



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 – 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). 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

(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 8 sunt ____ cæ - li, et _____

B Ple - ni sunt ____ cæ - li,

29

S 1 - - - - - ra glo - ri - a, glo - ri -

S 2 glo - ri - a _____ tu - - - - a, glo - ri -

A - a - tu - - a, glo - ri - a tu - a, glo - ri - a

T 8 ter - - - - ra glo - ri - a, glo - ri -

B glo - ri - a _____ tu - - a,

33

S 1 - a - tu - a, glo - ri - a _____ tu - a.

S 2 - a, glo - ri - a, glo - ri - a _____ tu - a.

A tu - - a. 0 -

T 8 - a tu - - a. 0 - san -

B glo - ri - a tu - - - - a. 0 - san -

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 8 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 8 - 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 8 - 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, do - na no - bis,

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

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

B
do - na no - bis, 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
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

(Amica mea)

Thomas Morley
Arr. W. Evans

Moderato

Musical score for page 21, measures 1-4. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes, accompanied by a basso continuo line below.

5

Musical score for page 21, measures 5-8. The vocal line continues with eighth and sixteenth notes, supported by the basso continuo.

9

Musical score for page 21, measures 9-12. The vocal line and basso continuo continue their rhythmic patterns.

13

Musical score for page 21, measures 13-16. The vocal line and basso continuo continue their rhythmic patterns.

17

Musical score for page 21, measures 17-20. The vocal line and basso continuo continue their rhythmic patterns.

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 of eighth-note pairs in measure 56.

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 show a continuation of the melodic line established in the previous measures, with a focus on eighth and sixteenth-note patterns.

57

Musical score for measures 57-64. The score consists of two staves: treble and bass. The tempo marking "Meno mosso" is placed above the staff in measure 57. The bass line features sustained notes and eighth-note pairs. The tempo marking "Benedictus" is placed below the staff in measure 64.

61

Musical score for measures 61-68. The score consists of two staves: treble and bass. Measures 61-68 continue the melodic line established in the previous measures, with a focus on eighth and sixteenth-note patterns.

65

Musical score for measures 65-72. The score consists of two staves: treble and bass. Measures 65-72 show a continuation of the melodic line established in the previous measures, with a focus on eighth and sixteenth-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, starting at measure 98. The key signature remains one flat. The treble staff has a steady eighth-note pulse, while the bass staff provides harmonic foundation with sustained notes and rhythmic patterns.

102

Musical score for the final section, starting at measure 102. The key signature changes to no sharps or flats. The treble staff features eighth-note chords with grace notes, while 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 'Grave' section of 'Agnus Dei'. The key signature is one flat. The treble staff begins with a sustained note followed by a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

5

Continuation of the musical score for the 'Grave' section. The key signature changes to no sharps or flats. The treble staff features eighth-note chords with grace notes, while 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. Measure 27 starts with a half note, followed by a quarter note, a dotted half note, and a quarter note. Measure 33 starts with a half note, followed by a quarter note, a dotted half note, and a quarter note.

37

Musical score for measure 37. 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. The melody continues with eighth-note patterns and a sustained note.

41

Musical score for measure 41. 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. The melody features eighth-note patterns and sustained notes.

45

Musical score for measure 45. 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. The melody continues with eighth-note patterns and sustained notes.

49

Musical score for measure 49. 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. The melody concludes with a final sustained note.