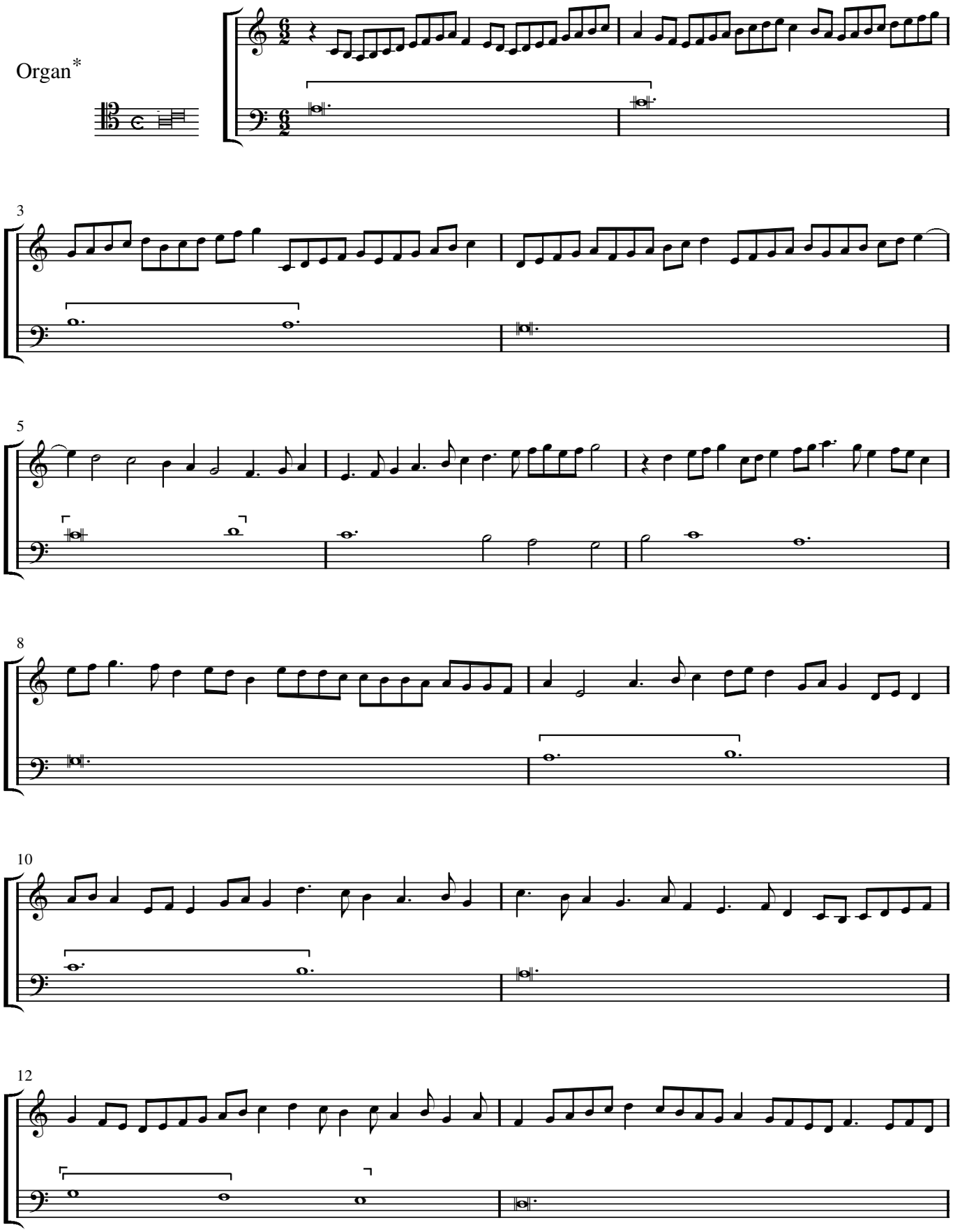
Kyrie 'Le Roy'

Edited by Jason Smart

John Taverner (*c.*1495–1545)

Organ*



* Concerning the sections for organ, see the commentary.

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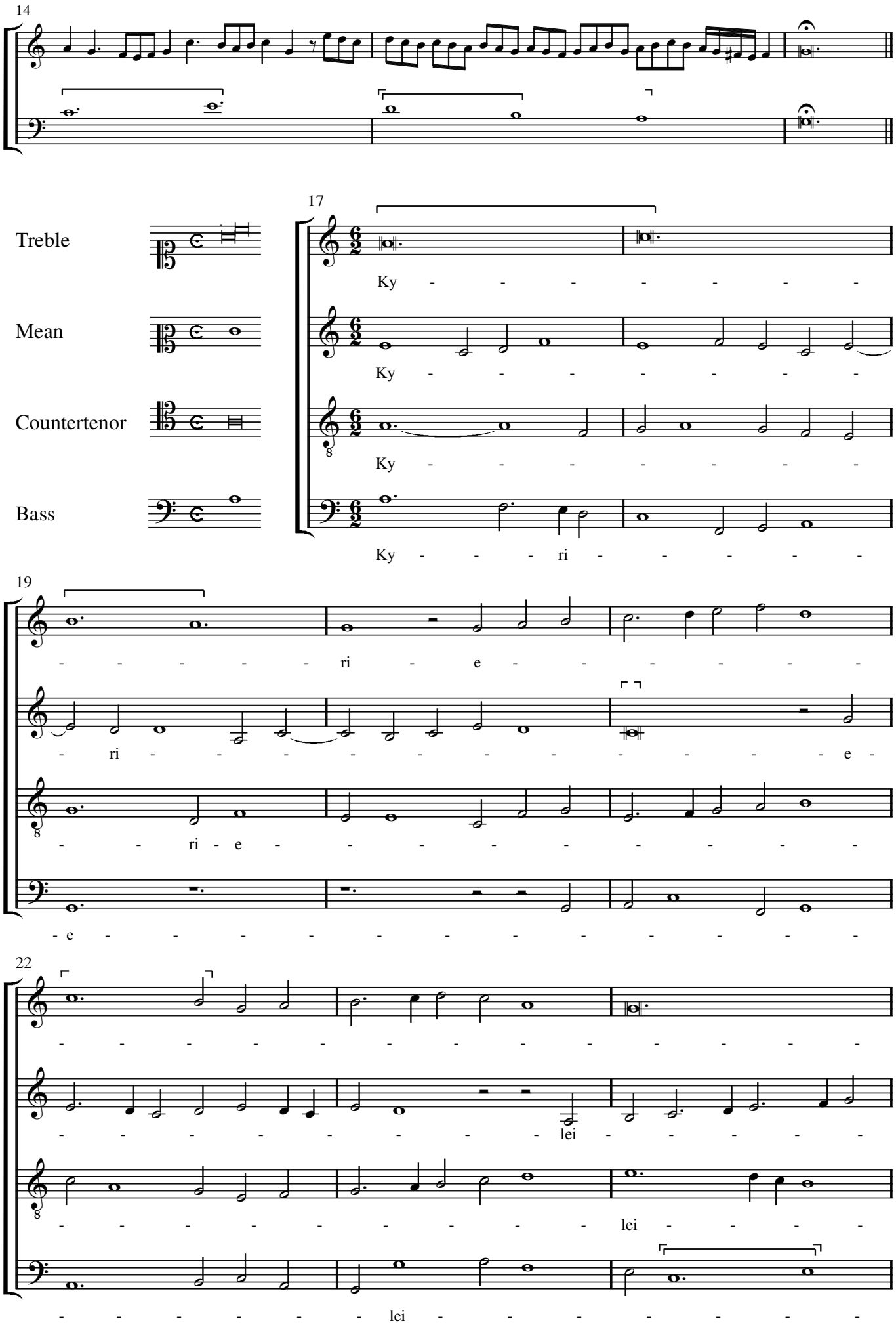
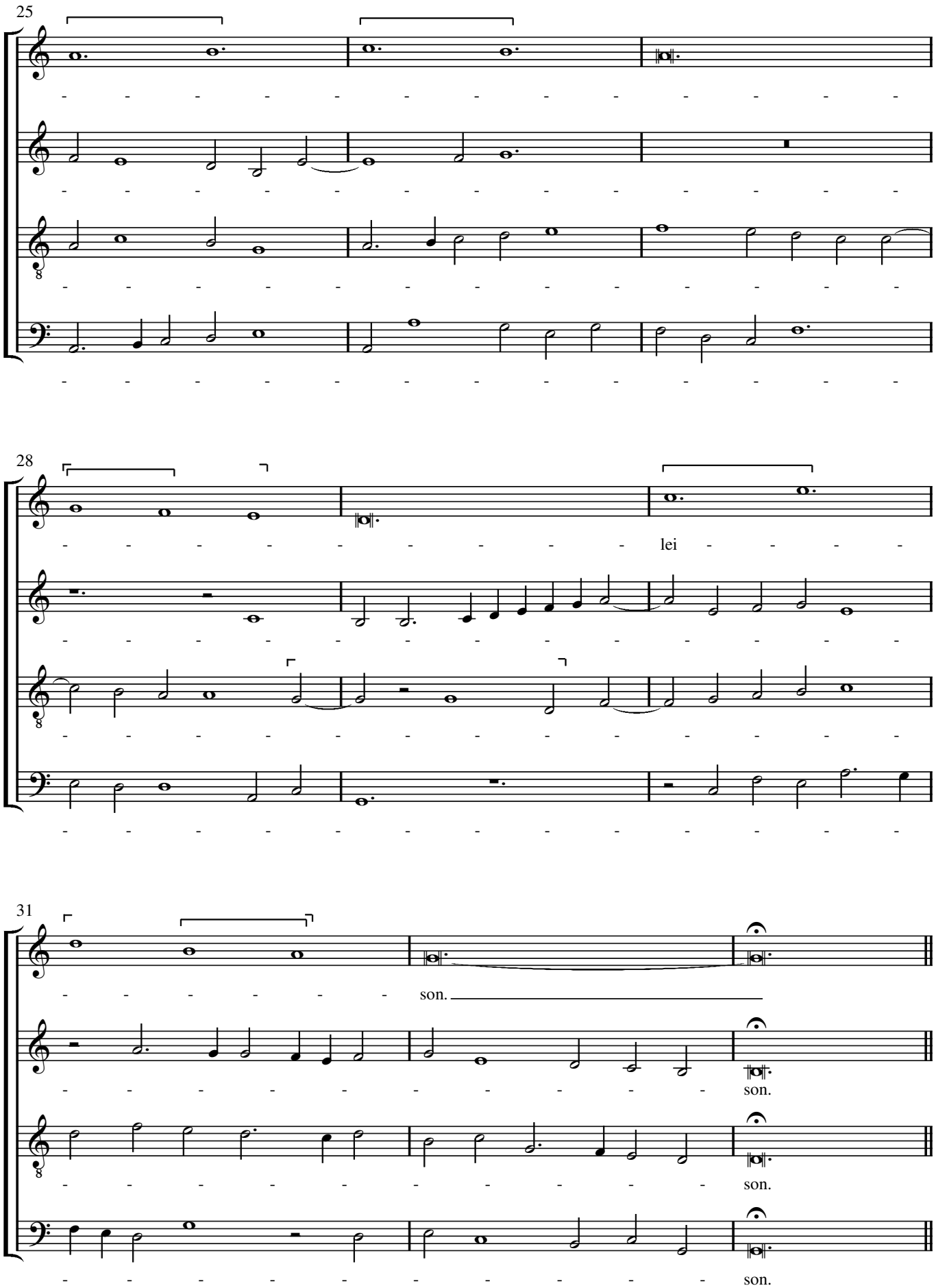
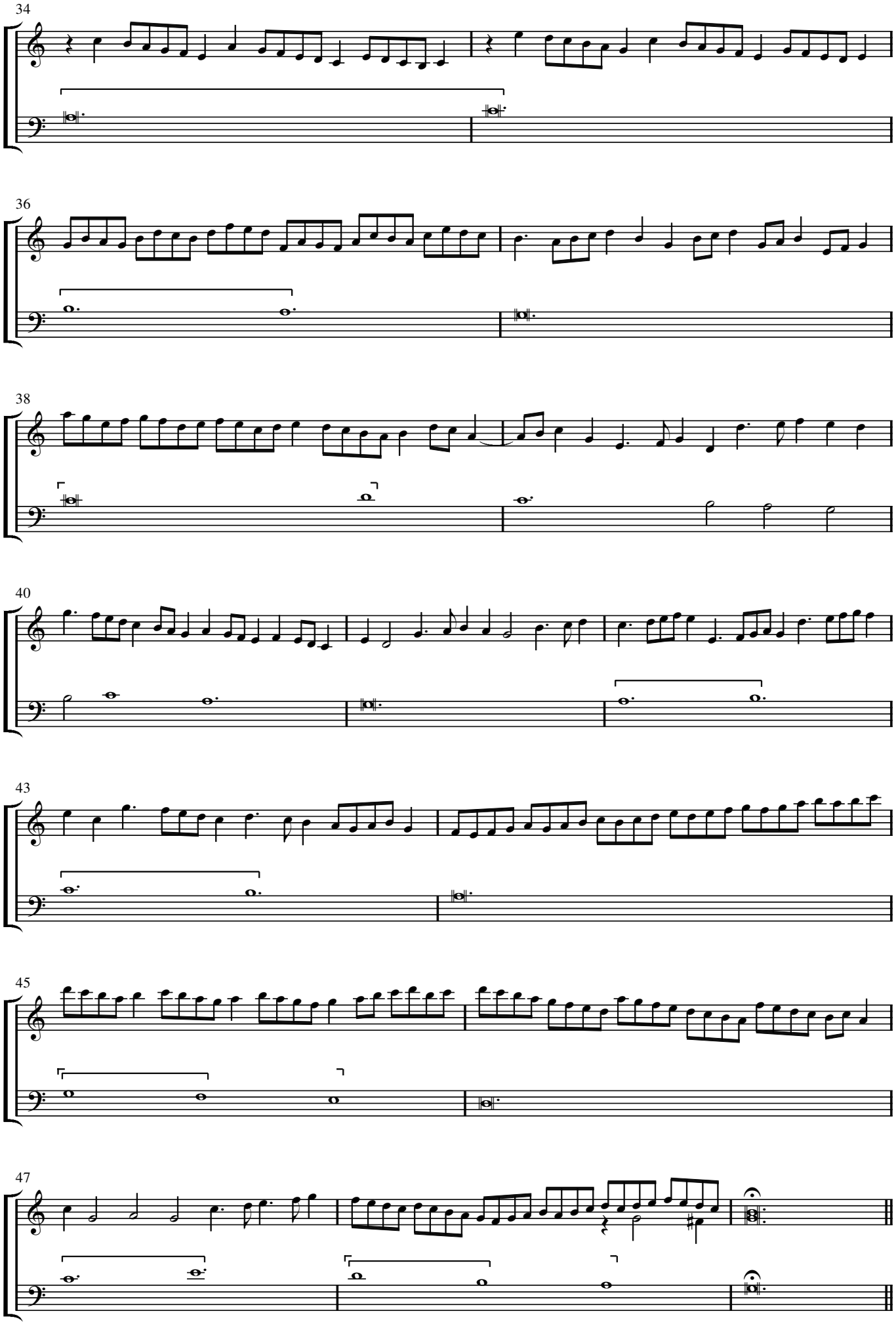
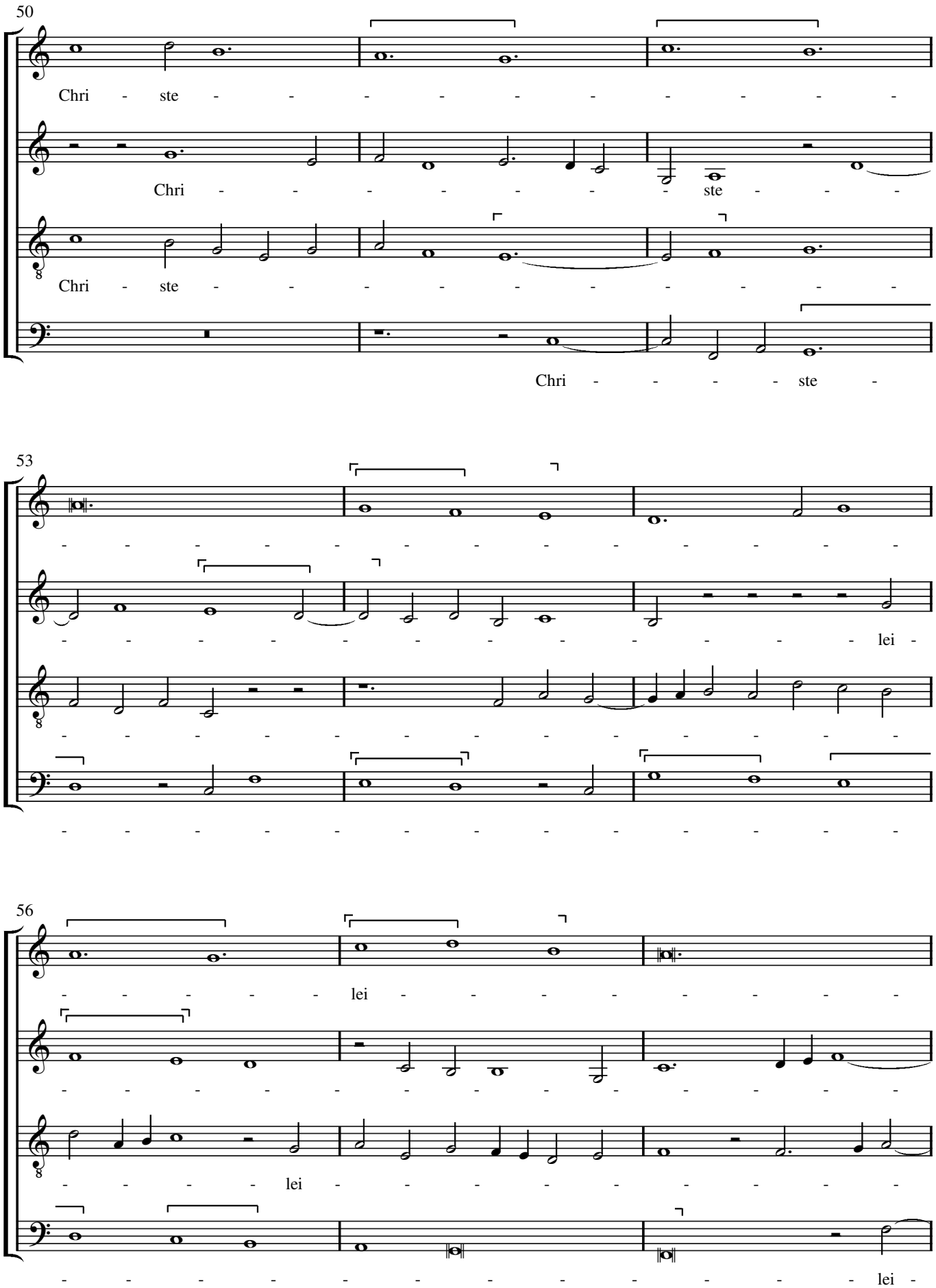
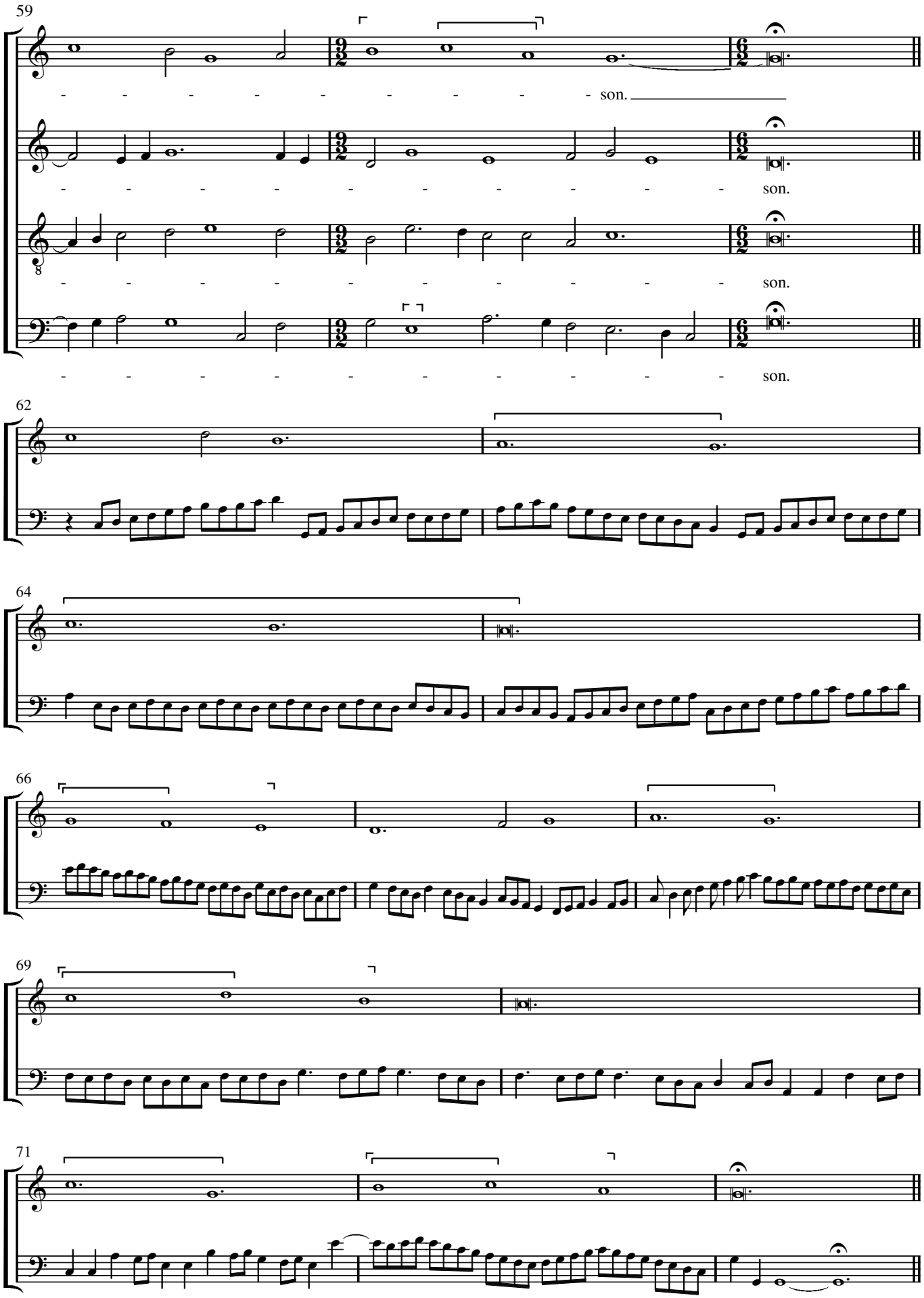

14
17
Treble
Mean
Countertenor
Bass
Ky - - - - - - - - -
Ky - - - - - - - - -
Ky - - - - - - - - -
Ky - - - - ri - - - - -
19
- - - - - - ri - e - - - - - - -
- ri - - - - - - - - - - - - - e -
- - - ri - e - - - - - - - - - -
- e - - - - - - - - - - - - - - -
22
- - - - - - - - - - - - - - - -
- - - - - - - - - - lei - - - - -
- - - - - - - - - - lei - - - - -
- - - - - - - - - lei - - - - - -

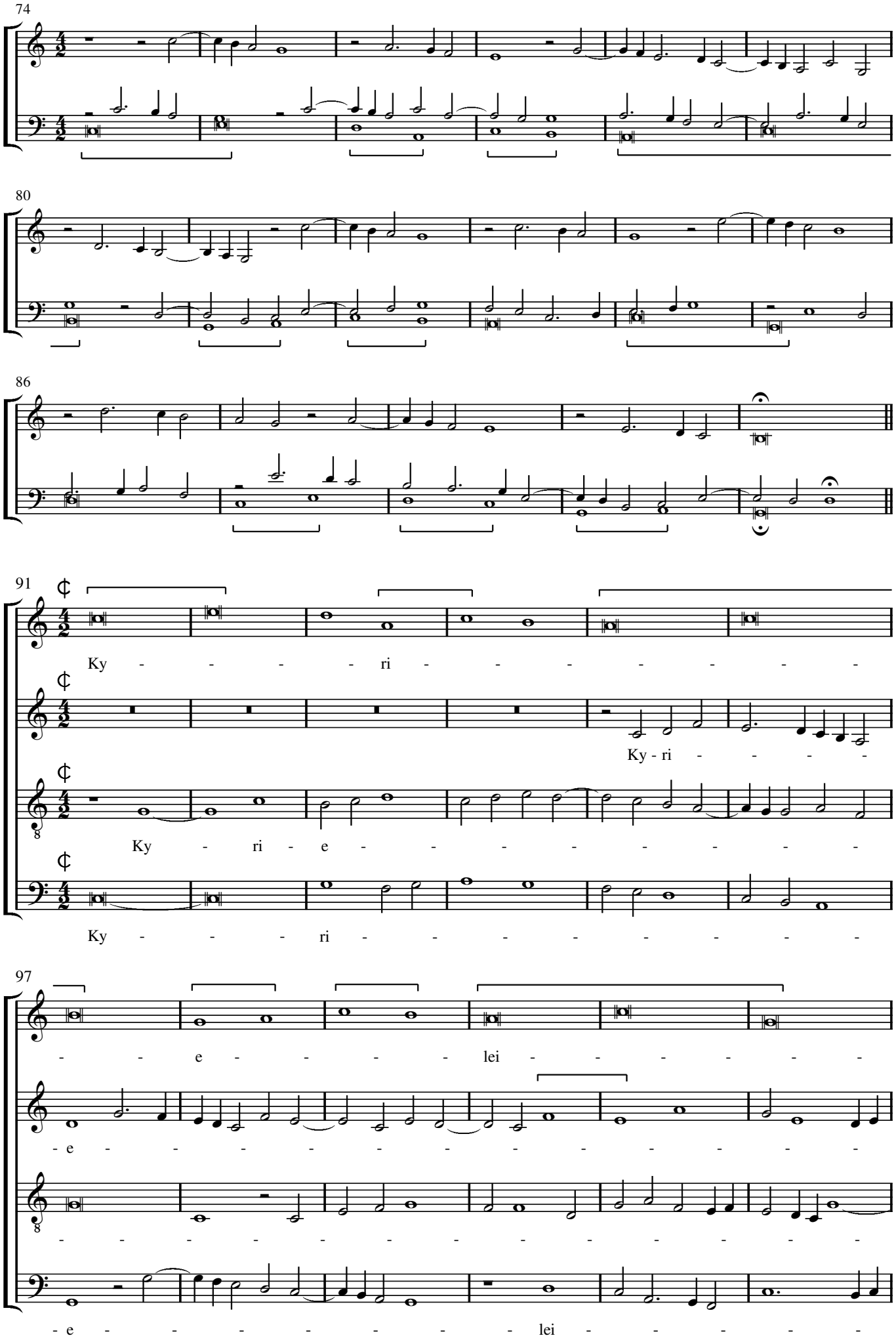

25
28
lei
31
son.
son.
son.
son.

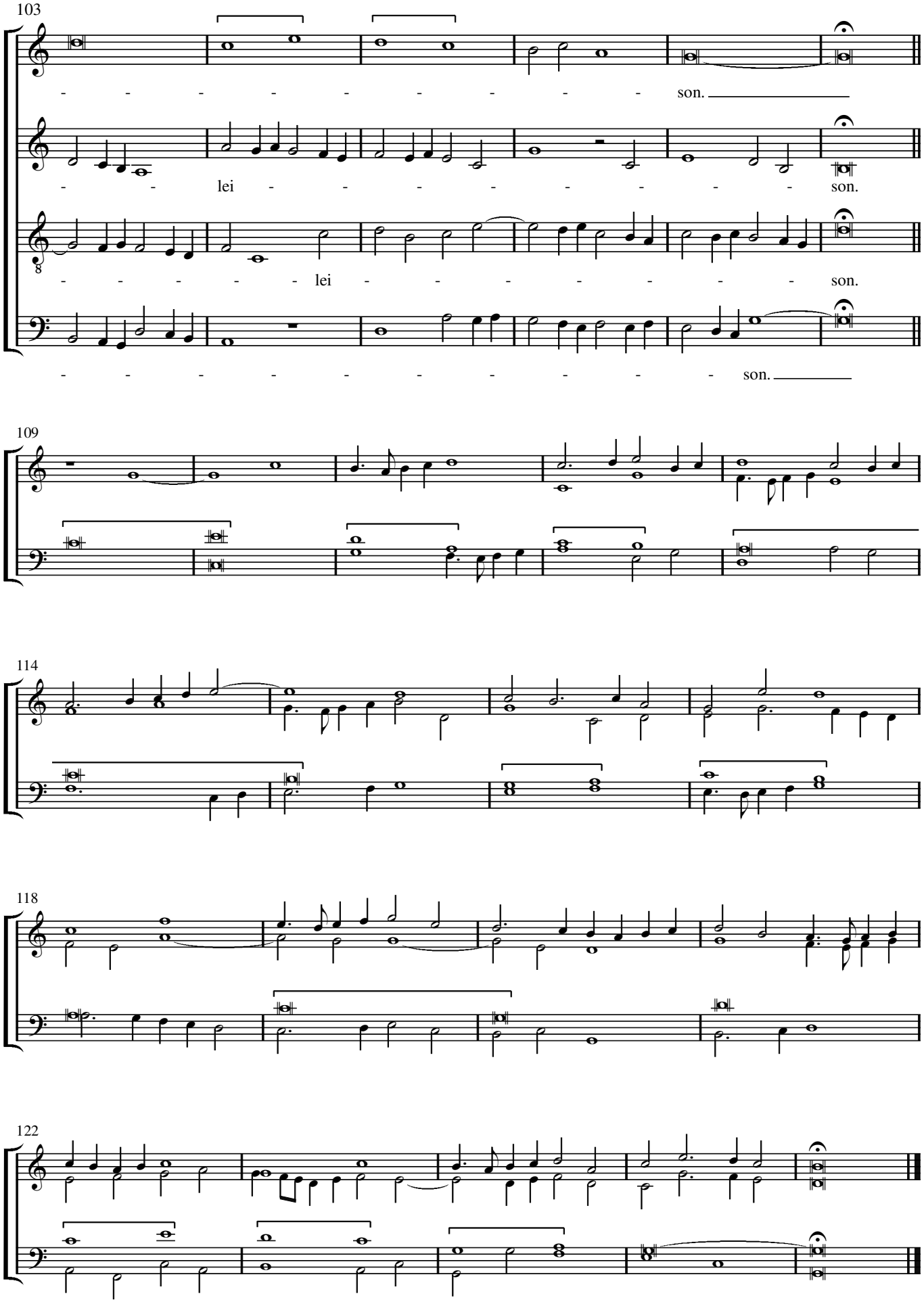

34
36
38
40
43
45
47


50
Chri - ste - - - - - - - - - - - -
Chri - - - - - - - - ste - - -
Chri - ste - - - - - - - - - - - -
Chri - - - - - ste -
53
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - lei -
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
56
- - - - - - lei - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
- - - - lei - - - - - - - - - - -
- - - - - - - - - - - - - - - - lei -



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


74
80
86
91
Ky - - - - ri - - - - - - - -
Ky - ri - - - -
Ky - ri - e - - - - - - - - -
Ky - - - - ri - - - - - - - -
97
- - - e - - - - lei - - - - - - -
- e - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - -
- e - - - - - - - - lei - - - - -


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 ⌐¯¯¯¯¯¯¬, coloration by the sign ⌐ ¬.

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^{r} tav*er*nar leyRoy kyri
17803	(Tr)	f.13	at beginning: at end:	Leyroy kyri m^{r} taverner m^{r} taverner
17804	(Ct)	f.13	at beginning:	leyroy kyry m^{r} tav*er*ner
17805	(B)	f.13	at beginning: at end:	m^{r} tav*er*nar leyRoy kyri m^{r} tav*er*nar

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, *-lei-* below C (and in 23)
50	Tr	*Christe* undivided below CDB
52	M	*e-* below D (thus making *eleison* a separate word)
91	all parts	mensuration symbol ₵
94	T	E is F
98–99	M	The tied Es are a corrected minim