

Plainsong Mass for a Mean

Edited by Jason Smart

John Sheppard (d.1558)

Kyrie

2 rulers of the choir

Chorus

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

Mean

Countertenor

Tenor

Bass

2

e - lei - - - - - son.

e - lei - - - - - son.

[e] - lei - - - - - son.

- lei - - - - - son.

Chorus

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

3

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

4

son.
son.
lei - - - son.
lei - - - son.

Chri - ste lei - - - son.

REPEAT POLYPHONY *CHRISTELEISON*

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

5

Ky - ri - e - lei

Ky - ri - e - lei

Ky - ri - [e] - e

Ky - ri - e - lei

6

son.

[son.]

son.

son.

Ky - ri - e - lei - son.

Gloria

Celebrant

Glo - ri - a in ex - cel - sis De - o.
- ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Chorus

1

Lau - da - mus te. Be - ne - di - ci - mus te. A - do -
Lau - da - mus te. Be - ne - di - ci - mus te.
Lau - da - mus te. Be - ne - di - ci - mus te. A - do -
Lau - da - mus te. Be - ne - di - ci - mus te. A - do -

2

- ra - mus te, Glo - ri - fi - ca - mus te.
A - do - ra - mus te, Glo - ri - fi - ca - mus te.
- mus te, Glo - ri - fi - ca - mus te.
- ra - mus te, Glo - ri - fi - ca - mus te.

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

3

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

4

De - us Pa - ter _____ o - mni - po - tens.
De - us Pa - ter o - mni - po - tens.
- stis, De - us Pa - ter o - mni - po - tens.
De - us Pa - ter _____ o - mni - po - tens.

Do - mi - ne _____ Fi - li u - ni - ge - ni - te, Je - su _____ Chri - ste.

5

Do - mi - ne De - us, A - gnus De - i,
Do - mi - ne De - us, A - gnus De - i, A -
Do - mi - ne De - us,
Do - mi - ne De - us, A -

6

A - gnu s De - i, Fi - li - us Pa - - - tris.
 - gnu s De - i, Fi - li - us Pa - - tris.
 A - gnu s De - i, Fi - li - us Pa - - - tris.
 - gnu s De - i, Fi - li - us, Fi - li - us Pa - tris.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

7

su - sci-pe de - pre-ca - ti - o -
 su - sci-pe de - pre-ca - ti -
 Qui tol - lis pec - ca - ta mun - di, su - sci-pe, su - sci - pe
 Qui tol - lis pec - ca - ta mun - di, su - sci-pe, su - sci - pe

8

- nem, de - pre-ca - ti - o - nem no - - stram.
 - o - nem, de - pre-ca - ti - o - nem no - - stram.
 de - pre-ca - ti - o - nem, de - pre-ca - ti - o - nem no - stram.
 de - pre-ca - ti - o - nem, de - pre-ca - ti - o - nem no - stram.

8

Qui se - - - des ad dex - te - ram Pa - tris,

mi - se - re - re no - bis.

9

Quo - ni - am tu so - lus san - ctus, tu so -

Quo - ni - am tu so - lus san - ctus, tu so - lus

Quo - ni - am tu so - lus san -

Quo - ni - am tu so - lus san - ctus,

10

- lus Do - mi-nus, tu so - lus al - tis - si - mus,

Do - mi- nus, tu so - lus al - tis - si - mus,

- ctus, tu so - lus Do - mi-nus, tu so - lus al - tis - si-mus,

tu so - lus Do - mi-nus, tu so - lus al - tis - si - mus,

Je - su -

11

Chri - - - - [ste,]
Chri - - - - ste,
Chri - - - - ste,
Chri - - - - ste,

cum San - cto____ Spi - ri - tu in glo - ri - a____ De - i
Pa - - - - tris. A - - - - men.____

Credo

Celebrant

2 rulers of the choir

Chorus

Cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li
et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.

1

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

2

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

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

3

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

4

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

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri per _____ quem o - mni - a fa - cta sunt.

5

Qui pro - pter nos ho - mi - nes et pro -
Qui pro - pter nos ho - mi - nes et pro - pter
Qui pro - pter nos ho - mi - nes et pro - pter
Qui pro - pter nos ho - mi - nes et pro - pter

6

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

Et in - car - na - tus est de Spi - ri - tu San - cto ex _____ Ma - ri - a
vir - gi - ne, et ho - mo fa - ctus _____ est.

7

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

8

sub Pon - ti - o Pi - la - to. Pas - sus et se - pul - tus est.
sub Pon - ti - o Pi - la - to. Pas - sus et se - pul - tus est.
sub Pon - ti - o Pi - la - to. Pas - sus et se - pul - tus est.

8

Et re - sur - re - xit ter - ti - a di - e se - - cun - dum scri - ptu - ras.

9

Et a - scen - dit in cae - - lum,

Et a - scen - dit in cae - - lum, se - -

Et a - scen - dit in _____ cae - -

Et a - scen - dit in cae - - lum, se - - det

10

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

- det ad dex - - te - ram Pa - - - tris.

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

ad dex - - te - ram Pa - - - tris.

Et _____ i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

vi - - vos et mor - tu - - os, cu - jus re - gni non e - rit fi - nis.

11

Et u - nam san - ctam Ca - tho - li - eam _____

Et u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam

Et u - nam san - ctam Ca - tho - li - cam et

Et u - nam san - ctam Ca - tho - li - cam et

12

et A - po - sto - li - cam Ec - cle - si - am.

Ec - cle - si - am, et A - po - sto - li - cam Ec - cle - si - am.

A - po - sto - li - cam Ec - cle - si - am.

A - po - sto - li - cam Ec - cle - si - am.

13

Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

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

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

Et ex - spe - cto re - sur - re - cti - o - nem

Et ex - spe - cto re - sur - re - cti -

14

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, while the basso continuo part provides harmonic support. The vocal parts enter at different times, with lyrics appearing below each staff. The basso continuo part consists of a single line of notes with a bass clef, indicating it is to be played by a cello or double bass.

Soprano: - o - rum, mor - tu - o - rum
Alto: 8 - rum, mor - tu - o - rum
Tenor: 8 mor - tu - o - rum, mor - tu - o - rum
Bass: - o - nem mor - tu - o - rum

Basso continuo:
8 et ___ vi - tam ven - tu - ri sae - cu - li. A - - - men.

Sanctus

8

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

- - - - - ctus, Do - mi - nus De - us Sa - ba - oth.

1

Ple - ni sunt cae - li et ter - ra, ple - ni

Ple - ni sunt cae - li, ple - ni sunt cae - li

Ple - ni sunt cae - li, _____ ple - -

Ple - - - - - ni sunt cae - li, ple - ni sunt cae - -

2

sunt cae - li et ter - - - - ra glo - ri -

et ter - - ra, ple - ni sunt cae - - - li et ter -

- ni sunt cae - - li et ter - - - - ra glo - ri - a tu -

- li et ter - - - - ra, _____ ple - ni sunt cae - - li et ter - -

3

- a tu - a, glo - ri - a tu - -
 - ra glo - ri - a tu - a, glo - ri - a tu - a, tu -
 - a, glo - ri - a tu - a, glo - ri - a
 - ra glo - ri - a tu - - a, glo - ri - a tu -
 - a, glo - ri - a tu - a, glo - ri - a tu -

4

- - a, glo - ri - a tu - - - - a.
 - - a, glo - ri - a tu - a, glo - ri - a tu - a.
 tu - - - - a, glo - ri - a tu - a.
 - a, glo - ri - a tu - - - a, glo - ri - a tu - a.

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

5

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit,
 Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in
 Be - ne - di - ctus, be - ne - di - ctus qui ve - nit, be - ne -
 Be - ne - di - ctus, be - ne - di - ctus qui ve - - -

6

be - ne - di - ctus qui ve - nit in no - mi - ne
no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne
- di - ctus qui ve - nit in no - mi - ne Do -
- nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - -

7

Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
- ne Do - mi - ni, be - ne - di - ctus qui ve - nit in
- mi - ni, in no - mi - ne Do - mi - ni, be - ne - di - ctus qui
- ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - -

8

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.
no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
ve - nit in no - mi - ne Do - mi - ni.
- ni, in no - mi - ne Do - mi - ni.

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

Agnus Dei

The image shows three staves of musical notation for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is set in common time and uses a G clef. The lyrics are as follows:

Soprano: A - gnu s _____ De - i, qui _____ tol - - - -

Alto: - lis _____ pec - ca - ta _____ mun - - - - di: mi -

Bass: - se - re - - - - re _____ no - - - - - - - - bis.

1

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

8 A - gnus De - i, A - gnus De - i,

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

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

2

i, qui tol - lis pec - ca - ta mun - di, A - gnus De - i, qui

qui tol - lis pec - ca - ta mun - di, A - gnus De - i, qui

- ca - ta mun - di: mi - se - re - re no - bis, A -

- ta mun - di, qui tol - lis pec - ca - ta mun - di, A - gnus

3

tol - lis pec - ca - ta mun - - - di:
tol - - - lis pec - ca - ta mun - - - di:
- gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re
De - - - i, qui tol - lis pec - ca - ta mun - - -

4

mi - se - re - re no - - bis, qui tol - lis pec - ca - ta
mi - se - re - re no - - bis, A - gnus De - i, qui tol - lis
no - - - - bis, mi - se - re - re no - - bis, qui tol - lis pec -
di: mi - se - re - re no - - bis, mi - se - re - re - - -

5

mun - di: mi - se - re - re no - - - bis.
pec - ca - ta mun - di: mi - se - re - re no - - bis.
- ca - ta mun - di: mi - se - re - re no - - - bis.
no - - bis, mi - se - re - re no - - - bis.

A - gnu s _____ De - i, qui _____ tol - - - -

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

- na _____ no - - - - bis _____ pa - - - - - cem.

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. Although the mensuration symbol Φ appears twice during the work, this cannot be interpreted literally. If there is a regular mensuration it is Φ , but the music betrays no regular pulse and it appears that Sheppard envisaged an entirely fluid rhythm in all voices. Consequently this edition presents the music without barlines.

Accidentals are valid for the whole staff system in which they appear unless cancelled. Editorial accidentals are placed above the notes concerned. Accidentals with superscript dots are neither present individually in the source nor strictly editorial, but indicate that an accidental earlier in the system is deemed to have lapsed.

Ligatures are denoted by the sign .

Spelling of the text has been modernised.

Sources

Polyphony London, British Library, Add. MSS 17802–5 (c.1572–8).

17802	(Ct)	f.88 ^v	at beginning:	playnsong masse for a Mene m ^r sheperde
			at end:	sheperde
17803	(M)	f.85	at beginning:	playnsong masse for a Mene m ^r sheperde
			at end:	master Jhon sheperde
17804	(T)	f.88 ^v	at beginning:	playnsong masse for a Mene m ^r sheperde
			at end:	m ^r Jhon sheperde
17805	(B)	f.82	at beginning:	playnsong masse for a Mene m ^r sheperd
			at end:	m ^r sheperde

Plainsong: *Graduale ad verum et integrum preclare ecclesie Sarum vulgo vocitat clerus* (Paris: Nicholas Provost for Franz Birckman, 1528):

<i>Kyrie:</i>	f.52 of the Commune Sanctorum.
<i>Gloria:</i>	f.54 ^v of the Commune Sanctorum.
<i>Credo:</i>	f.5 of the Temporale.
<i>Sanctus:</i>	f.59 ^v of the Commune Sanctorum.
<i>Agnus Dei:</i>	f.61 ^v of the Commune Sanctorum.

Notes on the Readings of the Sources

In the Credo the allocation of the words *Patrem omnipotentem* to the rulers is editorial. This practice has no liturgical authority, but is implicit in some fifteenth-century Credos and in Ludford's Lady Masses (in the latter case through the omission of the phrase from both the three-part polyphony and the organist's partbook). Most Tudor Credos omit some of the text towards the end. In the present mass, in order to keep the polyphony and plainsong alternating clause by clause, it appears that the plainsong for *Et in Spiritum ... per prophetas* is not required.

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) system number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ³B = third note B in the staff system. Note values are abbreviated in italics, e.g. *dot-cr* = dotted crotchet.

Staff Signatures and Accidentals

Kyrie

4 T \natural for ³B / 5 T \flat for B at beginning /

Gloria

1 T \flat for B at beginning / 10 B \natural for E /

Credo

1 M movement starts on new line in source with staff signature \flat for upper B only, new line with staff signature $\flat\sharp$ for upper and lower B begins with mA / 3 M \sharp for *dot-crF*; Ct \flat for B at beginning / 5 M \sharp for ²F (new line in source begins with ²F) / 9 T \flat for ¹B / 10 B new line in source starts with E, \natural before E and at end of previous line /

Sanctus

3 B \natural for E / 7 B \natural for 1E /

Agnus Dei

4 B \natural for 1E / 5 B \natural for E /

Underlay and Ligatures

Kyrie

1 T -*ri-* below 1B / 2 T -*lei-* below 1G / 3 Ct T B *Christe* undivided below first four notes /

Gloria

3 B -*mus* ambiguously aligned below $^2E^3D$ /

Credo

—

Sanctus

2 M *terra* undivided below EFED / 5 Ct -*nit* ambiguously aligned below $^3C^2D$ (but *mC mC* were probably sung as *sbC* for which there was no notation) /

Agnus Dei

2–3 Ct -*i qui tol-* all one note later / 3 M -*ta* ambiguously aligned below $^2B^2A$, *mundi* undivided below DG /

Other Readings

Kyrie

4 T $^2D^3C$ omitted /

Gloria

3 T superfluous *cr-rest* after 3D /

Credo

3–4 B DDED at *Deum verum* are BBCB with \flat for C / 4 Ct last note is C (not B) / 8 Ct 1A is *dot-cr* / 9 M mensuration symbol Φ at beginning; T \flat for B at beginning /

Sanctus

—

Agnus Dei

3 Ct 1F is *m* /