



MISSA FERIALIS UPON DIVERS ANTHEMS

ARRANGED FOR CHOIR & ORGAN
BY WILLIAM EVANS

KYRIE

THOMAS TOMKINS – I AM THE RESURRECTION & THE LIFE

SANCTUS & BENEDICTUS
THOMAS MORLEY – O AMICA MEA

AGNUS DEI
JOHN BLOW – SALVATOR MUNDI

Editor's Note

Missa ferialis upon divers anthems, arranged for choir and organ by William Evans, 2019.

1. Thomas Tomkins, (1572 – 1656), I am the resurrection and the life.
2. Thomas Morley, (ca.1557 – 1602), O amica mea.
3. John Blow, (1649 – 1708), Salvator mundi.

Suggested tempo indications:

Kyrie

Adagio $\text{♩} = 72$

Sanctus

Moderato $\text{♩} = 110$

Benedictus

Meno mosso $\text{♩} = 92$

Agnus Dei

Grave $\text{♩} = 40$

Adagio $\text{♩} = 72$

MISSA FERIALIS UPON DIVERS ANTHEMS

KYRIE

(I am the resurrection & the life)

Thomas Tomkins
Arr. W. Evans

Adagio

Soprano

Alto

Tenor

Bass

S

A

T

B

S

A

T

B

1

2

3

4

5

6

7

8

9

(♩ = ♩)

4

13

S

A

T

B

18

S

A

T

B

22

S

A

T

B

SANCTUS & BENEDICTUS

(O amica mea)

5

Thomas Morley
Arr. W. Evans**Moderato**

S 1 San - - - - ctus, San - - - - ctus,

S 2 San - - - -

A San - - - - ctus,

T San - - - - ctus, - - - -

B

5

S 1 San - - - -

S 2 - - - - ctus, San - - - -

A San - - - - ctus, San - - - - ctus,

T - - - - San - - - - ctus, San - - - -

B San - - - - ctus,

9

S 1 -ctus, San - - ctus, San - - - -

S 2 -ctus, San - - - - ctus, San - - - - ctus,

A - - - - San - - - - ctus, San - - - -

T - - - - ctus, San - - - -

B San - - - -

21

S 1

S 2

A

T

B

25

S 1 Ple - ni sunt ____ cæ - li et _____ ter -

S 2 cæ - li, et _____ ter - ra

A sunt cæ - li et ter - ra glo - ri -

T sunt ____ cæ - li, et _____

B Ple - ni sunt ____ cæ - li,

33

S 1

S 2

A

T

B

The musical score consists of five staves. The top three staves (Soprano 1, Soprano 2, Alto) sing the same melody with lyrics: "a tu a, glo - ri - a glo - ri - a tu - a." The Tenor (T) staff begins with a rest and then sings "a tu a." The Bass (B) staff begins with a rest and then sings "glo - ri - a tu - a. a. o - san -". The music includes various note values like eighth and sixteenth notes, and rests.

S 1

S 2

A

T

B

O - san - na in ex - cel - sis,
in ex -

san - na in ex - cel - sis, in ex - cel -

- na in ex - cel - sis, o -

- na in ex - cel - sis,

S 1

S 2

A

T

B

- sis, o - san - na,
cel - sis, o - san - na in ex - cel -

- sis, o - san - na in ex - cel - sis, o - san - na

- san - na in ex - cel - sis, o - san - na in ex -

o - san - na in ex - cel - sis, o - san - na in ex -

S 1

S 2

A

T

B

o - san - na in ex - cel - sis, in ex -

- - - sis, o - san - na in ex -

in ex - cel - sis, o - san - na in ex - cel -

- cel - sis, in ex - cel - sis, in

o - san - na in ex - cel - sis, o - san - na in ex -

49

S 1 cel sis, o - san - na in ex - cel -

S 2 cel sis, o - san na,

A sis, o - san - na in ex - cel - sis, o - san - na

T ex - cel - sis, in ex - cel - sis,

B cel sis, o - san - na, o - san - na

53

S 1 - - - sis, o - san - na

S 2 o - san - na in ex - cel - sis, o - san - na, o -

A in ex - cel - sis, o - san - na in ex - cel - sis, o -

T o - san - na in ex - cel - sis,

B in ex - cel - sis, o - san - na, o - san - na in ex -

57

BENEDICTUS
Meno mosso

S 1 in ex - cel - sis.

S 2 -san - na in ex - cel - sis. Be - ne - di - ctus, be -

A -san - na in ex - cel - sis.

T in ex - cel - sis.

B cel - sis.

10
61

S 1 Be - ne - di - ctus, be - ne - di - ctus, be - ne -

S 2 - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus

A Be - ne - di - ctus, be - ne - di -

T

B Be -

66

S 1 - di - ctus, be - ne - di - ctus

S 2 - qui _____ ve - nit, qui _____

A - ctus qui ve - nit, qui _____ ve - nit, qui

T Be - ne - di - ctus qui _____ ve -

B - ne - di - ctus, be - ne - di - ctus qui ve -

70

S 1 qui _____ ve - nit,

S 2 _____ ve - nit, qui _____ ve -

A ve - nit, qui _____ ve - nit, qui

T - nit, qui _____ ve - nit, qui

B - nit, qui _____ ve - nit, qui

74

S 1

S 2

A

T

B

qui ve nit, qui ve - nit, - nit, qui ve - nit, ve - nit, in no - mi -

qui ve - nit, qui ve - nit, qui ve - nit, qui ve -

78

S 1

- nit in no - mi - ne _____ Do - mi - ni, in no - min -

S 2

in no - mi - ne _____

A

- ne, in no - mi - ne, in no - mi - ne _____

T

8 in no - mi - ne _____ Do - mi - ni, _____

B

- nit in no - mi - ne Do - mi - ni, _____

82

S 1

- ne Do - mi - ni, in

S 2

Do - - - mi - ni, in no - mi - ne Do -

A

Do - mi - ni, in no - mi - ne Do -

T

8 in no - mi - ne Do - mi -

B

in no - mi - ne Do -

90

S 1 no - mi - ne, in no - mi - ne Do - mi - ni.

S 2 - ni. O -

A - ni, in no - mi - ne Do - - mi - ni.

T 8 - ni, in no - mi - ne _____ Do - - mi - ni. _____

B in no - mi - ne _____ Do - mi - ni.

94

S 1

O - san - na in ex - cel - sis,

S 2

- san - na in ex - cel - sis, o - san - na, o -

A

O - san - na in ex - cel - sis, o - san - na,

T

$\frac{8}{8}$

O - san - na in

B

O - san - na

98

S 1 - - - - - o - san - na in ex - cel -

S 2 -san - na in ex - cel - sis, o - san - na

A o - san - na in ex - cel - sis, o -

T ex - cel - sis, o - san - na in ex - cel -

B in ex - cel - sis, o - san - na o - san - na ex -

102

S 1 - - sis, o - san - na in ex - cel - sis.

S 2 in ex - cel - sis, in ex - cel - sis.

A - san - na in ex - cel - sis.

T - sis, in ex - cel - sis.

B - cel - sis, in ex - cel - sis.

AGNUS DEI
(Salvator mundi)

John Blow
Arr. W. Evans

Grave

S 1 A - gnu s De - i, A - gnu s

S 2 A - gnu s De - i, A -

A A - gnu s De - i,

T A - gnu s De -

B A - gnu s De -

5

S 1 De - i, A - gnu s De -

S 2 - gnu s De - i,

A A - gnu s De - i, A - gnu s De -

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

B - - i, qui tol - lis pec - -

8

S 1 - i, qui tol - lis pec - ca - ta, pec -

S 2 qui tol - lis pec - ca - ta mun -

A - i,

T ta mun - di,

B - ca - ta mun - di,

11

S 1 - ca - ta mun - - di,

S 2 - di, pec - ca - ta mun - - di,

A pec - ca - ta mun - di, mi - se -

T - - - mi - se - re - re, mi - se - re - re no - bis,

B - - - mi - se - re - re

14

S 1 - - - mi - se - re - re, mi - se - re - re

S 2 mi - se - re - re, mi - se - re - re no - bis, mi - se -

A - re - re, mi - se - re - re no - bis,

T - - - mi - se - re - re no - bis,

B no - - - bis, mi - se - re - re no - - - bis, mi -

17

S 1 no - - - bis, mi - se - re - re no -

S 2 - re - - - re no - - - bis, mi - se - re - re no - - - bis.

A mi - se - re - re, mi - se - re - re, mi - se - re - re no -

T - - - mi - se - re - re, mi - se - re - re, mi - se - re - re no -

B - - - se - re - re, mi - se - re - re no - - - bis, mi - se - re - re no -

16

20

S 1

-bis. A - gnus De - i,

S 2

A - gnus De - - - i qui

A

-bis. Qui tol - lis pec - ca - ta

T

-bis. Qui tol - lis pec - ca - ta

B

-bis. Qui

26

S 1 mi - se - re - re, mi - se - re - re

S 2 mi - se - re - re, mi - se - re - re

A mi - se - re - re, mi - se - re - re

T mi - se - re - re, mi - se - re - re

B mi - se - re - re, mi - se - re - re

29

Adagio

S 1 no - bis. A - gnus De - i,

S 2 no - bis. A - gnus De - i qui tol - lis pec -

A no - bis. A - gnus De - i qui tol - lis pec -

T 8 no - bis.

B no - bis.

32

S 1 qui tol - lis, qui tol - lis pec - ca - ta

S 2 - ca - ta mun - di, A - gnus De - i, _____

A - ca - ta mun - di,

T 8 A - gnus De - i, qui tol - lis pec -

B A - gnus De - i, qui tol - lis pec -

35

S 1 mun - - - di, do - na

S 2 - - - - -

A - - - - - do - na no - bis pa -

T - ca - ta mun - di, do - na no - bis pa - cem,

B - ca - ta mun - di, do - na no - bis pa - - - - -

18
38

S 1 no - bis pa - - - cem, do - na no -

S 2 do - na no - bis pa - - - cem,

A - - - cem, do - na no - bis

T - - - cem, do - na no - bis

B - - - cem,

41

S 1

S 2

A

T

B

bis pa cem, do na no - bis pa -

pa - - - cem, do na no - bis pa -

pa - - - cem, do na no - bis pa -

pa - - - cem, do na no - bis pa -

47

S 1 cem, do - na no - bis, do - na no - bis,
S 2 pa - cem, do - na no - bis,
A do - na no - bis, do - na no - bis, do -
T 8 do - na no - bis, do - na no - bis, do - na,
B - cem, do - na no - bis, do - na

50

S 1 do - na no - - - - bis pa - cem.
S 2 do - na no - - bis pa - - - - cem.
A - na no - bis pa - - - - cem, pa - cem.
T 8 do - na no - bis pa - - - - cem.
B no - - bis pa - - - - cem.

ORGAN

MISSA FERIALIS UPON DIVERS ANTHEMS

KYRIE

(I am the resurrection & the life)

Thomas Tomkins
Arr. W. Evans

Adagio

Organ

6

11 (♩ = ♪)

Christe

16

Kyrie II

21

SANCTUS & BENEDICTUS

(O amica mea)

Thomas Morley
Arr. W. Evans

Moderato

5

9

13

17

21

25

29

33

Osanna

37

41

23

45

Musical score for measures 45-52. The score consists of two staves: treble and bass. The key signature changes from B-flat major to A major at measure 45. Measure 45 starts with a half note in B-flat major followed by a quarter note in A major. Measures 46-52 show various chords and notes, including a prominent G-sharp chord in measure 52.

49

Musical score for measures 49-56. The score consists of two staves: treble and bass. The key signature remains A major. Measures 49-56 feature a mix of eighth and sixteenth-note patterns, with a notable bass line consisting mostly of eighth notes.

53

Musical score for measures 53-60. The score consists of two staves: treble and bass. The key signature changes back to B-flat major at measure 53. Measures 53-60 continue the eighth-note pattern established in the previous section.

57

Musical score for measures 57-64. The score consists of two staves: treble and bass. The tempo is marked "Meno mosso". The bass staff has a sustained note from measure 57 to 60. The section concludes with the word "Benedictus".

61

Musical score for measures 61-68. The score consists of two staves: treble and bass. The bass staff features sustained notes throughout the section. The treble staff shows eighth-note patterns.

65

Musical score for measures 65-72. The score consists of two staves: treble and bass. The bass staff has sustained notes. The treble staff continues with eighth-note patterns.

69

74

77

81

85

90

25
94

Musical score for the 'Osanna' section, measures 25-94. The score consists of two staves: Treble and Bass. The key signature changes from one flat to no sharps or flats. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Osanna

98

Musical score for the next section, measure 98. The key signature remains one flat. The treble staff has a sustained note followed by eighth-note pairs. The bass staff continues its rhythmic pattern of eighth and sixteenth notes.

102

Musical score for the final section, measure 102. The key signature changes to no sharps or flats. The treble staff shows a series of eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

AGNUS DEI
(Salvator mundi)

John Blow
Arr. W. Evans

Grave

Musical score for the beginning of the 'Agnus Dei' section, marked 'Grave'. The key signature is one flat. The treble staff starts with a sustained note followed by a melodic line of eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes.

5

Musical score for the continuation of the 'Agnus Dei' section, measure 5. The key signature changes to no sharps or flats. The treble staff features a sustained note followed by a melodic line. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

9

13

17

Agnus Dei II

21

25

29

Adagio

Agnus Dei III

27

33

Musical score for measures 27 and 33. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one flat (B-flat). Measure 27 starts with a half note followed by a quarter note. Measure 33 begins with a dotted half note followed by a eighth note pair.

37

Musical score for measure 37. The top staff shows a sequence of eighth notes and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes.

41

Musical score for measure 41. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes.

45

Musical score for measure 45. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes.

49

Musical score for measure 49. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes. The key signature changes to one sharp (G#) at the end of the measure.