

Mass: Cantate

Edited by Jason Smart

John Sheppard (d.1558)

Gloria

Celebrant

Treble Mean Countertenor 1 Countertenor 2 Tenor Bass

4

- bus bo - nae vo - lun - ta
bo nae vo - lun - ta
in ter - ra pax ho - mi - ni - bus bo-nae vo - lun - ta

8

tis.

tis.

tis.

Be - ne - di - ci -

Lau - da - mus _____ te. Be - ne -

Lau - da - mus _____ te. Be - ne - di - ci -

12

A - do - ra - mus _____ te. Glo -

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

- di - ci - mus _____ te. A - do - ra - mus te. _____

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

16

- ri - fi - ca - mus _____

- mus _____

- mus _____

20

<img alt="Musical score for measures 20-24. The score consists of five staves. The top three staves are soprano (G clef), the bottom two are bass (F clef). Measure 20: All staves are silent. Measure 21: Bass staff has eighth notes. Measure 22: Bass staff has eighth notes. Measure 23: Bass staff has eighth notes. Measure 24: Bass staff has eighth notes. Measures 25-26: Soprano staff has eighth notes. Measures 27-28: Bass staff has eighth notes. Measures 29-30: Bass staff has eighth notes. Measures 31-32: Bass staff has eighth notes. Measures 33-34: Bass staff has eighth notes. Measures 35-36: Bass staff has eighth notes. Measures 37-38: Bass staff has eighth notes. Measures 39-40: Bass staff has eighth notes. Measures 41-42: Bass staff has eighth notes. Measures 43-44: Bass staff has eighth notes. Measures 45-46: Bass staff has eighth notes. Measures 47-48: Bass staff has eighth notes. Measures 49-50: Bass staff has eighth notes. Measures 51-52: Bass staff has eighth notes. 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Measures 727-728: Bass staff has eighth notes. Measures 729-729: Bass staff has eighth notes.</p>

24

- ti - as a - gi - mus ti - - -
- ti - as a - gi - mus ti - - -
- ti - as a - gi - mus ti - - -
- ti - as a - gi - mus ti - - -
Gra - ti - as a - gi - mus
- ti - as a - gi - mus ti - - -

28

- bi pro - pter ma - gnam glo - ri-am tu -
- bi pro - pter ma - gnam glo - ri-am tu -
- bi pro - pter ma - gnam glo - ri-am tu -
- bi pro - pter ma - gnam glo - ri-am tu -
ti - - bi pro - - - pter
- bi pro - pter ma - gnam glo - ri-am tu -

32

Musical score for measure 32:

Four staves of music for voices and basso continuo. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is common time (indicated by '8'). The vocal parts sing "ma - - - gnam glo - - ri - am tu - - -". The basso continuo part consists of eighth-note patterns.

36

Musical score for measure 36:

Four staves of music for voices and basso continuo. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature changes to 8/8 (indicated by '8'). The vocal parts sing "am. am. am. am. Do - mi - ne Fi - am. Do - mi - am. Do - mi - ne Fi - am. Do - mi -". The basso continuo part consists of eighth-note patterns.

41

41

8
li u - ni - ge ni
- ne Fi li u - ni - ge ni
- li u - ni - ge ni

45

45

8
te, Je - su Chri
- te, Je - su Chri
- te, Je - su Chri

49

Do - mi - ne De -

Do - mi-ne De - us, ___

Do - mi-ne De - us, ___

ste.

53

- us, Fi - li - us Pa -

Fi - li - us Pa -

A-gnus De - i, Fi - li - us Pa -

A - gnus De - i, Fi - li - us ___

A - gnus De - i, Fi - li - us ___

A - gnus De - i, Fi - li - us Pa -

57

57

Pa

tris.

61

tris.

Qui tol lis pec - ca

tris.

Qui tol lis pec - ca

tris.

Qui tol lis pec - ca

tris.

tris.

tris.

65

Musical score for page 9, system 65. The score features five staves. The top three staves are in G clef (soprano, alto, tenor) and the bottom two are in F clef (bass, bass). The lyrics 'ta mun' are present in the top voices. Measures 1-3 show eighth-note patterns. Measure 4 is a rest. Measures 5-7 show sixteenth-note patterns.

68

Musical score for page 9, system 68. The score features five staves. The top three staves are in G clef (soprano, alto, tenor) and the bottom two are in F clef (bass, bass). The lyrics 'di, mi - se - re - re no' are present in the top voices. Measures 1-3 show eighth-note patterns. Measures 4-6 show sixteenth-note patterns. Measures 7-9 show eighth-note patterns.

71

71

bis.

bis.

bis.

Qui

Qui

74

74

tol - lis pec - ca - ta

mun

Qui tol - lis pec - ca - ta

mun

tol - lis pec - ca - ta

mun

77

8
- lis pec-ca - ta mun - - - di, su - sci-pe de - pre -

8
- - - di, su - sci-pe de - pre -ca - ti - o - nem no - - -

80

8
- ca - ti - o - nem no - - -

8
- - - stram, su - sci-pe de - pre -ca - ti - o - nem no - - -

di, su - sci-pe de - pre -ca - ti - o - nem _

83

Qui se - des ad dex - te-ram
 Qui se - des ad dex -
 stram. Qui se - des ad dex - te-ram Pa -
 stram. Qui se - des ad dex - te-ram Pa -
 — no - stram. Qui se - des ad
 stram. Qui _____ se - des ad

86

Pa - tris, mi - se -
 - te-ram Pa -
 tris, mi - se - re - re no -
 tris, mi - se - re - re no -
 dex - te-ram Pa - tris, mi - se - re - re no -
 dex - te-ram Pa - tris, mi - se - re - re no -

89

A musical score for 'Ave Maria' featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics are written below each staff, corresponding to the notes. The score includes several fermatas and a repeat sign with a 'bis.' instruction.

re - re - no

- tris, mi - se - re - re no

8 - tris, mi - se - re - re no

8 - re no - bis.

92

bis.

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

bis. Quo - ni - am tu so - lus san - - - - ctus, _____

bis. _____

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

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

95

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

98

- lus al - ti - si - mus, Je - su Chri -
- mus, Je - su Chri -
tu so - lus al - ti - si - mus, Je - su Chri -
Je - su Chri -
so - lus al - ti - si - mus, Je - su Chri -
nus, tu so - lus al - ti - si - mus, Je - su Chri -

101

ste,
ste, cum Sancto Spiritu
ste,
ste, cum Sancto Spiritu
ste,
ste, cum Sancto Spiritu

105

cum Sancto Spiritu
cum Sancto Spiritu
cum Sancto Spiritu
cum Sancto Spiritu

108

- tu _____

in glo - ri-a De - i Pa - tris.

cum San - cto Spi - ri - tu _____

in glo - ri-a

111

in glo - ri-a De - i Pa - tris. A - - - -

in glo -

in glo - ri-a De - i Pa - tris. _____

A - - - -

De - i Pa - - - - tris. A - - - -

114

- ri-a De - i Pa tris. A
A
in glo - ri-a De - i Pa tris.
A

117

men.
men.
men.
men.
A men.
men.

Credo

Celebrant

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - tem,

Pa - trem o - mni - po - ten - tem, fa - cto -

5

fa - cto - rem cae - li et ter - - -

- rem cae - - - - li et ter - - -

mni - po - ten - tem,

fa - cto - - rem cae - li et ter - -

9

rae, vi - si - bi - li - um o - mni -

rae, vi - si - bi - li - um o - mni -

vi - si - bi - li - um o - mni -

rae,

13

- um et in - vi - si - bi - li - um.

- um et in - vi - si - bi - li - um.

- um et in - vi - si - bi - li - um.

Et in

Et _____

17

Musical score for J.S. Bach's "Jesu, Joy of Man's Desiring". The score consists of five staves:

- Top Staff:** Treble clef, B-flat key signature, common time. Four measures of silence.
- Second Staff:** Treble clef, B-flat key signature, common time. Four measures of silence.
- Third Staff:** Treble clef, B-flat key signature, common time. Measures 1-4 of the melody. Lyric: "Je - sum Chri -".
- Fourth Staff:** Treble clef, B-flat key signature, common time. Measures 5-8 of the melody. Lyric: "Et in u - num Do - mi - num Je - sum".
- Bottom Staff:** Bass clef, B-flat key signature, common time. Measures 9-12 of the melody. Lyric: "u - num Do - mi - - - - - num".
- Bottom-most Staff:** Bass clef, B-flat key signature, common time. Measures 13-16 of the melody. Lyric: "in u - num Do - mi - - - - - num Je - sum Chri -".

21

25

Musical score page 25. The score consists of four staves. The top two staves are blank. The third staff (Treble clef) begins with a eighth note followed by a rest, then continues with eighth notes. The lyrics "i u - ni - ge - ni" are written below the staff. The fourth staff (Bass clef) begins with a quarter note followed by a rest, then continues with eighth notes. The lyrics "i u - ni - ge - ni" are written below the staff. The fifth staff (Treble clef) begins with a eighth note followed by a rest, then continues with eighth notes. The lyrics "Fi - li-um De - i u - ni - ge - ni" are written below the staff. The sixth staff (Bass clef) begins with a eighth note followed by a rest, then continues with eighth notes. The lyrics "De - i u - ni - ge - ni" are written below the staff.

29

Musical score page 29. The score consists of four staves. The top two staves are blank. The third staff (Treble clef) begins with a eighth note followed by a rest, then continues with eighth notes. The fourth staff (Bass clef) begins with a eighth note followed by a rest, then continues with eighth notes. The fifth staff (Treble clef) begins with a eighth note followed by a rest, then continues with eighth notes. The sixth staff (Bass clef) begins with a eighth note followed by a rest, then continues with eighth notes.

33

Et ex Pa - - tre _____ na - - - - -

Et _____ ex Pa - - - - - tre _____

- tum. Et ex Pa - - - tre _____ na - - -

- tum. Et ex Pa - - - tre na - - - - -

- tum. Et ex Pa - - - tre na - - - - -

37

- - - tum an - te o - mni - a sae - cu -

na - - - - - tum an - te o - mni -

- tum an - te o - mni - a sae - cu -

- tum an - te o - mni - a sae - cu -

- tre na - tum an - - - - - te

- tum _____ an - te o - mni - a

41

41

a sae - cu

o - mni - a

sae - cu

sae - cu

45

45

la.

la.

la.

la.

la.

49

Ge - ni - tum non fa - - - - - ctum,
Ge - ni - tum non fa - - - - -

53

con - sub-stan - ti - a - lem Pa - tri per quem o - mni-a
- ctum, con - sub - stan - ti - a - - - - -
Pa - - - - -

con - sub - stan - ti - a - - - - - lem
- ctum, _____

57

fa - cta

- laem Pa - tri per quem o - mni-a fa - cta

8 - tri per quem o - mni - a

8 fa - cta

61

sunt. Qui pro - pter nos ho -

sunt. Qui pro - pter nos ho - mi -

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

8 Qui _____ pro - pter nos ho - mi -

sunt. Qui pro - pter nos ho - mi - nes

Qui _____ pro - pter nos ho - mi - nes

65

mi-nes

nes

pro-pter no - stram sa - lu - tem

nes

et pro-pter no - stram sa - lu -

69

et pro-pter no - stram sa - lu -

et pro-pter no - stram sa - lu -

et pro-pter no - stram sa - lu - tem

- tem, _____

et pro-pter no - stram sa - lu -

tem

73

73

tem - de -

de-scen - dit de cae -

sa - lu -

de-scen - dit de cae -

77

- scen - dit de cae -

tem de - scen - dit de cae -

de-scen - dit de cae -

tem de - scen - dit de lis,

81

lis.
lis.
lis.
lis. Et in -
cae lis. Et in - car -
de - scen - dit de cae lis.

- car - na - tus est _____ de Spi - ri - tu San - - -
- na - - tus est _____ de Spi - - ri - tu San - - -
Et _____ in - car - - na - - tus est de Spi - - ri -

89

89

cto
ex Ma - ri -
tu San - - - - - cto ex Ma -

92

92

ex Ma - ri - a vir - gi - - - ne, et ho - mo - a vir - gi-ne, et ho - mo fa - ctus -
ri - a vir - gi - - - ne, et ho - mo fa - ctus -

95

et ho - mo fa - ctus

fa - ctus

98

Cru - ci - fi -

Cru - ci -

est.

est.

est.

est.

est.

101

- xus e - ti - am pro no - - - - - - - -

- fi - xus e - ti - am pro no - - - - - - - -

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

104

- - - - bis sub Pon - ti-o Pi - la - - - -

- - - - bis sub Pon - ti-o Pi - la - - - -

8 - - bis sub Pon - ti - o Pi - la - - - -

sub Pon - ti - o Pi - la - - - -

107

to. Pas - sus et se - pul - tus

to. Pas - sus et se - pul - tus

to. Pas - sus et se -

to. Pas - sus et se - pul - tus est.

110

est. Et re - sur - re -

est. Et re - sur - re -

- pul - tus ____ est. Et re - sur - re -

Et re - sur - re -

\$

Et re - sur - re - xit

Et re - sur - re -

113

- xit ter - ti - a di - - - e se - cun - dum scri - ptu - - - .

xit ter - ti - a di - - - e se - cun -

xit ter - ti - a di - - - e

xit ter - ti - a di - - - e

ter - ti - a di - - - e

- xit ter - ti - a di - - - e se - cun - dum scri -

116

- ras, se - cun - dum scri - ptu - - - ras.

- dum scri - ptu - - - ras, se - cun - dum scri - ptu - - - ras.

se - cun - dum scri - ptu - - - ras. Et a -

se - cun - dum scri - ptu - - - ras. -

se - cun - dum scri -

- ptu - - - ras.

119

Et a - scen - dit in cae - lum, se - det ad dex - te -

Et a - scen - dit in cae - lum, se - det ad dex - te - ram Pa - - - -

- scen - dit in cae - lum, se - det ad dex - te - ram

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

- ptu - ras. Et a - scen - dit in cae - lum, se -

Et a - scen - dit in cae - lum, se - det ad dex - te - ram

122

- ram _____ Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

- - - - tris. Et i - te - rum ven - tu - rus _____ est

Pa - - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo -

- det ad dex - teram Pa - - tris. Et i - te - rum ven - tu - rus

125

ju - di - ca - - - - re

cum glo - ri - a ju - di - ca - - - - re vi - vos et mor - tu -

- [ca] - - - - re

- ri - a ju - di - ca - - - - re

- tu - - rus est cum glo - ri - a ju - di - ca - - re

est cum glo - ri - a ju - di - ca - - - - re vi - vos et mor - tu -

128

vi - vos et mor - tu - - - -

- - - -

vi - vos et mor - tu - - - -

vi - vos et mor - tu - - - -

vi - - - - vos et - - - - mor - - - -

131

131

os, cu - jus re - gni non e - rit fi -

os, cu - jus re - gni non e -

os, cu - jus re - gni non e - rit fi -

os, cu - jus re - gni non e - rit fi -

tu - os, cu - jus re - gni non

os, cu - jus re - gni non e - rit fi -

134

rit fi -

rit fi -

e - rit fi -

137

- nis. Et vi - tam ven - tu - - -

- nis. Et vi - tam ven - tu - - -

8 - nis.

8 - nis. Et vi - tam ven - tu - - -

- nis.

Et vi - tam ven - tu - - -

- nis.

Et vi - tam ven - tu - - -

141

The musical score consists of five staves of music. The top three staves are in soprano, alto, and tenor range respectively, all in G clef. The bottom two staves are in bass range, also in G clef. The music is in common time. The lyrics are in Latin, with some words repeated across measures. Measure 1: Soprano: - - ri; Alto: sae - cu - li.; Tenor: A - - - - - . Measure 2: Alto: - - - - - ri; Soprano: sae - cu - li.; Tenor: A - - - - - . Measure 3: Bass: Et vi - tam ven - tu - ri; Alto: sae - cu - li. A - - - - - . Measure 4: Bass: - - - - - ri; Alto: sae - cu - li. A - - - - - . Measure 5: Bass: Et _____ vi - - - - - tam ven - - tu - - - - - . Measure 6: Bass: - tu - - - - - ri; Alto: sae - cu - li. A - - - - - . The bass line in measure 5 is particularly long, spanning multiple measures.

145

ri _____

148

men.

men.

men.

men.

sae - cu - li. A - - - men. _____

men.

Sanctus

Φ

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

Φ

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

Φ

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

Φ

8

Φ

8

Φ

8

5

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

8 san - - - - - - - -

8

8

Φ

8

Φ

8

9

ctus,

Do - mi -

ctus,

Do - mi -

ctus,

Do - mi -

Do - mi - nus De -

Do - mi - nus De -

Do - mi - nus De -

13

nus De - us Sa - ba -

nus De -

nus De - us Sa - ba -

- us Sa - ba - oth,

- us Sa - ba -

- us Sa - ba -

17

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

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

21

oth, Do - mi-nus De - us Sa -

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

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

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

25

This musical score consists of five staves. The top four staves are soprano, alto, tenor, and bass voices, each with a treble clef and a key signature of one flat. The fifth staff is for the organ, indicated by a bass clef. The vocal parts sing in homophony. The lyrics are as follows:

ba - - - - oth.
oth.
oth.
oth.
— Do - mi-nus De - us Sa - ba - - - oth.
- mi-nus De - us Sa - ba - - - oth.

This musical score consists of five staves. The top four staves are soprano, alto, tenor, and bass voices, each with a treble clef and a key signature of one flat. The fifth staff is for the organ, indicated by a bass clef. The vocal parts sing in homophony. The lyrics are as follows:

Ple - ni sunt cae - li et ter - - -
Ple - ni sunt cae - li et ter - - -
Ple - - ni
Ple - ni sunt cae - li et ter - - -

34

Musical score for page 34. The score consists of four staves. The top two staves are blank. The third staff (Treble Clef) begins with a eighth note followed by a sixteenth-note pattern. The fourth staff (Bass Clef) begins with a quarter note followed by a sixteenth-note pattern. The lyrics are as follows:

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

38

Musical score for page 38. The score consists of four staves. The top two staves are blank. The third staff (Treble Clef) begins with a eighth note followed by a sixteenth-note pattern. The fourth staff (Bass Clef) begins with a quarter note followed by a sixteenth-note pattern. The lyrics are as follows:

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

42

42

O - san - -

O - san - na in ex - cel -

a. O - san - -

a; O - san - na in ex -

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

a. O - - san - -

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

- sis, o - san - na

na, o - san - na in ex -

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

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

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

50

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

54

sis., sis.

58

Bene - di - ctus qui ve - - - - -

Bene - di - ctus qui ve - - - - -

Bene - di - ctus qui

Be - ne - di - ctus qui ve - - - - -

Be - ne - di - ctus qui ve - - - - -

64

A musical score consisting of four staves. The top two staves are for soprano voice, indicated by a treble clef and a key signature of one flat. The bottom two staves are for basso continuo, indicated by a bass clef and a key signature of one flat. The lyrics are written below the soprano staves. The first staff has a tempo marking of $\frac{1}{8}$. The second staff has a tempo marking of $\frac{1}{8}$. The third staff has a tempo marking of $\frac{1}{8}$. The fourth staff has a tempo marking of $\frac{1}{8}$.

[nit, qui ve - - - nit, qui

- - - nit, qui ve - - -

8 [nit,] qui ve - - -

8 [nit,] qui ve - - -

67

A musical score for four voices and basso continuo. The top three voices are in soprano range (G clef), and the bottom voice is in bass range (F clef). The basso continuo part is shown as a single line of bass notes. The music consists of five staves of music with lyrics. The lyrics are:

ve] - - - nit
- - - nit
- - - nit in no - mi-ne
- - - nit
in no - mi-ne Do - mi
in no - mi-ne Do - mi

70

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

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

73

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

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

76

A musical score for a vocal piece. The score consists of six staves, each with a different clef (Treble, Treble, Treble, Bass, Bass, Bass) and a key signature of one flat. The lyrics are written below each staff. The first three staves have a tempo of quarter note = 120, while the last three staves have a tempo of quarter note = 100.

O - san - na in _____

O - san - na in _____

- ni, in no-mi-ne Do - mi - ni. O - san - na in

- ni, in no - mi - ne Do - mi - ni. O - san - na in

- ni. O - san - na in _____

- ne Do - mi - ni. O - san - na in _____

80

A musical score for five voices or instruments, likely a soprano quartet and basso continuo. The score consists of five staves, each with a clef, key signature, and time signature. The lyrics are integrated into the music, with each word aligned with its corresponding note. The vocal parts are in treble clef, while the basso continuo part is in bass clef.

The lyrics are as follows:

- Top staff: ex - cel
- Second staff: ex - cel sis, o -
- Third staff: ex - cel sis, o - san - na in ex - cel
- Fourth staff: ex - cel
- Bottom staff: ex - cel sis,

82

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

84

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

Agnus Dei

Φ

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

Φ

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

Φ

8 A - gnus De - i, qui tol -

Φ

8

Φ

8

Φ

8

6

- - - - - di:

- - - - - di:

8 - lis pec - ca - ta mun - - - di:

8 mi - se - re - re no -

mi - se - re - re

mi - se - re - re

10

mi - se - re - re no

mi - se - re - re no

8
bis, _____ mi -

no - - -

no - - -

14

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

8
- se - re - re no - -

bis, mi - se - re - re

- - bis, mi - se - re - re

18

18

bis.

bis.

bis.

bis.

no

bis.

22

22

A - gnu s De -

A - - - gnu s De -

25

qui
tol - lis pec - ca - ta mun -

28

tol - lis pec - ca - ta mun -

31

mi - se - re - re
mi - se -
di: mi -
di:
di:
di:

34

no -
- re - re no -
- se - re - re no -
mi - se - re - re no -
mi - se - re - re no -
mi - se - re - re no -
mi - se - re - re no -

37

bis, mi - se - re - re no

bis, mi - se - re - re

⁸ bis, mi - se - re - re no

bis, mi - se - re - re

⁸ bis, mi - se - re - re no

40

bis.

no

⁸ bis, mi - se - re - re no

bis.

⁸ bis, mi - se - re - re no

bis.

no

bis.

no

bis.

43

A - gnus De - - - - - - - -

A - gnus De - - - - - - - -

A - gnus De - - - - - - - -

A - gnus De - - - - - - - -

A - gnus De - - - - - - - -

47

qui tol
i, qui
tol - lis pec - ca - ta mun
De i, _____

50

lis pec - ca - ta mun
tol - lis pec - ca - ta mun
- di:
qui tol - lis pec - ca - ta mun
- i,
do -

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

58

Musical score for page 58, featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 1 consists of two measures of music. Measure 2 begins with the lyrics "na no - bis pa". Measure 3 begins with the lyrics "cem,". Measure 4 begins with the lyrics "do na no - bis". Measure 5 begins with the lyrics "no - bis pa". Measure 6 consists of two measures of music.

62

Musical score for page 62, featuring five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. Measures 1-4 consist of four measures of music each, followed by a repeat sign and a double bar line. Measures 5-8 consist of four measures of music each, followed by a repeat sign and a double bar line. The lyrics "cem." appear at the end of each section.

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.

At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign , coloration by the sign .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Oxford, Bodleian Library, MSS Mus. Sch. e. 376–81.

376	(Tr)	f.117 ^v	in index: at end:	Cantate. John Shepparde — vj. partes. Mr. Shepparde.
377	(M)	f.107 ^v	at end:	Maister Shepparde.
378	(Ct1)	f.126 ^v	in index:	Cantate. Shepparde. vj. partes.
379	(Ct2)	f.87	at beginning: at end:	Shepparde. Maister Shepparde
380	(B)	f.97	no ascription	
381	(T)	f. 43 ^v	in index: at beginning: at end:	Cantate. Shepparde. shepperde M ^r Jo:—. shepperde:—.

The intonations for the Gloria and Credo are supplied from the *Missale ad usum Sarum* (London: Richard Pynson for Cardinal John Morton, 1500), ff.85^v, 86^v.

Notes on the Readings of the Sources

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; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Abbreviations

amb	ambiguously aligned	Ct1, Ct2	Countertenor 1, 2	MS	mensuration symbol	SC	signum congruentiae
B	Bass	dot-	dotted	NL	new line in source	T	Tenor
corr	corrected	M	Mean	om	omitted	Tr	Treble
cr	crotchet	m	minim	sb	semibreve	z	underlay repeat sign

Staff signatures and Accidentals

Gloria

18 B NL with ♯ for lower B begins with D / 62 Ct1 ♭ for B before ¹F / 65 Ct1 ♭ for B / 89 M NL without ♯ for lower B begins with G /

Credo

37 Tr ♯ for C / 41 Tr ♭ for B before rest / 50 Tr ♭ for B / 70 M NL with ♯ for upper and lower B begins with C / 104 M NL without ♯ for lower B begins with G / 118 M NL with ♯ for lower B begins with C / 123 M NL without ♯ for lower B begins with ³A / 130 M NL with ♭ for upper and lower B begins with ²F / 147 B NL with ♭ for upper and lower B begins with ²C /

Sanctus

6 Tr ♭ for B before D / 52 M NL without ♯ for lower B begins with ³G / 84 M NL with ♭ for upper and lower B begins with F /

Agnus Dei

32 B NL without ♯ for upper B begins with ¹F /

Ligatures and Underlay

Gloria

28 Tr -*bi* below C / 30 M -*am* below A, (31) *tu-* below D / 35 B -*am tu-* below ¹F²F / 47 T -*te Jesu Chri-* all two notes earlier / 58 Tr -*tris Pa-* below CF, (59) -*tris* below G, (60) *Pa-* below ¹G / 64 M -*ta mun-* below CB (not in 66) / 66 T -*nes* below ²F (not in 64) / 67 Tr -*di* \gtrless below ¹E²E / 94 T -*ne* below ¹A (not in 92) / 106 B -*tu* below ¹F (not in 104), *Spiri-* below ²FE, (105) -*tu* below ²F, (108) \gtrless below ¹F, (109) \gtrless below ¹D / 107 M -*tu* below ²F (not in 104), (108) \gtrless below ²F, (112) -*tu* below F / 108 Ct2 -*tu* below ²F (not in 104) / 112 Ct1 -*tu* below F (not in 106) / 114 Ct1 -*tris* below A, A- below E; T -*tu* below A (not in 109) / 120 B lower A in addition to F /

Credo

5 M -*li* below G (not in 7) / 27 T -*geni-* below ²F²E / 41 Tr -*la* amb between C¹A, *sae-* below ²A, (42) -*cu-* below ¹G, -*la saecu-* below B²G¹A, (43) -*la* below C, (44) *saecu-* below ED / 57–58 Tr *facta* repeated below ²GF / 63 Ct2 -*nos ho-* below CF, (64) -*mi-* below E / 68 Tr *homi-* below ²FG, (71) -*nes* below F / 69 T -*tem* below G / 72–73 Tr no tie, (73) -*tem de-* below D¹C, -*scen om*, (74) -*dit* below E, (75) *descen-* below ¹DC, (76) -*dit* below C, \gtrless for *descendit* below F / 73 Ct1 -*tem* below ²C (additional to 66) / 76 Ct2 -*tem* below ²A (not in 71) / 94 Ct2 -*ne* below F / 97 T *est* below ²F, (98) *factus* below EF / 109 Tr -*tus* amb below D and following *crC* / 111 Ct1 -*xit* below B, (112) *tertia* below FED, (113) *di-* below C, (114) -*e* \gtrless (for *tertia di-*) below G¹C / 121 M -*tris* below ²A, (122) *Pa-* below ¹F / 125 Tr -*re* below ¹D, (126) \gtrless below C with vertical strokes below both C and D to allocate syllables to both notes of ligature / 129 Tr -*os* \gtrless below ¹F²F; Ct2 -*os* below A / 131 Ct2 \gtrless below A / 135 M -*nis* \gtrless below ²G³G / 139 Ct2 -*ri sae-* below CB, (140) -*cu-* below ¹F, 142 -*li* below D / 144 Ct1 A- below G (not in 143) /

Sanctus

11 T movement heading *Sanctus* below ¹C²C, (12–15) *Dominus Deus Saba-* below DCCCCFAG / 37–38 T -*ra gloria tu-* all one note earlier / 40 Ct1 D is *qq* with \gtrless below ¹D (no underlay -*a* below preceding A; cf. Ct2 bar 42) / 46 Tr -*na* below C / 48 B -*sis* below C, (47) *in excel-* below ¹FGA / 53 B -*sis in ex-* below ¹F²FG, (54) -*cel* below D / 62 Ct2 -*nit* \gtrless below C²F / 70 Ct1 -*mi-* below ²D; B -*mi-* amb below DC /

Agnus Dei

17 M -*bis* below E, (18) *no-* below G / 24 Ct2 -*i* below ²A, (25) Ct2 \gtrless below C / 30 Ct2 \gtrless below ¹C / 49 Ct1 -*mun-* below ²E /

Other Readings

Gloria

32 B G is F / 37 Ct1 E is F / 53 Ct2 one *m-rest* om / 63 all parts MS \emptyset / 78 Ct1 ¹D is C / 103 T MS \emptyset (values of ensuing rests confirm this mensuration is correct) / 109 B ²F is *m* /

Credo

1 all parts MS \emptyset / 49 Tr clef G1 below ¹C (to correct error caused by writing the rest of this line a third too low) / 54 Tr NL with clef G2 begins with F / 63 Ct2 B om / 70 M B is corr *cr* / 72 Ct1 rest om / 81 T G not col / 84 all parts MS \emptyset / 90 B F is G / 95 Ct2 SC above D; B SC above B / 100 B the passage from rest to the C in 117 om, the missing music (to ²B in 119) entered on extra staff at foot of page with MS \emptyset at beginning with the insertion signalled by a cross / 111 T prop f^\pm above ¹F, note values quartered until 115 / 114 Ct1 ¹C is *cr* / 115 T MS \emptyset before rest / 116 Tr E is F / 120 Ct1 *m-rest* om / 123 T prop f^\pm before ²F, note values quartered to end of 127 / 127 T F is *dot-m* / 128 T MS \odot before C / 129 T ³C not colored (error) / 138 Tr M Ct1 Ct2 B MS \emptyset ; T MS \odot ; 138–139 Ct1 rests om / 149 Tr NL with 6-line staff begins with E; T B is *cr*, punctus divisionis before B (should be after B) /

Sanctus

1 all parts MS \emptyset / 6 Tr clef G₃ below F / 9 Tr NL with 5-line staff and clef G2 begins with F / 10 Tr G is F / 18 T A is B / 23 M rest om / 26 M G is *dot-m* / 27 M A colored in error / 50 B ¹F om but indicated by direct at end of previous line / 58 all parts MS \emptyset / 67 Tr G is corr *cr* / 79 T 5 *m* rests for *m* rest (perhaps the archetype had a barline after the G which has been mistranscribed as a rest between the 3 inner staff lines) / 85 M ²G om /

Agnus Dei

1 all parts MS \emptyset / 14 B *sbF* is ligature *sbF sbC* / 22 all parts MS \emptyset ; 22–27 Ct1 4 *m* rests extra / 32 T NL with clef C3 begins with F / 35 Ct2 ¹F is corr *cr* / 43 all parts MS \emptyset ; T NL with clef C4 begins with rest / 53 Ct1 SC above mD; Ct2 SC above mD /