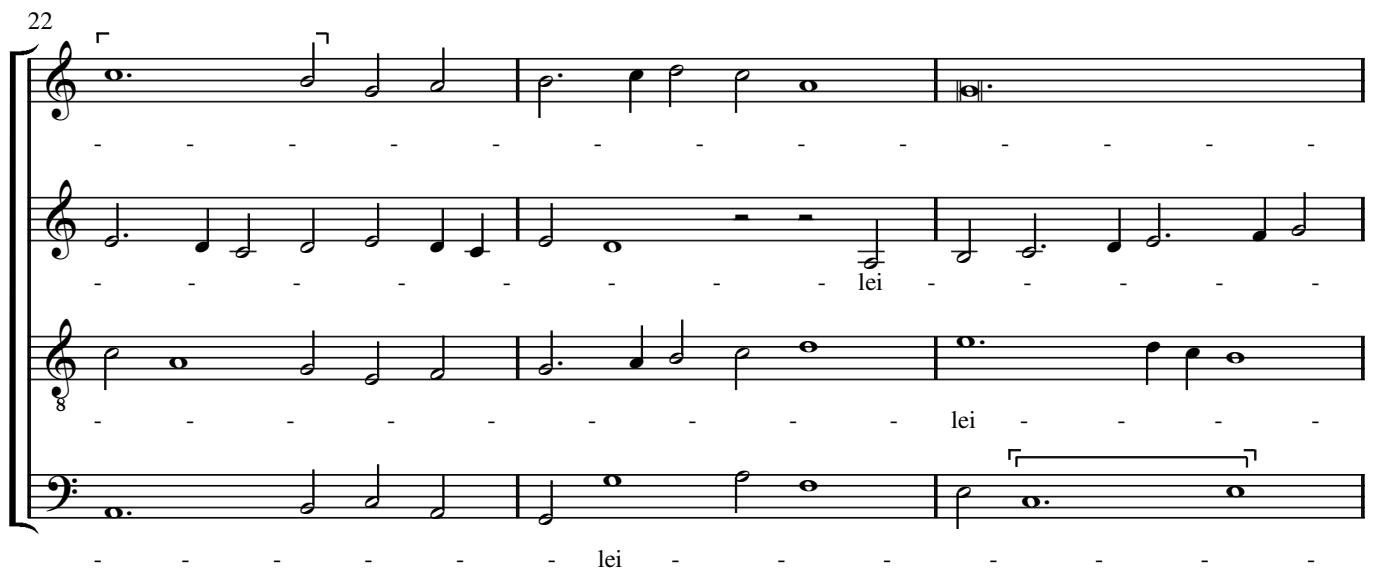


22

- - - - - lei - - - - -

- - - - - lei - - - - -

- - - - - lei - - - - -



25

Musical score for measures 25-27. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has a fermata over the first measure and a double bar line at the end of the system. The piano accompaniment features a steady eighth-note bass line and a more active right hand.

28

Musical score for measures 28-30. The system consists of four staves. The vocal line includes the lyrics "lei" under the second measure. The piano accompaniment continues with similar rhythmic patterns as the previous system.

31

Musical score for measures 31-33. The system consists of four staves. The vocal line includes the lyrics "son." under the first measure. The piano accompaniment concludes with a final cadence in all parts.

34

Musical score for measures 34-35. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a simple accompaniment with two whole notes, each marked with a fermata.

36

Musical score for measures 36-37. The treble clef staff features a more active melodic line with eighth and sixteenth notes. The bass clef staff has a simple accompaniment with two whole notes, the second marked with a fermata.

38

Musical score for measures 38-39. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff features a simple accompaniment with four half notes, the first marked with a fermata.

40

Musical score for measures 40-41. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff has a simple accompaniment with four half notes, the second marked with a fermata.

43

Musical score for measures 43-44. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff has a simple accompaniment with two whole notes, the second marked with a fermata.

45

Musical score for measures 45-46. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff features a simple accompaniment with three half notes, the first marked with a fermata.

47

Musical score for measures 47-48. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff has a simple accompaniment with four half notes, the first marked with a fermata.

50

Chri - ste

Chri - ste

Chri - ste

Chri - ste

53

lei

56

lei

lei

59

- son. _____

son.

son.

son.

62

64

66

69

71

REPEAT CHORAL POLYPHONY *CHRISTELEISON* (BARS 50-61), THEN CONTINUE

74

Musical notation for measures 74-79. The system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features several groups of chords indicated by brackets underneath the staff.

80

Musical notation for measures 80-85. The system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features several groups of chords indicated by brackets underneath the staff.

86

Musical notation for measures 86-90. The system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features several groups of chords indicated by brackets underneath the staff.

91

Musical notation for measures 91-96. This system includes three vocal staves and a piano accompaniment (bass clef). The lyrics are: "Ky - ri - e - lei - - - - -", "Ky - ri - e - lei - - - - -", and "Ky - ri - e - lei - - - - -". The piano part provides accompaniment for the vocal lines.

97

Musical notation for measures 97-102. This system includes three vocal staves and a piano accompaniment (bass clef). The lyrics are: "- e - - - - - lei - - - - -", "- e - - - - -", and "- e - - - - - lei - - - - -". The piano part provides accompaniment for the vocal lines.

103

son. _____

lei _____ son.

lei _____ son.

son. _____

109

114

118

122

Liturgical Function and Form

Untroped Kyrie, probably for Lady Mass, on the square *Le Roy*, which is used as a cantus firmus in the Treble. This square is assigned to Sundays in London, British Library, Lansdowne MS 462, f.151v and in Ludford's Lady Masses. Ludford also wrote a Mass *Leroy* and there is a Kyrie on the same square in London, British Library MS R.M.24.d.2, f.117v. Taverner's Kyrie survives only in the Gyffard Partbooks. These contain only his polyphony without any indication of how it is to be realised in performance. It seems unlikely that it is to be taken at face value as a three-fold Kyrie, a form not sanctioned in the contemporary service books, which recognised only the nine-fold form. It is equally unlikely that each section was sung three times. It can hardly be doubted that *alternatim* performance was expected. There is a clear indication of this in the Kyries by Tye and Mundy in the same partbooks, in which the *Christe* is set twice. The question then arises of how to present the invocations not set by Taverner. Squares were a monophonic repertoire extracted, in so far as they have been traced, from compositions of the late fourteenth century onwards. Although these extracted squares were stored monophonically, there is no reason to suppose that they were performed that way. They were in no way akin to plainsong. Their origins were polyphonic and they were used as a foundation for new polyphony, composed or improvised. Since Taverner's Kyrie is based upon a square and not plainsong, it would be inappropriate to supply plainsong for the missing sections. The Kyries of Nicholas Ludford's Lady Masses alternate sections of choral polyphony based on a square with an organist improvising on the same square (the argument that the monophonic squares were sung does not bear scrutiny) and this practice was presumably customary. We may therefore reasonably assume that Taverner's Kyrie was performed in the same way. Since no contemporary organ settings of the *Le Roy* square survive, the organ sections offered here have been composed by the editor in the idiom of surviving Tudor organ music. Organists with the requisite knowledge and skill should feel free to compose or improvise their own versions in the same style, as their Tudor counterparts would have done.

Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. Where the mensuration changes the new symbol is shown above the staff.

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

Spelling of the text has been modernised.

As explained above, the sections for organ have been composed editorially, using an unornamented version of the square for the cantus firmus. Note that, on an English organ of Taverner's time, they would have to have been played a fourth lower in order to sound at the pitch presented here.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802	(M)	f.15	at beginning:	m ^f tavernar leyRoy kyri
17803	(Tr)	f.13	at beginning:	Leyroy kyri m ^f taverner
			at end:	m ^f taverner
17804	(Ct)	f.13	at beginning:	leyroy kyry m ^f taverner
17805	(B)	f.13	at beginning:	m ^f tavernar leyRoy kyri
			at end:	m ^f tavernar

The version of the square in the organ sections is taken from Rome, Vatican Library, MS Reg. lat. 1146, f.72^v.

Notes on the Readings of the Sources

21	Tr	♯ for F
25	M	B is C
12	M	minim rest is entered twice, <i>-lei-</i> below C (and in 23)
50	Tr	<i>Christe</i> undivided below CDB
52	M	<i>e-</i> below D (thus making <i>eleison</i> a separate word)
91	all parts	mensuration symbol ♩
94	T	E is F
98–99	M	The tied Es are a corrected minim