

Kyrie and Haec dies

Edited by Jason Smart

John Sheppard (d.1558)

Kyrie 'Lux et origo'

2 rulers of the choir Chorus

Ky - ri - e - lei - son.

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Ky -

[Ky - ri - e - lei - son.

[Ky-ri - e - lei -

[Ky - - ri - e - -

[Ky-ri - e - lei -

5

- ri - e - lei - son.

Ky-ri - e - lei - son.

ky - ri - e - lei - son.

- - - - - son.

- - - - - lei - son.

- - - - - son.

Chorus

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

11

Chri - ste - - -
 Chri - ste - - - lei -
 Chri - ste -
 Chri - ste - - -
 Chri - ste - - -
 Chri - ste - - -

16

- - - lei - - -
 - - -
 - - - lei - - -
 - - - lei - - -
 - - - lei - - -

20

son. son. son. son. son. son.

lei son.

Christe eleison.

REPEAT POLYPHONY *CHRISTE ELEISON* (BARS 11-23)

Kyrie eleison.

24

Ky -

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

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

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

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

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

28

- ri - e - lei - - - - -

- - - - -

- - - - -

- - - - -

- - - - - lei - -

- - - - -

Musical score for six staves. The first five staves are grouped by a brace on the left. Each staff contains musical notation with lyrics below it. The lyrics are: 'son.', '[son.],', 'son.],', 'son.],', 'son.],'. The sixth staff is a separate line of music with the lyric 'son.].'

Musical staff with lyrics: Ky - ri - e - - - - - lei - son.

Haec dies

2 clerks of the second form

Haec _____

Haec di - - - - -

Haec di - - - - - es

[di - - - - - es quam

Haec di - - - - - es quam fe - cit

es quam fe - cit Do - mi - nus, _____

es

es quam fe - cit Do - mi -

quam fe - cit Do - mi nus, _____

fe - - - - cit

Do - mi-nus, _____ quam

11

quam fe - cit Do - mi - nus, _____ quam

- nus, _____ quam fe - cit

_____ quam fe - cit Do - mi - nus, _____

_____ Do - - - - mi - - - - - nus: _____

fe - cit Do - mi - nus, _____

16

_____ quam fe - cit Do - mi - nus: _____

fe - cit Do - mi - nus: _____

Do - mi - nus: _____

_____ quam fe - cit Do - mi - nus: _____

_____ ex -

_____ quam fe - cit Do - mi - nus: _____

21

ex - ul - te - - - - -
ex - ul - te - - - - -
ex - ul - te - - - - -
- ul - te - - - - -
ex - ul - te - - - - - mus, ex - ul -

26

- - - mus, ex - ul - te - - - - -
- - - - - mus, ex - ul -
- - - - - mus, ex - ul - te -
ex - ul - te - - - - - mus,
- - - - - mus
- te - - - - -

31

mus

te - mus et lae - te - mur in

ex - ul - te

mus et lae - te

35

et lae - te - mur in e -

e -

mus et lae - te - mur in

mus et lae - te - mur in e - a,

et lae -

- mur in e -

40

- - - - - a,
 - - - - - a, et lae - te - mur in e -
 e - - - - a, et lae - te - mur in e -
 et lae - te - mur in e - - - - a, et lae - te -
 - te - - - - mur in -
 - - a, et lae - te - mur in e - - - -

45

et lae - te - mur in e - a.
 - - - - - a.
 - - - - - a.
 - mur in e - - - - a.
 - e - - - - a.]
 - - - - - a.

ON EASTER DAY

2 clerks of the second form

Con - fi - te - mi - ni Do - - - mi - - - no - - -
 - - - - - quo - - - - -
 - - - - - ni - am bo - - - - - nus: quo -
 - ni - am in sae - - - - - cu - lum -
 - - - - - mi - se - ri - cor - - - di - a
 e - jus. - - - - -

ON EASTER MONDAY

2 clerks of the second form

Di - cant nunc - Is - ra - - - - el -
 - - - - - quo - - - - -
 - - - - - ni - am bo - - - - - nus: quo -
 - ni - am in sae - - - - - cu - lum -
 - - - - - mi - se - ri - cor - - - di - a
 e - jus. - - - - -

Liturgical Function

Kyrie and gradual for Vespers (not Mass) on Easter Day and during the following week. Sheppard's Kyrie always appears in the sources together with *Haec dies* and the two pieces are obviously a pair, but they were not sung consecutively in liturgical performance. The Kyrie was followed by psalms with their antiphon; the gradual followed the psalms.

The verse of the gradual varied daily. Easter Day was a principal double feast; the Monday, Tuesday and Wednesday of Easter Week were lesser doubles. This edition gives the verses for all four days, although whether Sheppard's polyphony would have been sung on all of them, or only on Easter Day, is not known. The remaining days of the octave were simple feasts with ruling of the choir; these are not likely to have been adorned with vocal polyphony.

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 at the start of the Kyrie. Editorial accidentals are placed above the notes concerned.

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

Underlay between square brackets is editorial.

Spelling of the text has been modernised.

Sources

Polyphony: A London, British Library, Add. MSS 30480–4 (c.1560–1590; *Kyrie and Haec dies*, textless).

30480	(Tr, Ct2)	f.68 ^v	at beginning of Tr:	KERI
			at end of Tr:	finis the best songe in England /// quod Shepherde
			at beginning of Ct2:	Kirileson vj partes quod Shepperd
			at end of Ct2:	finis good
30481	(Ct1)	f.72	at beginning:	VI· VOC· / Kirileison
			at end:	very good finis quod m ^f shepparde
30482	(T)	f.67	at beginning:	Kiryleson vj vocum
30483	(B)	f.69 ^v	at beginning:	VI· VOC· / KIRI
			at end:	m ^f sheppard
30484	(M)	f.8	at beginning:	Kirieleison vj partes
			at end:	Finis a good songe excellent good song fyne

B London, British Library, Add. Ms. 47844 (1581; *Kyrie and Haec dies*, Ct1 only, textless).

(Ct1)	f.3	at beginning:	KIRI
		at end:	Good Finis Quod m ^f shepparde

C London, British Library, Add. MS 32377 (c.1584–90; *Haec dies* and *Kyrie*, Tr and M only).

(Tr, M)	f.48 ^v	at beginning of Tr:	Triplex
		at beginning of M:	Medius
		at end of Tr:	m ^f sheppard
		at end of M:	m ^f sheppard

D Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; *Haec dies* only, lacking T).

979	(M)	No.146	at end:	m ^f : S·
980	(Ct1)	No.146	at end:	m ^f : ihon: shepperde:
981	(Ct2)	No.146	at end:	m ^f : S·
982	(Tr)	No.146	at end:	m ^f : S·
983	(B)	No.146	index heading:	m ^f : shepperde: 6: voc:
			at end:	m ^f : shepperde:·

E London, British Library, MS R.M. 24.d.2 (c.1588–1606; *Haec dies* only, textless).

(score)	f.60	at beginning:	m ^f : shepperde: vi: voc:--
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F Privately owned 'McGhie MS' and Oxford, Bodleian Library, Tenbury MS 389 (c.1595–1613; *Haec dies* only, Tr and M only).

McGhie (Tr)	p.159	at end:	m ^f Sheppard . 6 . voc:-
389 (M)	p.169	at end:	m ^f Shepparde . 6 . Partes .

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519; RSTC 15790), printed by Wolfgang Hopyl for Franz Birckman, ff.217, 217^v (Gradual, Kyrie and verse *Confitemini*); 223^v, 225^v, 227 (subsequent verses). Copy consulted: Oxford, Christ Church Arch. Inf. Subt.K.1.

In **A** the Tr is on f.68^v of Add. MS 30480 with the Ct2 on the facing page, f.69, but upside down, implying that in performance the book was laid on a table with two performers sitting opposite each other. **C** presents *Haec dies* before the Kyrie. It has some significant variants in the Kyrie, possibly indicative of an earlier version by Sheppard: see the notes for bars 7–10 and 14–15 below, but note the consecutive fifths in bar 7.

The 1519 antiphonale has a barline before the last word of every verse of the gradual sung during Easter Week except that for Easter Sunday, as if this word were to be sung by the choir in the way that the neuma was at Mass. However, the book gives no explicit direction in this regard and nor do the Sarum Customaries collated in *The Use of Sarum*, ed. W. H. Frere, 2

vols. (Cambridge: Cambridge University Press, 1898 & 1901), i. That Sheppard did not set any portion of the verse in polyphony indicates that he expected the whole of it to be sung by the soloists.

In the notes below, 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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source(s); 4) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²G = second note G in the bar.

Abbreviations

amb	ambiguously positioned	dot-	dotted	om	omitted	und	underlay
B	Bass	lig	ligature	q	quaver	≠	underlay repeat sign
corr	corrected	M	Mean	sb	semibreve	+	tie
cr	crotchet	m	minim	T	Tenor		
Ct	Countertenor	MS	mensuration symbol	Tr	Treble		

Staff signatures and accidentals

Kyrie

1 Tr C staff signature *b* for B throughout (in error) / 10 Tr A # for ²G / 31 Ct2 A # for ¹F /

Haec dies

1 Tr C staff signature *b* for B throughout (in error) / 16 Ct2 DE *b* for B / 19 Tr C *h* for B / 22 Ct2 DE *b* for B / 48 Tr C no #; Ct1 D no # /

Underlay and ligatures

Kyrie

5 Tr C *-lei-* om; T A lig is two oblongs with ascending tail on right-hand side of second note / 6 M C *-lei-* om / 21 Tr C no lig / 25 M C *-lei-* om / 27–28 Tr C *Kyrielei-* om / 30 Tr C *elei-* below DC / 32 M C *-lei-* below G /

Haec dies

1–2 M F lig for GA (not AC), *di-* below C, (3) *-es* below B, (10) *est* below E / 2 M AE no lig / 3 M C *-es* below A / 4 Tr CF *-es* undivided from *di-*, (7) Tr C *-es* repeated below ¹E, F *est* below ¹E / 5 M C *quam* below C, (6) *fe-* amb below G, (7) *-cit* below E, *Do-* below A, (8) *-mi-* below G, *-nus* below E (not in 10) / 7–8 Ct1 ABE no lig; B E no lig / 8 Tr F mG for ¹G²G with *-mi-* below next note / 9 B D *-nus* below A (not in 6) / 10 Tr F *-mus* below B; Ct2 A *sbE* is *dot-mE crE* (implying und *quam fecit Dominus* starting at A in 8) / 11 Ct2 D *-nus* below D (not in 7) / 12–13 Tr A AE are *crA crA crA dot-mE crE* (implying und *quam fecit Domi-*); F A is *crA crA crA* with ≠ below ¹A / 13–14 M F lig for EA / 14–15 Tr AE no lig, F lig for CA only; 14 M D *-nus* below A; Ct1 D *-nus* below A (not in 11) / 15 Tr D *-nus* below C (not in 9); M C ≠ for *quam fecit Dominus* below A / 16 Tr CF ≠ for *quam fecit Dominus* below A; M F ≠ after *quam* (for *fecit Dominus*); B E no lig / 17 Ct2 D *-nus* below G (not in 14); B D *-nus* below G (not in 12) / 19 M AE no lig / 20 Tr F ≠ below E; B E no lig / 21 M D *-nus* below E (not in 17); Ct1 D *-nus* below G (not in 16); B D *-nus* below A (not in 20) / 22 Tr D *-nus* below D (not in 18) / 23 M C *-mus* undivided from *exulte-* (27) *ex-* below D, (28) *-ulte-* below EC, (29) *-mus* amb below lig / 24 Tr CF *-mus* below F, (25) F *exulte-* below CBA; 24–25 Ct2 AE no lig / 25 M F *-mus* below G; Ct2 D *-nus* below G (not in 19) / 27–29 M F *quam fecit Dominus* below ¹D¹ECF²D²E with lig for ²D²E / 28–29 M AE no lig; 28 B D *-mus* below D, (30) *exulte-* below ACB / 29 Tr C ≠ for *exultemus* below ¹D; 29–30 Tr F *et laetemur* for *exulte-* below ¹D²DGF, (31) *in e-* below ¹CG / 30 M C ≠ for *exultemus* below ¹G / 33 Tr F lig for CA / 34 Tr F *-a* below B / 35–36 M F A is *cr cr*, *-a in e-* below ²crA G¹F / 36–37 Tr C *-mur in e-* om, (38) *-mur* below A, (39) *in e-* below CB, (43) *-a* om; 36–37 B E no lig / 37 M C lig for AG; 37–38 M F *-a in e-* below AG¹F / 38–39 Tr CF *-a in e-* below ¹A²CB (also in 35–36 in F but not in C) / 39–40 M F *-a in e-* below FA²G / 40 B AE no lig / 42 Tr AE no lig; M C ≠ below ¹G / 43 B D *-a* below C, (44) *in* below A, (45) *e-* below A / 44–45 M F *-a in e-* below ¹GEF / 45 Tr C ≠ for *et laetemur* below ¹C / 46–47 M F *-a in e-* below GEF, C *in e-* below EF /

Other readings

Kyrie

1 Tr C MS omitted; M C clef C1 / 7–10 Tr M C

The image shows two staves of musical notation. The first staff is a treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests corresponding to the lyrics 'e - lei - - - - - [son.]'. The second staff is also a treble clef with a key signature of one flat, containing notes and rests for the lyrics 'e - lei - - - - - son.'.

10 Tr A mG&B is *sbG* followed by *sbB* / 14–15 Tr C *mE+mE m-rest* for *mD sb-rest*; 14 M C AGFED are *crF crA qG qF crG* / 15–16 Tr A *sb-rest sb-rest* are *cr-rest mE crE mE m-rest*; 15 M A *dot-mA* for *mA cr-rest* / 16 M A D is B / 34 Tr A E is corr *q*, C C is *m*; M AC ¹E is C / 35 Tr A mB&D is *sbB* followed by *sbD*, C *sbB* for *crB crG mB&D* /

Haec dies

1 all parts D MS ϕ , ABCE MS om; Tr F MS ϕ ; M C clef C₂, F MS ϕ , clef C3 in error / 4–5 T A A+A / 9 T A *sbC* for *mC mC* / 9–10 B A no tie / 12 Ct1 B qF is corr to D by direct / 14–15 B E no tie / 15 M E clef C1 before A, F new line in source with clef C2 begins with A / 17 M E new line in source with clef C2 begins with A; 17–18 M F B is corr *cr*, G is *m*, E is *m* / 19 T A *sbD* for *mD mD* / 21 Tr F ¹E²E are *m cr* / 25 T A *sbC* for *mC mC* / 28–29 Ct1 AB F+F is G+F / 30 Tr F D is *m* / 31 M A C is *cr*; Ct1 AB A is C, corr to A by direct in B / 33 T A *sbC* for *mC mC* / 34 Ct1 DE *crF* for *qF qD* / 36–37 Ct1 E no tie / 41 T A *sbC* for *mC mC* / 45 M CDE *dot-crE* is *qC qD qE*; B A *dot-mC* is *mC crC* / 47 Ct1 AB ²C²D are *dot-cr q*, E mA is *crA crA*; 47–48 T D mA *sbA+sbA* is mA mA+mA mA / 48 Tr A mC&E is *sbC* followed by *sbE*, DE E om, F mC&E om; Ct1 AB mC&E is *sbC* followed by *sbE*, E C om; Ct2 E E is *m m*; B E E is *m m* /