

Kyrie

Edited by Jason Smart

Hyett (16th. cent.)

Organ*



4



8

Treble

Mean

Tenor


Bass

Ky - - - - ri -

Ky - - - - ri -

Ky - - - -

Ky - - - -



10

- e - - - - lei - - - -

- - - - e - - - - lei -

- ri - - - - e - - - -

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



* Concerning the sections for organ, see the commentary.

13

son.
son.
lei son.
son.

16

18

20

23

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

Chri - - - - - ste - - - - -

Chri - - - - - ste - - - - -

26

lei - - - - -

ste - lei - - - - -

lei - - - - -

29

son.

son.

son.

son.

32

35

REPEAT POLYPHONY *CHRISTELEISON* (BARS 23–31)

39

41

43

46

Ky - ri - e - - - - -

Ky - - - - ri - - - -

Ky - ri -

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

49

- - - lei - - -
 - e - - - lei - - -
 - - - e - - -
 - - - lei - - -

52

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

55

58

Liturgical Function and Form

Untrope Kyrie, probably for Lady Mass, on a square used as a cantus firmus in the Tenor part of Hyett's polyphony. This square is assigned to Thursdays in London, British Library, Lansdowne MS 462, f.151v. Hyett's Kyrie survives only in the Gyffard Partbooks. These contain only his polyphony without any indication of how it is to be realised in performance. It seems unlikely that it is to be taken at face value as a three-fold Kyrie, a form not sanctioned in the contemporary service books, which recognised only the nine-fold form. It is equally unlikely that each section was sung three times. It can hardly be doubted that *alternatim* performance was expected. There is a clear indication of this in the Kyries by Tye and Mundy in the same partbooks, in which the *Christe* is set twice. The question then arises of how to present the invocations not set by Hyett. Squares were a monophonic repertoire extracted, in so far as they have been traced, from compositions of the late fourteenth century onwards. Although these extracted squares were stored monophonically, there is no reason to suppose that they were performed that way. They were in no way akin to plainsong. Their origins were polyphonic and they were used as a foundation for new polyphony, composed or improvised. Since Hyett's Kyrie is based upon a square and not plainsong, it would be inappropriate to supply plainsong for the missing sections. The Kyries of Nicholas Ludford's Lady Masses alternate sections of choral polyphony based on a square with an organist improvising on the same square (the argument that the monophonic squares were sung does not bear scrutiny) and this practice was presumably customary. We may therefore reasonably assume that Hyett's Kyrie was performed in the same way. Since no contemporary organ settings of this square survive, the organ sections offered here have been composed by the editor in the idiom of surviving Tudor organ music. Organists with the requisite knowledge and skill should feel free to compose or improvise their own versions in the same style, as their Tudor counterparts would have done.

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.

Where the mensuration changes 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 $\overline{\quad}$, coloration by the sign $\square \sqcap$.

Spelling of the text has been modernised.

Source

London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–c.1578).

17802	(M)	f.16	at beginning: hyett
17803	(Tr)	f.13 ^v	—
17804	(T)	f.14	—
17805	(B)	f.14	at beginning: hyett

Notes on the Readings of the Source

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. Note values are abbreviated in italics.

Staff Signatures and Accidentals

1 B staff signature omitted but *b* for B is to be assumed / 12 B *b* for B / 23 Tr new line with staff signature *b* for B only begins with F / 24 B *b* for B / 25 B new line with staff signature *b* for B begins with A / 26 M B implied *b* by staff signature / 27 B no *b* for B / 28 B new line without staff signature begins with ¹D / 30 M B implied *b* by staff signature; B flat for ²B / 46 B new line with staff signature *b* for upper B (only) begins with C / 49 B new line without staff signature begins with E / 51 B new line with staff signature *b* for upper B (only) begins with ²E / 52 B *b* for ¹B /

Other Readings

27 M ²G is A / 30 Tr rest is *dot-sb-rest* / 46 all parts mensuration symbol Φ /