

THE SARUM RITE  
Noted Missal According to  
the Use of Sarum.  
Scholarly Edition.

Tome C.  
Fascicule 1.  
Pages 1\*-96\*.

[Kyriale].

Edited by William Renwick.

HAMILTON ONTARIO.  
THE GREGORIAN INSTITUTE OF CANADA.  
MMXXV.

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[Kyriale.]<sup>1</sup>[Concerning the Chant Kyrieleyson.]<sup>2</sup>

 *N* all Double Feasts throughout the [whole]<sup>3</sup> year whether it shall be of the Temporale or of the Saints one of these [following]<sup>4</sup> Kyries. is sung with its Verses at the disposition of the Cantor : in such a way that on [all]<sup>5</sup> Major Double Feasts O God, the Maker of all things. is sung, and on the other Double Feasts [is sung these following]<sup>6</sup> in their order, evidently Kyrie Begetter, unbegotten King.<sup>7</sup> Kyrie, thou Fount of favour. Kyrie, Almighty Lord. Kyrie, bright Monarch. Light and Source of light. Mighty Maker of all things. Creator, Kyrie. World Creator. In such a way that on the day of the Epiphany : and on the day of Pentecost : and on the Feast of Corpus Christi Kyrie, thou Fount [of favour].<sup>8</sup> is sung, [with its verses].<sup>9</sup> On the Feast of Saint Michael in the month of September Kyrie, bright Monarch. is sung, with its Verses : and on the Feasts of Saint Dunstan and Saint Michael in Mount Tumba : the Melody of Kyrie, bright Monarch. is sung without <its> Verses. On both Feasts of the Holy Cross let Light and Source of light. be sung with its Verses. [While the Choir stands turned towards the Altar : and inclining itself at the beginning of whichever Melody at Mass]<sup>10</sup> [let it sing this way].<sup>11</sup>

*Deus Creator omnium.* GS:1 ♯;<sup>12</sup> 1508-C:46v; 1513-C:59v.<sup>13</sup>

VIII.

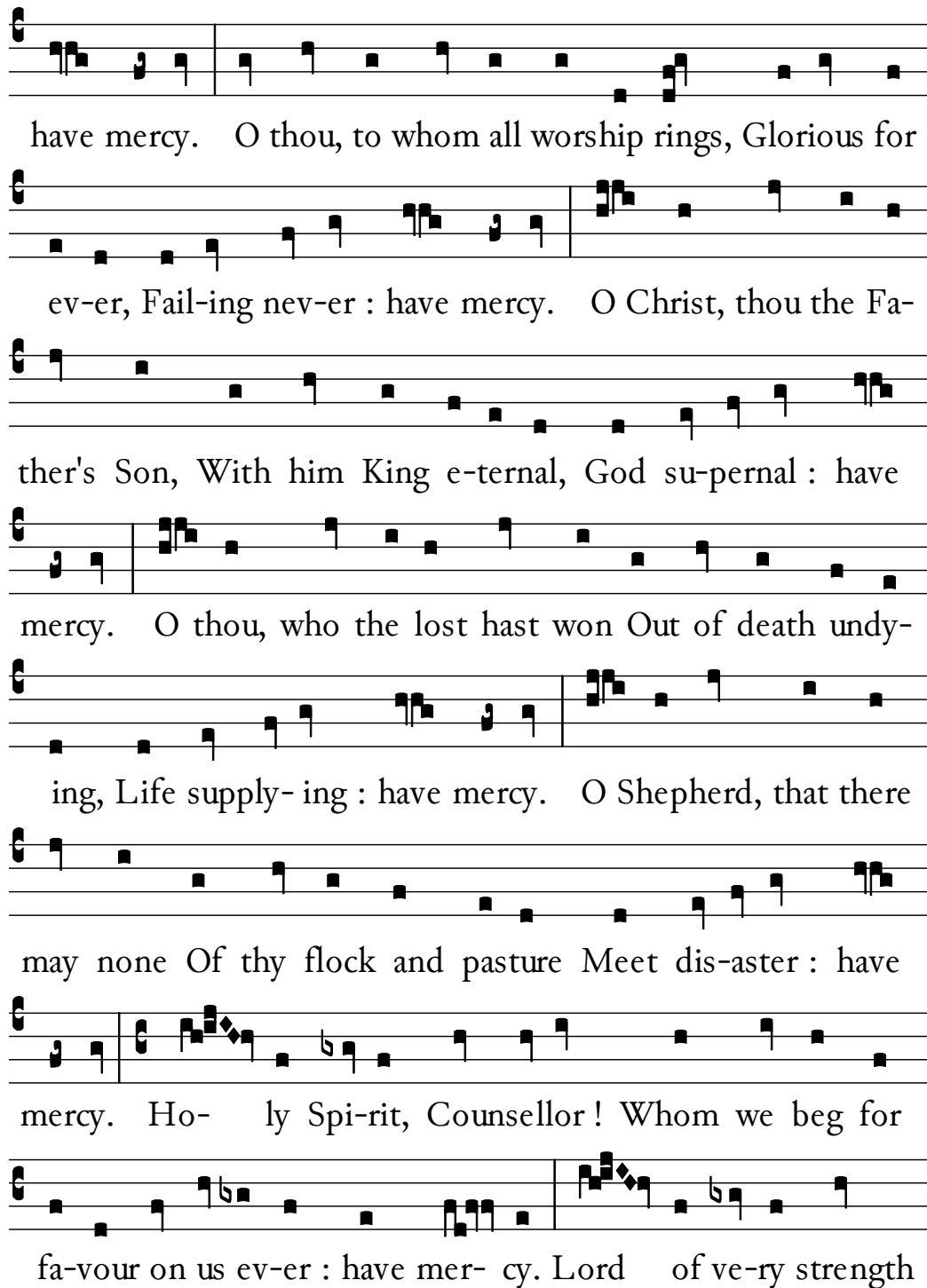


God, the Mak-er of all things, \* Our great Cre-a-

tor, On thy creature : have mercy. O Christ, the King a-bove

all kings, We who a-dore thee Now implore thee :

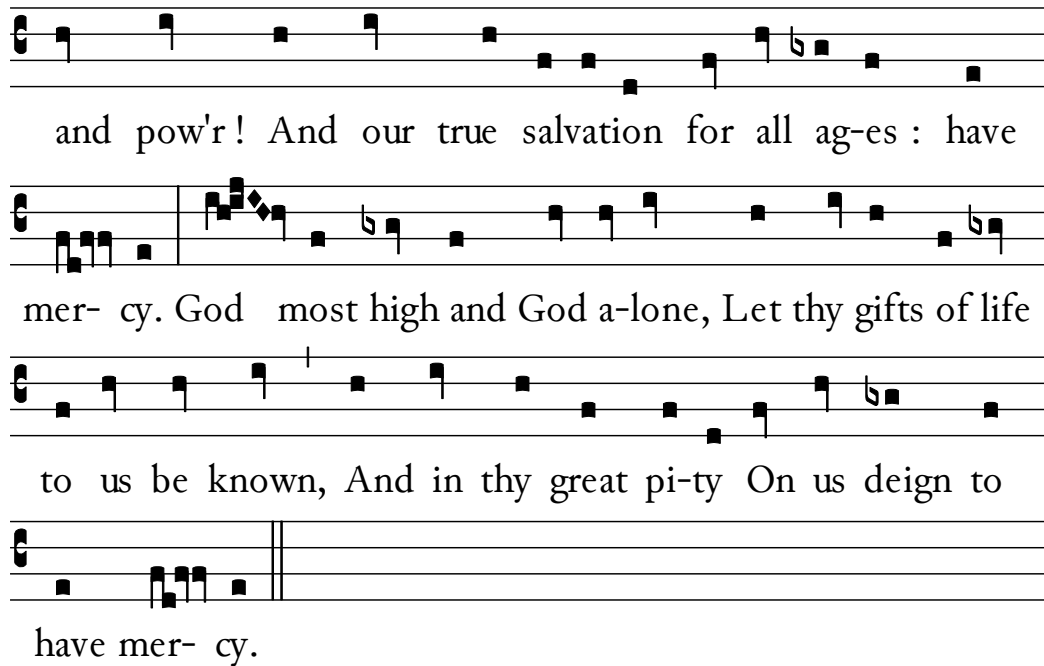
Kyriale.



have mercy. O thou, to whom all worship rings, Glorious for  
ev-er, Fail-ing nev-er : have mercy. O Christ, thou the Fa-  
ther's Son, With him King e-ternal, God su-per-nal : have  
mercy. O thou, who the lost hast won Out of death undy-  
ing, Life supply-ing : have mercy. O Shepherd, that there  
may none Of thy flock and pasture Meet dis-aster : have  
mercy. Ho- ly Spi-rit, Counsellor ! Whom we beg for  
fa-vour on us ev-er : have mer- cy. Lord of ve-ry strength

The musical notation is written on ten staves, each with a C-clef and a key signature of one flat (B-flat). The notes are represented by square black symbols. The text is aligned with the staves, with some words spanning across multiple staves. The notation includes various rhythmic values and rests, typical of early printed music.

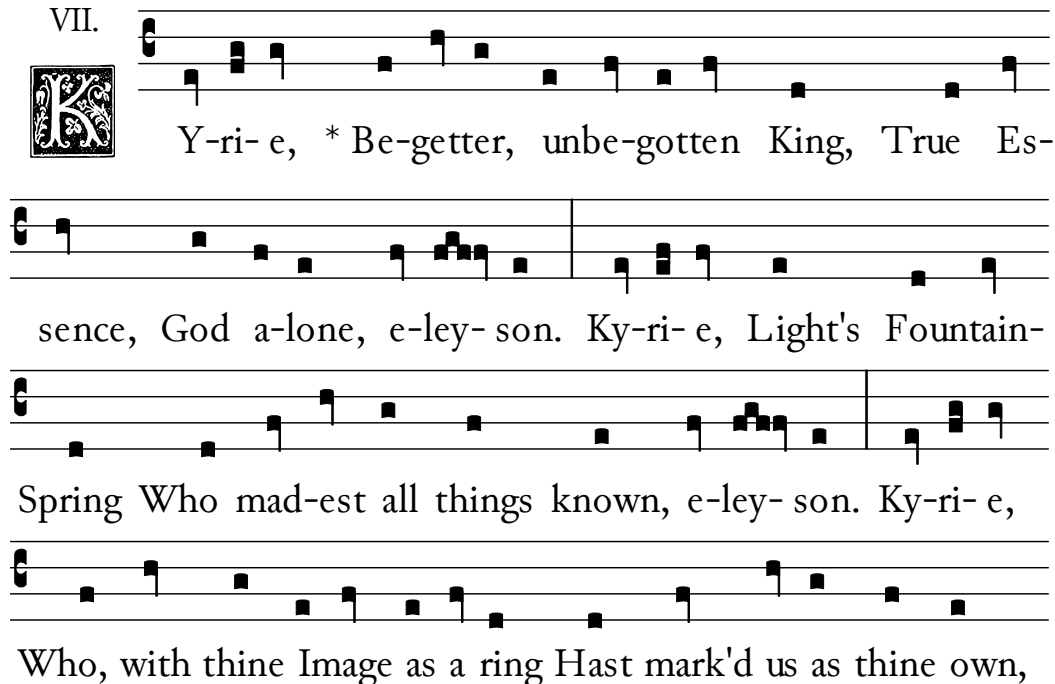
Kyriale.



and pow'r! And our true salvation for all ag-es : have  
mer- cy. God most high and God a-lone, Let thy gifts of life  
to us be known, And in thy great pi-ty On us deign to  
have mer- cy.

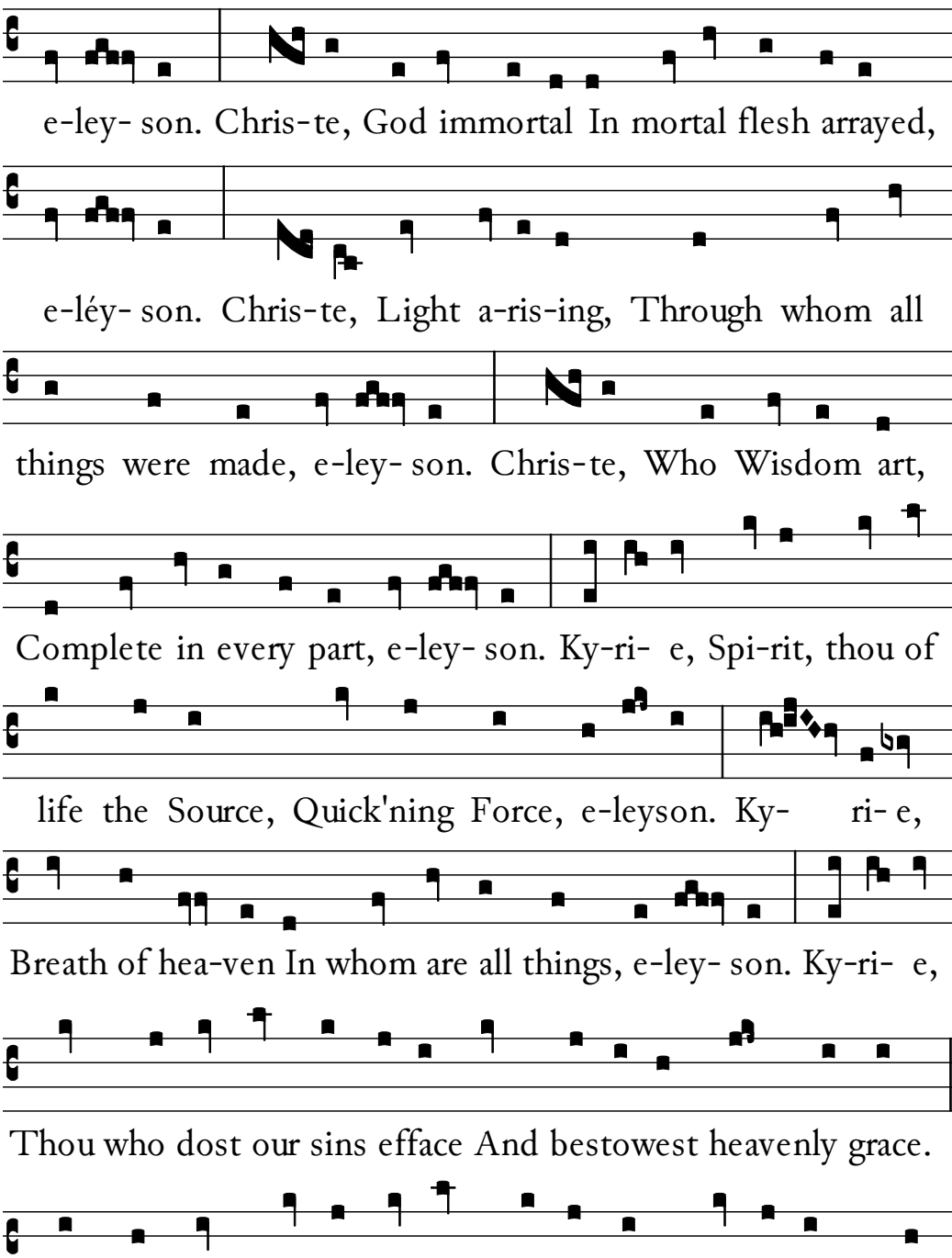
*Kyrie Rex Genitor.* GS:2 ♯; 1508-C:47r; 1513-C:59v.<sup>14</sup>

VII.

Y-ri- e, \* Be-getter, unbe-gotten King, True Es-  
sence, God a-lone, e-ley- son. Ky-ri- e, Light's Fountain-  
Spring Who mad-est all things known, e-ley- son. Ky-ri- e,  
Who, with thine Image as a ring Hast mark'd us as thine own,

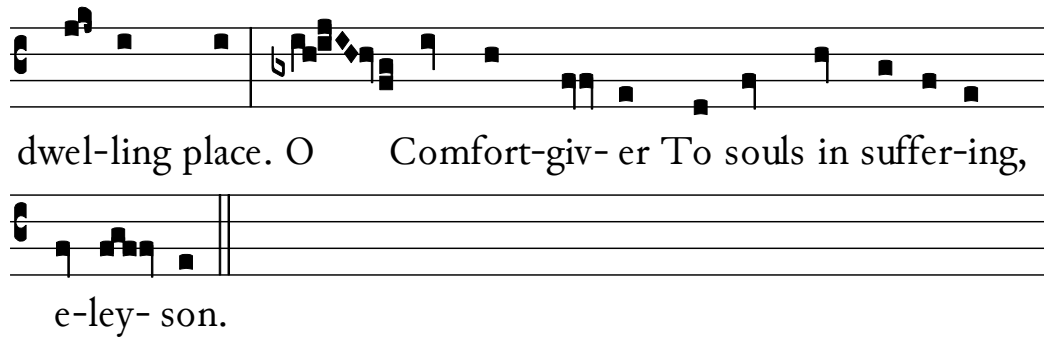
Kyriale.



The musical notation consists of ten staves, each with a single melodic line. The notes are represented by square black flags on a five-line staff. The first staff begins with a C-clef. The notation is divided into measures by vertical bar lines. The lyrics are written below each staff, with some words spanning across multiple staves.


e-ley- son. Chris-te, God immortal In mortal flesh arrayed,  
e-léy- son. Chris-te, Light a-ris-ing, Through whom all  
things were made, e-ley- son. Chris-te, Who Wisdom art,  
[60r.] Complete in every part, e-ley- son. Ky-ri- e, Spi-rit, thou of  
life the Source, Quick'ning Force, e-leyson. Ky- ri- e,  
Breath of hea-ven In whom are all things, e-ley- son. Ky-ri- e,  
Thou who dost our sins efface And bestowest heavenly grace.  
Thee we pray, Nev-er for our wickedness To forsake thy

Kyriale.



*Kyrie fons bonitatis.* GS:2 ♯; -1508:47v; 1513-C:60r.<sup>15</sup>

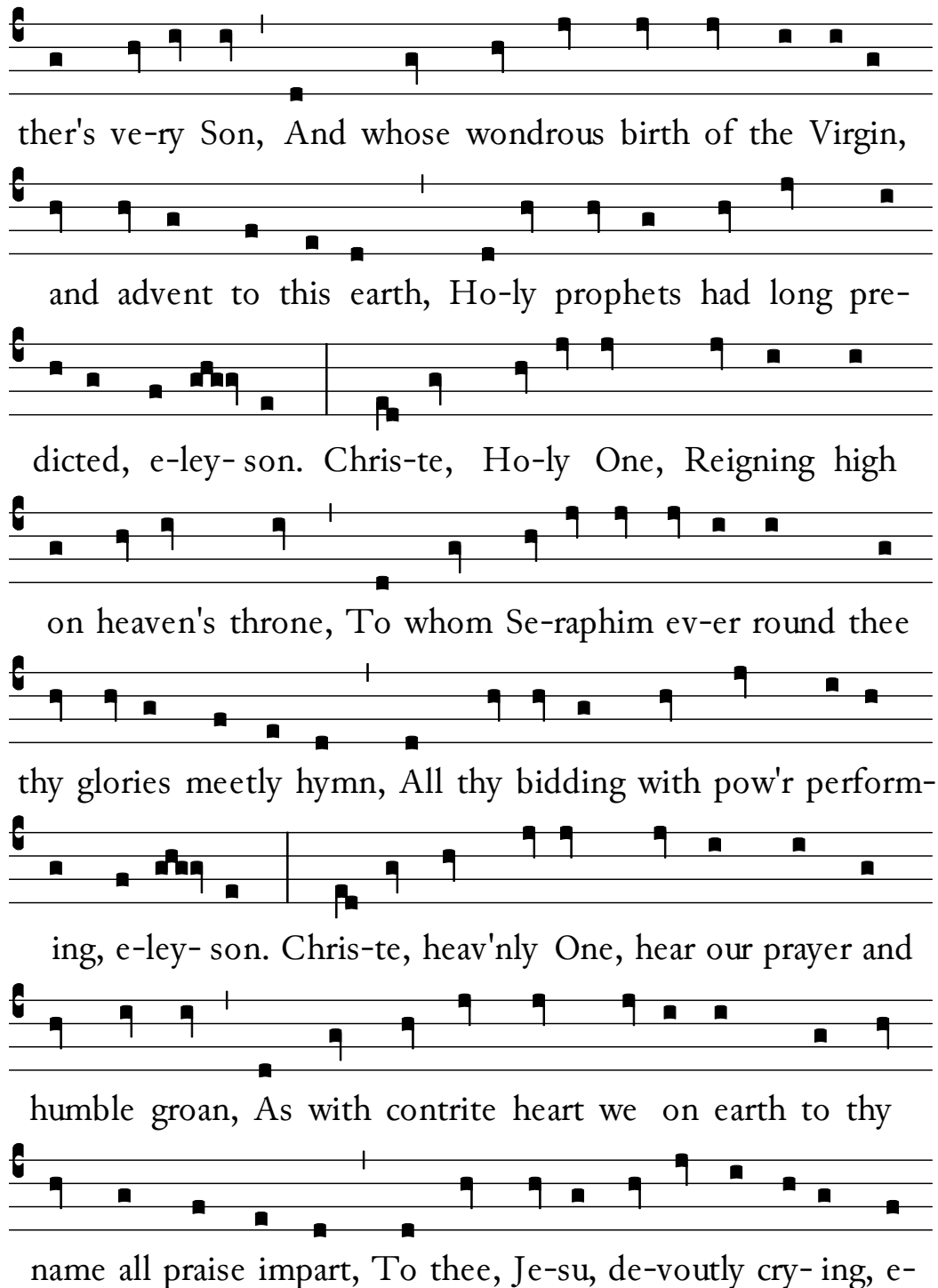
III.



Y-ri- e, thou Fount of Fa-vour, \* and Father God for  
aye, From whom come all good things for ev-er, e-ley- son.  
Ky-ri- e, Who in his Passion didst send thy Son away, To  
restore thy fal-len cre- ation, e-ley- son. Ky-ri- e, Who grac-  
es se-ven dost as a breath convey ; Perme- a-ting all earth  
and heaven, e-ley- son. Chris-te, who a-lone art the Fa-

This block contains the third musical setting of the Kyrie, marked with a Roman numeral 'III.'. It begins with a large, ornate decorated initial 'K' in a square frame. The musical notation is on a five-line staff with square neumes. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The text reads: "Y-ri- e, thou Fount of Fa-vour, \* and Father God for aye, From whom come all good things for ev-er, e-ley- son. Ky-ri- e, Who in his Passion didst send thy Son away, To restore thy fal-len cre- ation, e-ley- son. Ky-ri- e, Who grac- es se-ven dost as a breath convey ; Perme- a-ting all earth and heaven, e-ley- son. Chris-te, who a-lone art the Fa-".

Kyriale.

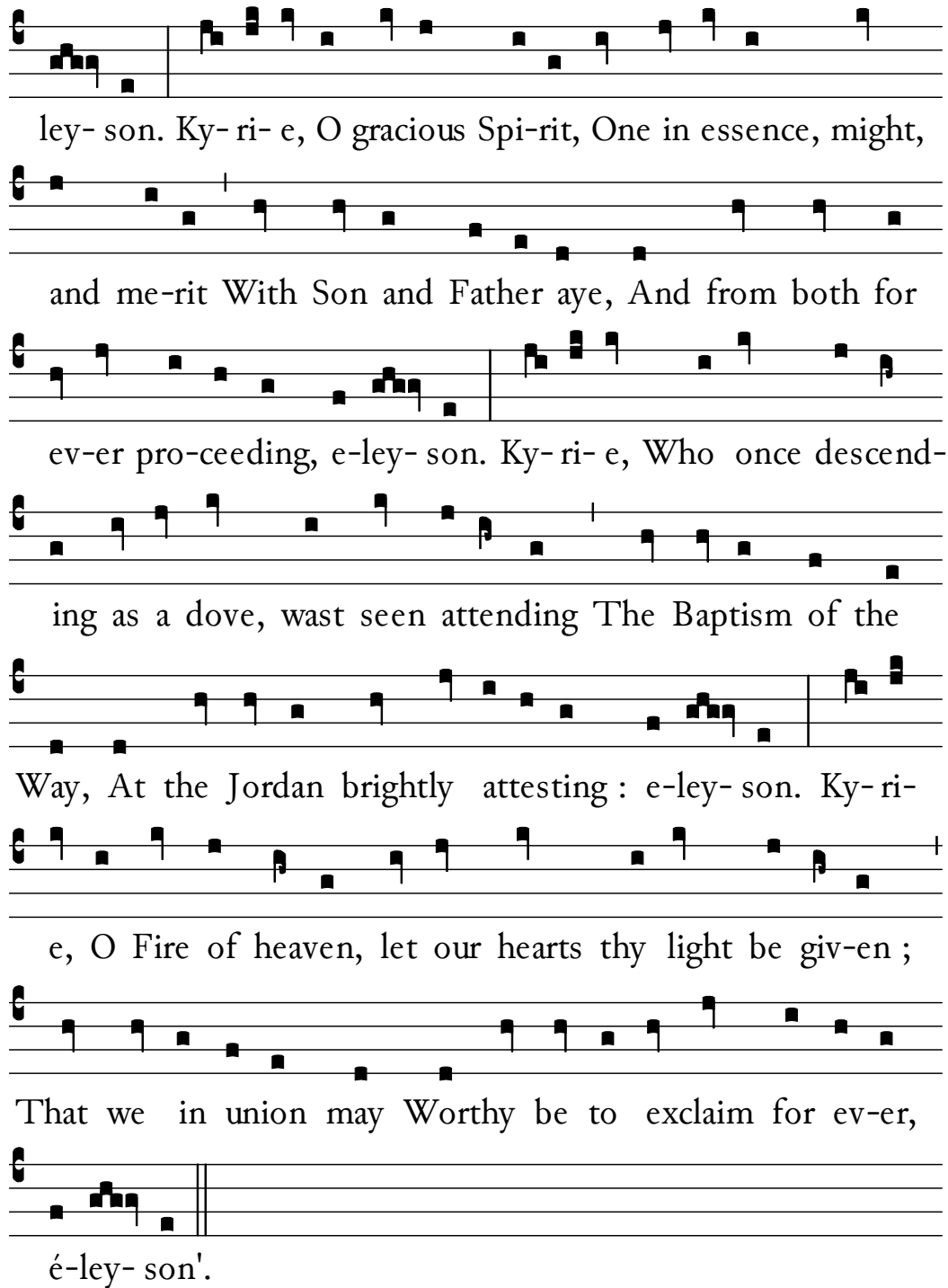


ther's ve-ry Son, And whose wondrous birth of the Virgin,  
and advent to this earth, Ho-ly prophets had long pre-  
dicted, e-ley-son. Chris-te, Ho-ly One, Reigning high  
on heaven's throne, To whom Se-raphim ev-er round thee  
thy glories meetly hymn, All thy bidding with pow'r perform-  
ing, e-ley-son. Chris-te, heav'nly One, hear our prayer and  
humble groan, As with contrite heart we on earth to thy  
name all praise impart, To thee, Je-su, de-voutly cry-ing, e-

The musical notation consists of square notes on a five-line staff, with a clef at the beginning of each line. The notes are arranged in groups corresponding to the lyrics, with some groups spanning multiple lines of music. The notation is a form of square notation, likely representing a specific liturgical melody.



Kyriale.



ley- son. Ky- ri- e, O gracious Spi-rit, One in essence, might,  
and me-rit With Son and Father aye, And from both for  
ev-er pro-ceeding, e-ley- son. Ky- ri- e, Who once descend-  
ing as a dove, wast seen attending The Baptism of the  
Way, At the Jordan brightly attesting : e-ley- son. Ky- ri-  
e, O Fire of heaven, let our hearts thy light be giv-en ;  
That we in union may Worthy be to exclaim for ev-er,  
é-ley- son'.

The musical notation consists of square notes on a five-line staff. The key signature has one flat (B-flat). The piece is divided into measures by vertical bar lines. The final measure of the piece is a double bar line.

*Kyrie omnipotens Pater.* GS:3 ♯; 1508:49r; 1513-C:60r.=564<sup>16</sup>

VIII.



Y- ri- e, \* Almighty Lord, E-ternal Father God : On

us thy needy, e-leyson. Ky-ri- e, who by the flood Of thy

Son's most precious blood Didst re-deem us, e-ley-son. Ky-

ri- e, great Ado-nay, Cancel our i-niqui-ty And on thy

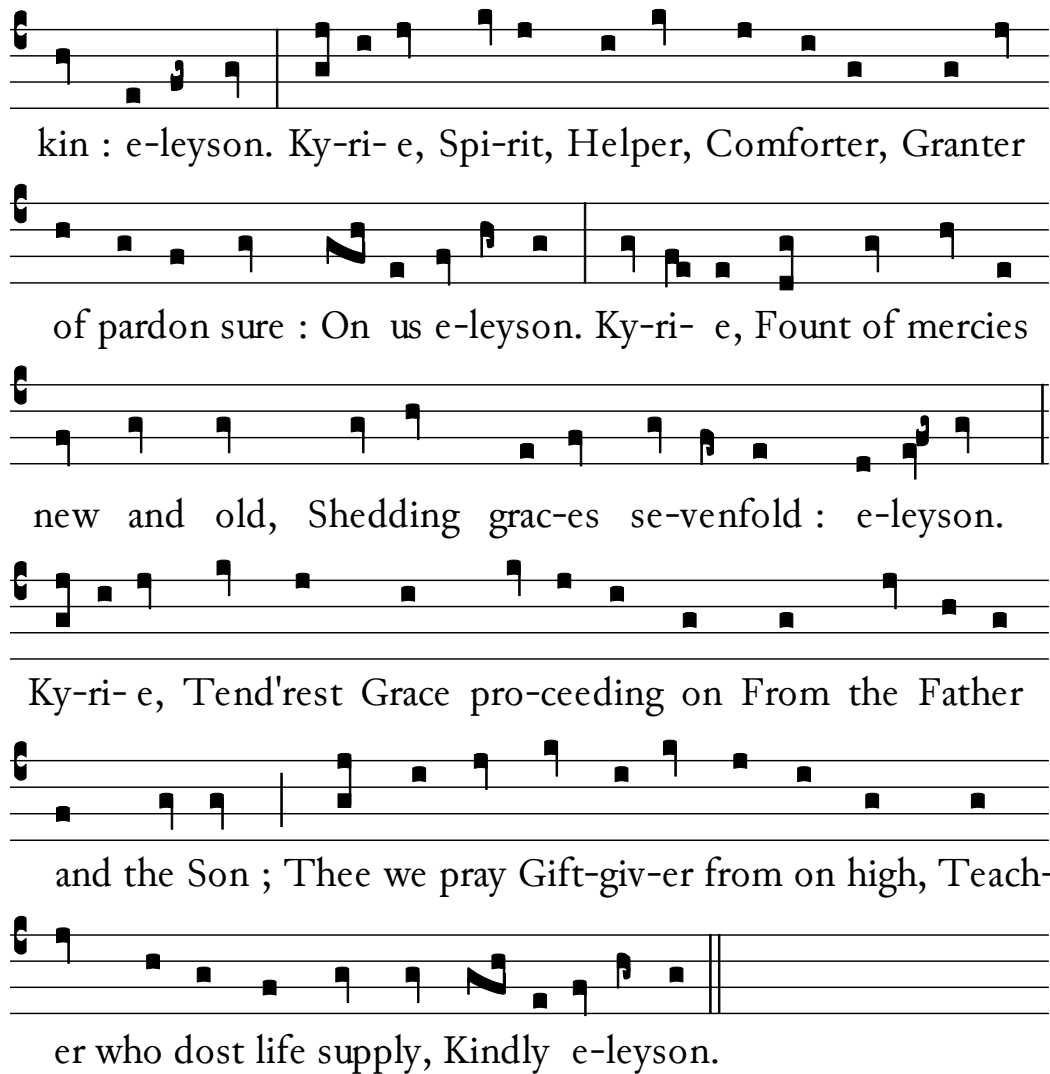
people e-leyson. Christe, Light and glorious Ray, The Fa-

ther's reflection In endless day, e-leyson. Christe, who, be-

ing bidden, Didst save the sin-ridden : On us e-leyson.

Christe, Saviour of all men And Life ev-erlasting Of Angel-

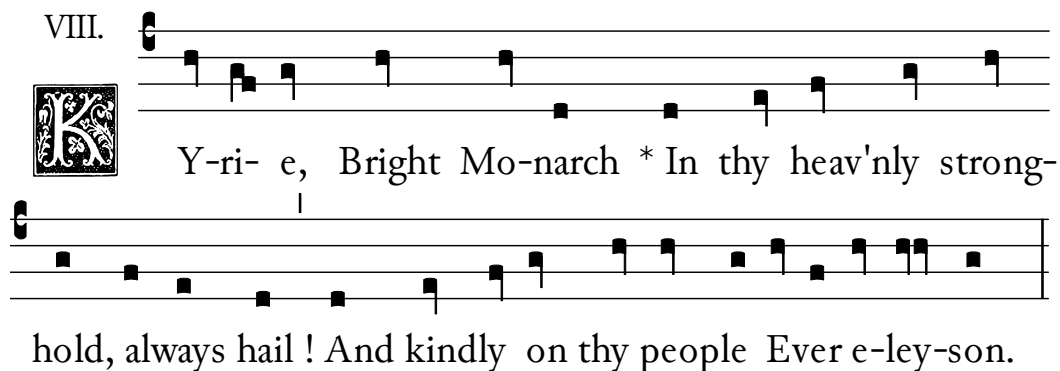
Kyriale.



kin : e-leyson. Ky-ri- e, Spi-rit, Helper, Comforter, Granter  
of pardon sure : On us e-leyson. Ky-ri- e, Fount of mercies  
new and old, Shedding grac-es se-venfold : e-leyson.  
Ky-ri- e, Tend'rest Grace pro-ceeding on From the Father  
and the Son ; Thee we pray Gift-giv-er from on high, Teach-  
er who dost life supply, Kindly e-leyson.

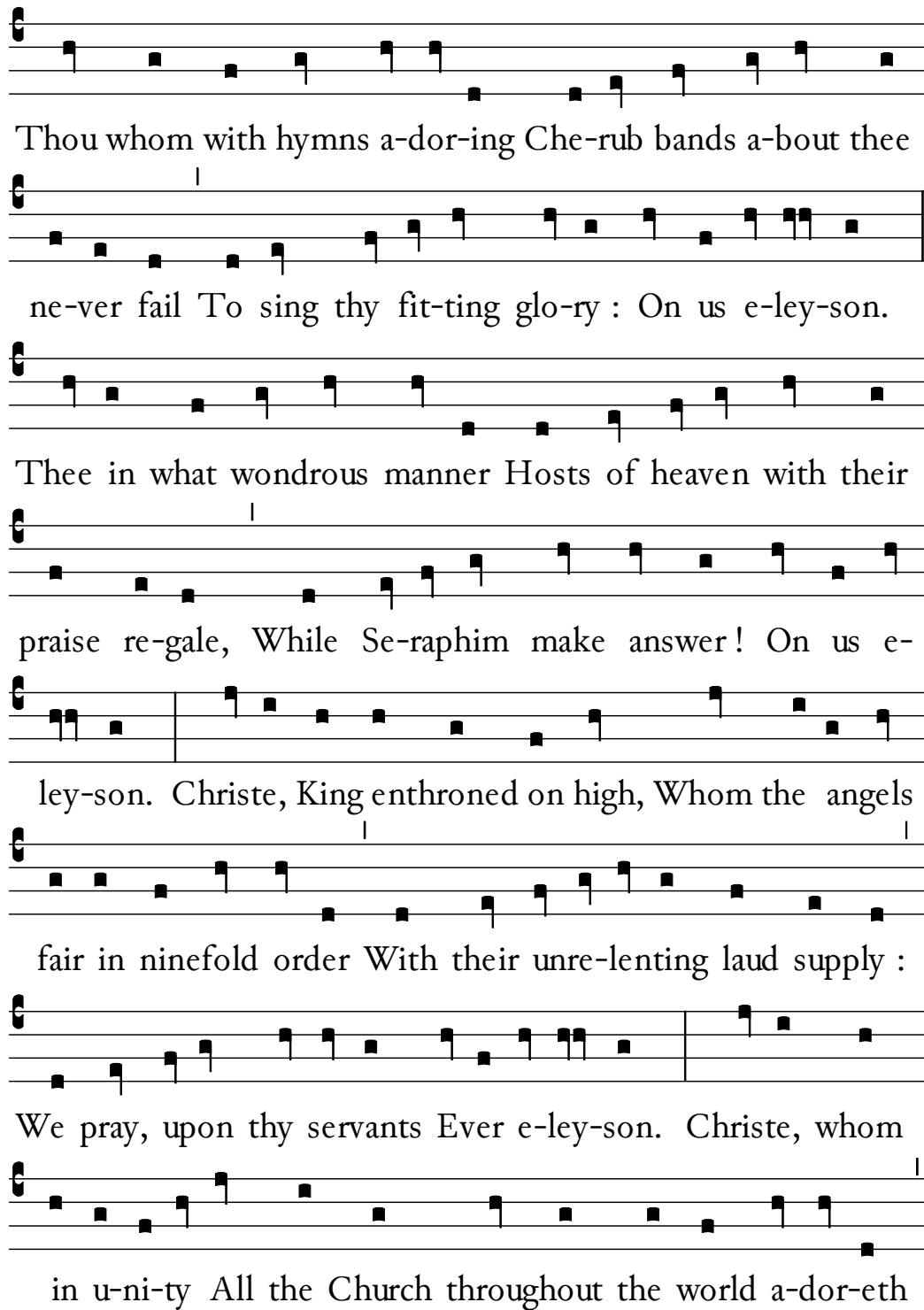
*Kyrie Rex splendens.* GS:3 ♯; 1508-C:49v; 1513-C:60r.<sup>17</sup>

VIII.



**K**Y-ri- e, Bright Mo-narch \* In thy heav'nly strong-  
hold, always hail ! And kindly on thy people Ever e-ley-son.

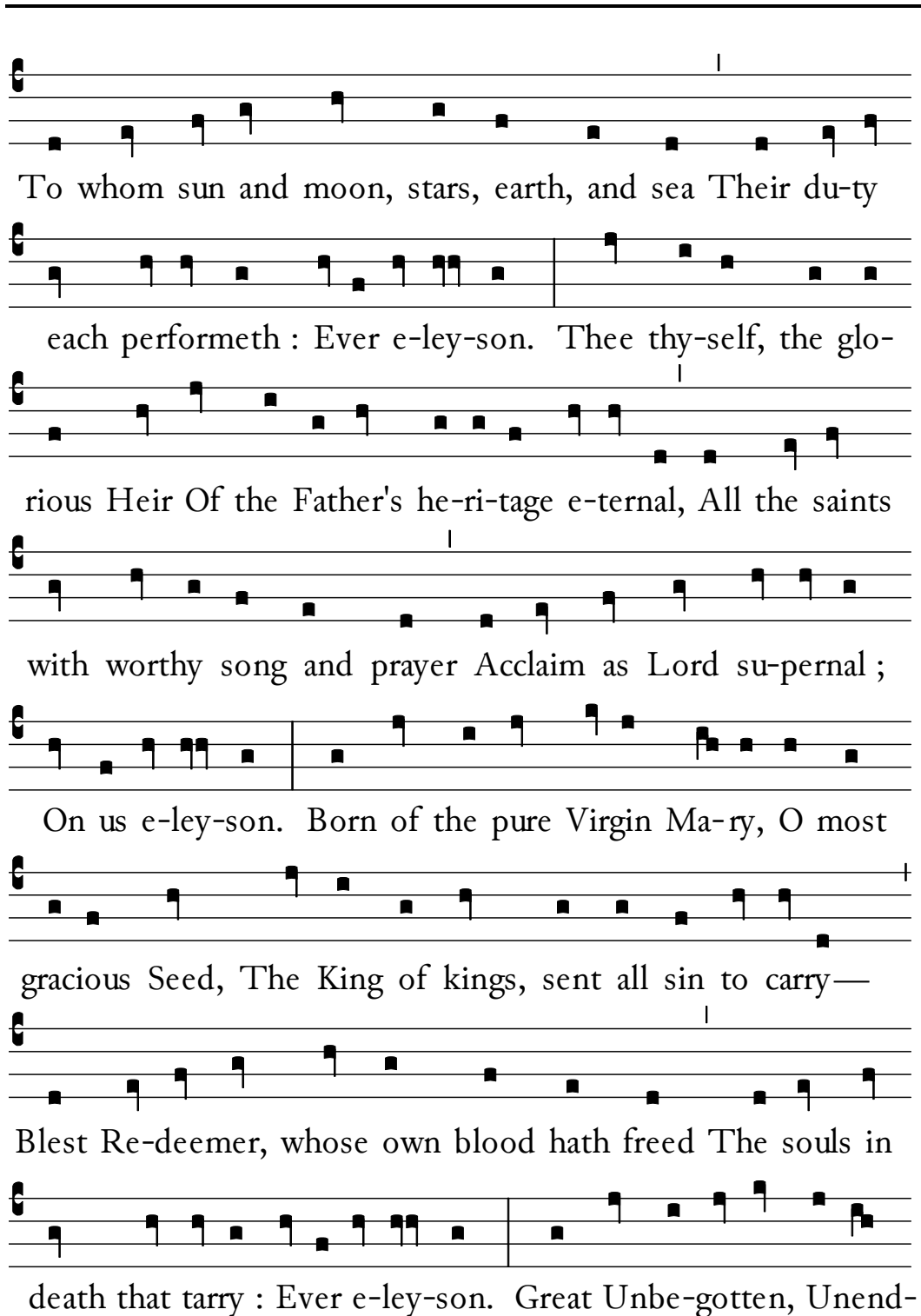
Kyriale.



Thou whom with hymns a-dor-ing Che-rub bands a-bout thee  
ne-ver fail To sing thy fit-ting glo-ry : On us e-ley-son.  
Thee in what wondrous manner Hosts of heaven with their  
praise re-gale, While Se-raphim make answer ! On us e-  
ley-son. Christe, King enthroned on high, Whom the angels  
fair in ninefold order With their unre-lenting laud supply :  
We pray, upon thy servants Ever e-ley-son. Christe, whom  
in u-ni-ty All the Church throughout the world a-dor-eth

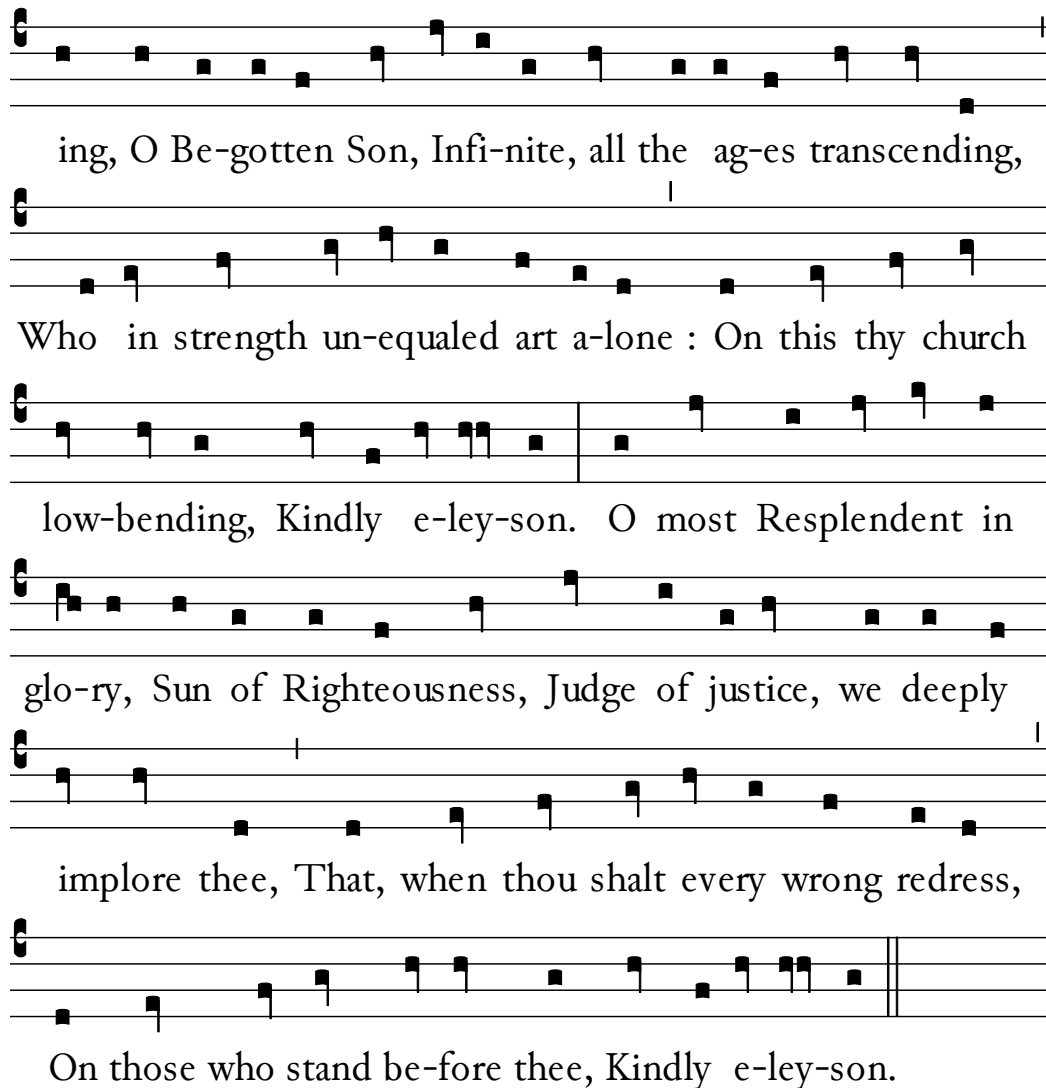
The musical notation consists of square notes on a five-line staff, with a C-clef at the beginning of each line. The notes are arranged in groups corresponding to the lyrics, with vertical bar lines indicating the end of phrases. The text is written in a Gothic-style font.

Kyriale.



To whom sun and moon, stars, earth, and sea Their du-ty  
each performeth : Ever e-ley-son. Thee thy-self, the glo-  
rious Heir Of the Father's he-ri-tage e-ternal, All the saints  
with worthy song and prayer Acclaim as Lord su-pernal ;  
On us e-ley-son. Born of the pure Virgin Ma-ry, O most  
gracious Seed, The King of kings, sent all sin to carry—  
Blest Re-deemer, whose own blood hath freed The souls in  
death that tarry : Ever e-ley-son. Great Unbe-gotten, Unend-

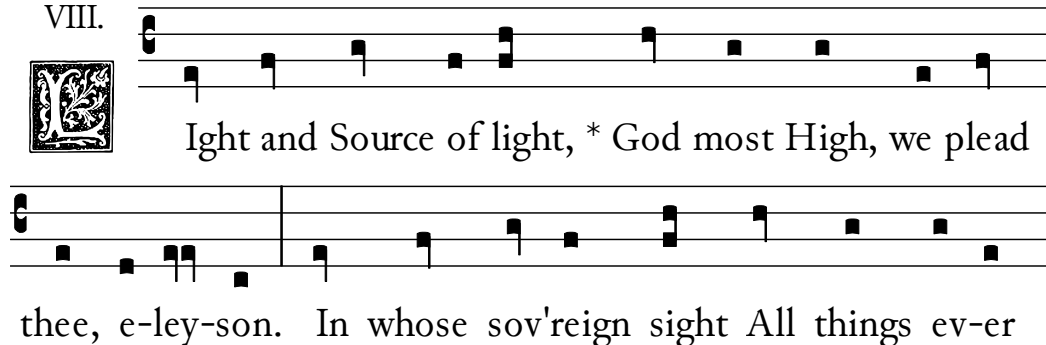
Kyriale.



ing, O Be-gotten Son, Infi-nite, all the ag-es transcending,  
 Who in strength un-equalled art a-lone : On this thy church  
 low-bending, Kindly e-ley-son. O most Resplendent in  
 glo-ry, Sun of Righteousness, Judge of justice, we deeply  
 implore thee, That, when thou shalt every wrong redress,  
 On those who stand be-fore thee, Kindly e-ley-son.

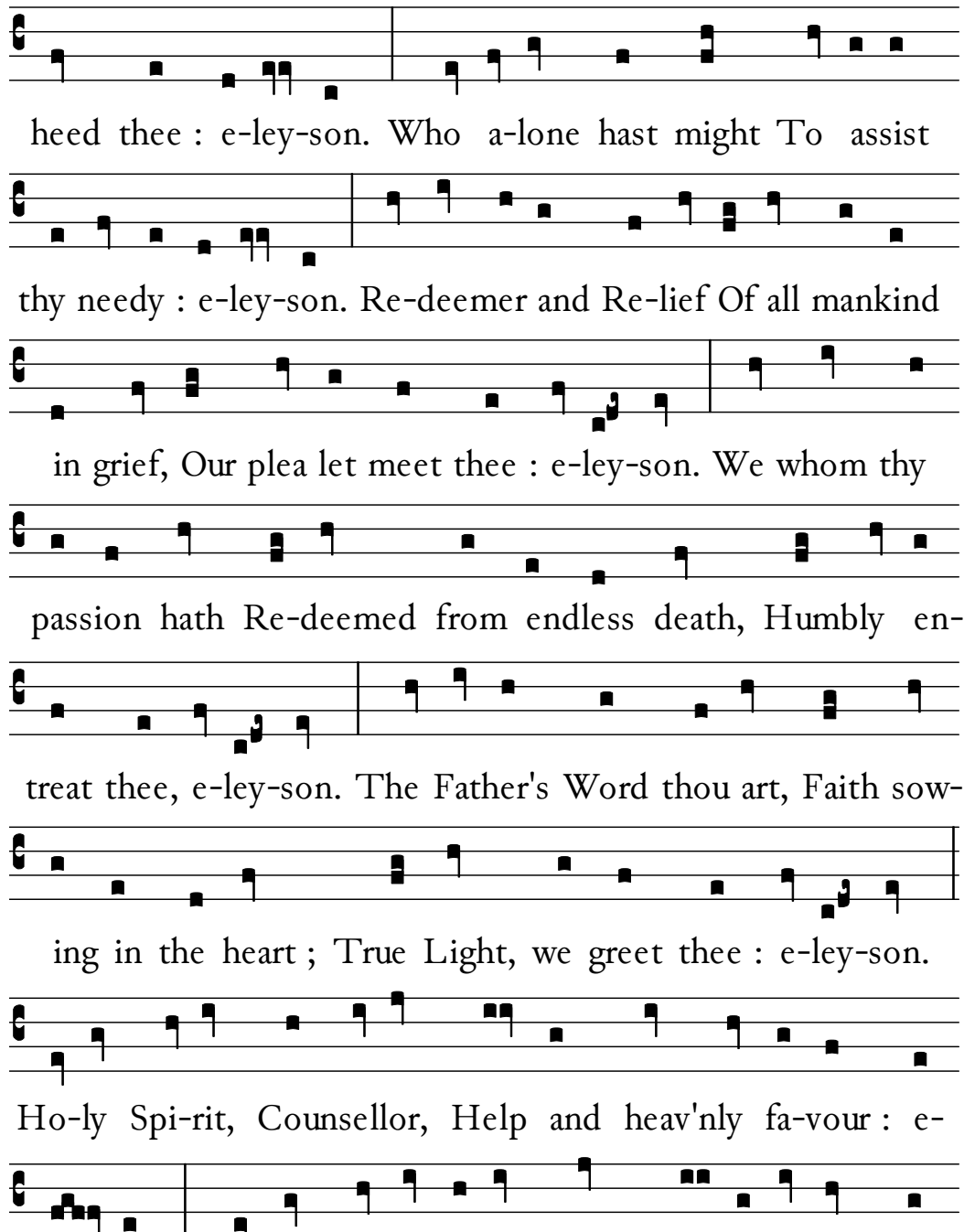
*Lux et origo.* GS:4 ♯; 1508:49r; 1513-C:60r.=566<sup>18</sup>

VIII.

Ight and Source of light, \* God most High, we plead  
 thee, e-ley-son. In whose sov'reign sight All things ev-er

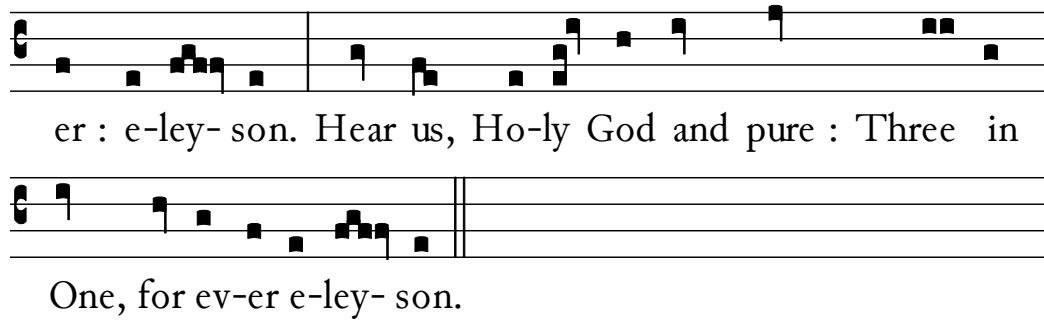
Kyriale.



heed thee : e-ley-son. Who a-lone hast might To assist  
thy needy : e-ley-son. Re-deemer and Re-lief Of all mankind  
in grief, Our plea let meet thee : e-ley-son. We whom thy  
passion hath Re-deemed from endless death, Humbly en-  
treat thee, e-ley-son. The Father's Word thou art, Faith sow-  
ing in the heart ; True Light, we greet thee : e-ley-son.  
Ho-ly Spi-rit, Counsellor, Help and heav'nly fa-vour : e-  
ley-son. Thou our reme-dy and cure, Mer-cy fail-ing nev-

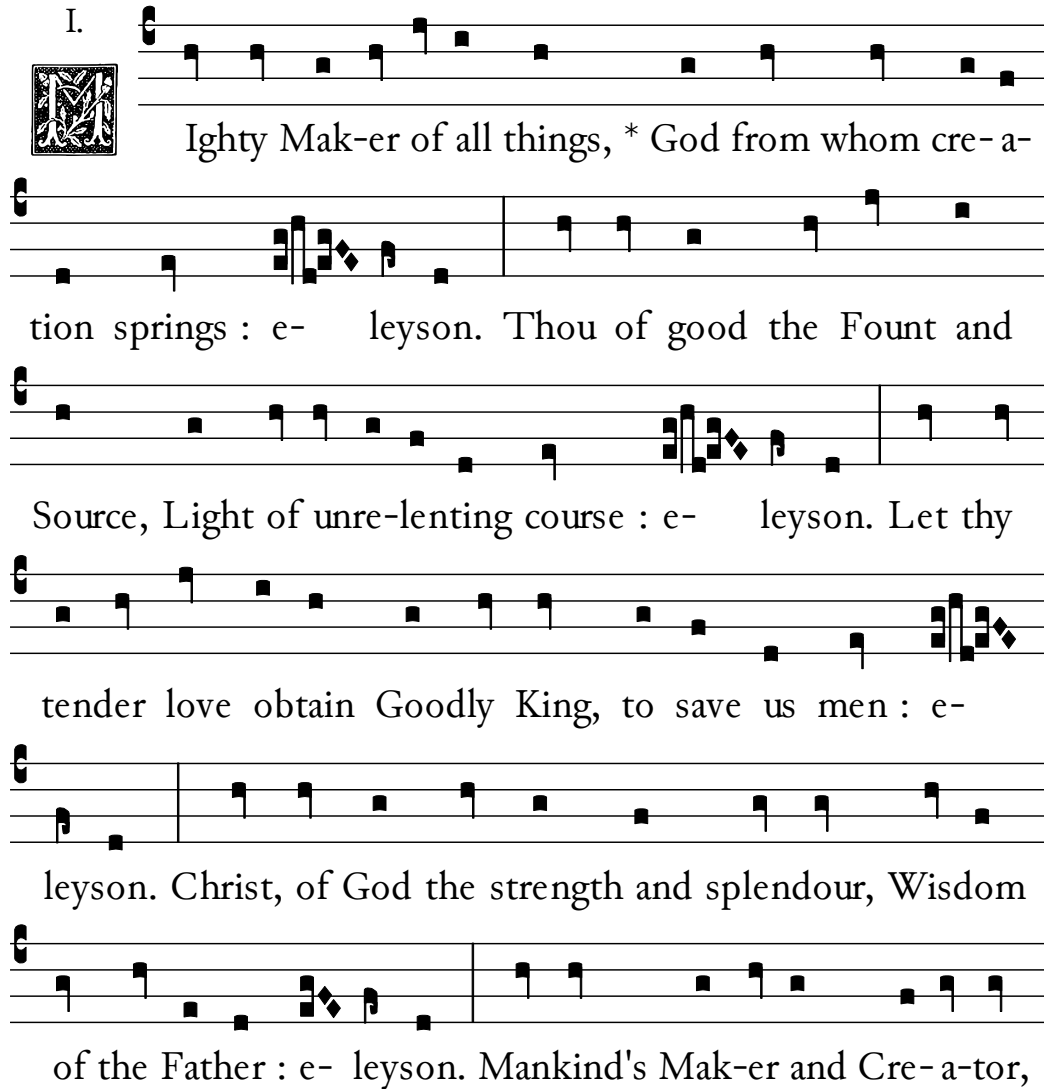
[60v.]

Kyriale.



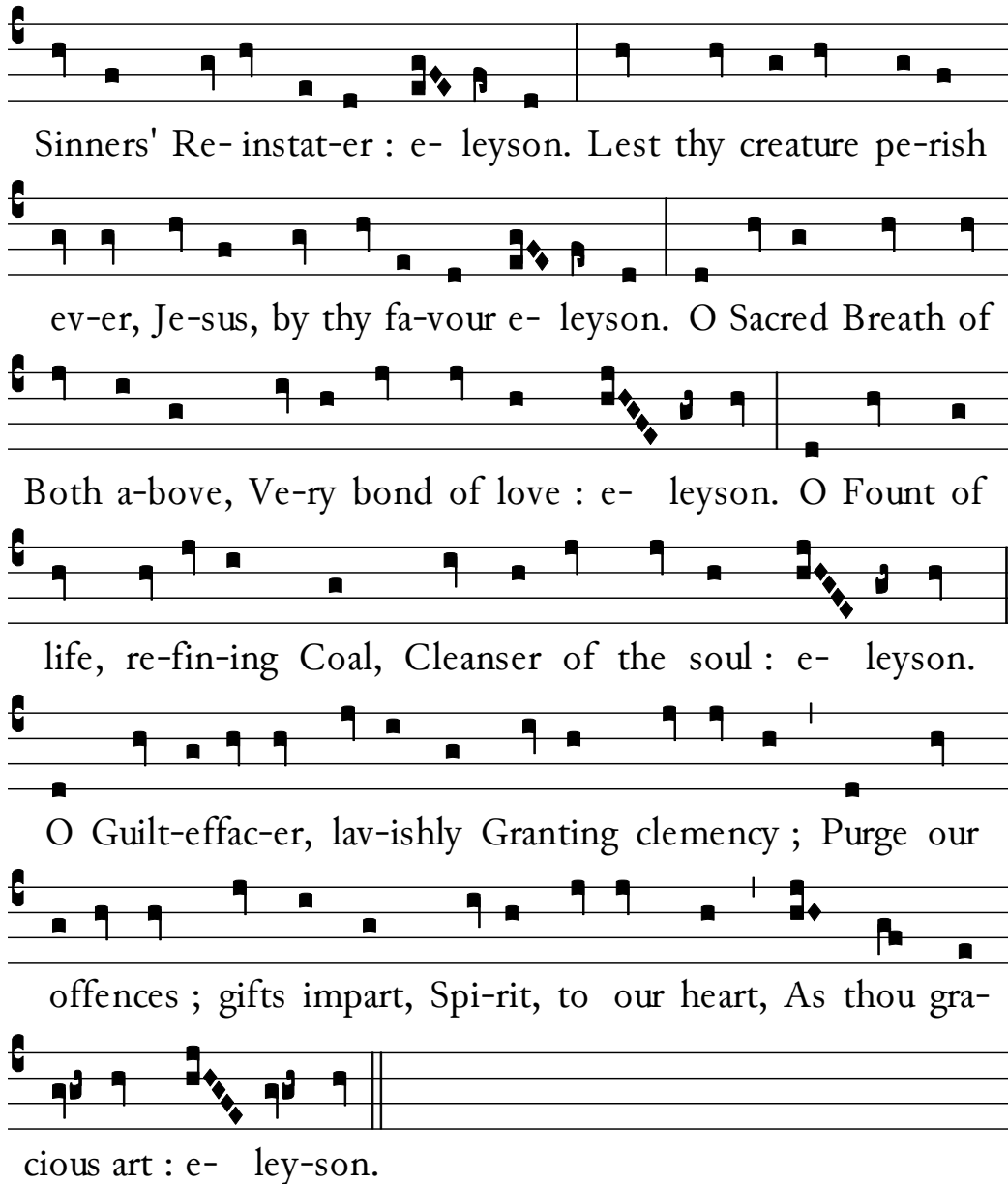
*Cunctipotens Genitor.* GS:4 ♯; 1508:49v; 1513-C:60v.=567<sup>19</sup>

I.







Kyriale.



Sinners' Re-instat-er : e- leyson. Lest thy creature pe-rish  
 ev-er, Je-sus, by thy fa-vour e- leyson. O Sacred Breath of  
 Both a-bove, Ve-ry bond of love : e- leyson. O Fount of  
 life, re-fin-ing Coal, Cleanser of the soul : e- leyson.  
 O Guilt-effac-er, lav-ishly Granting clemency ; Purge our  
 offences ; gifts impart, Spi-rit, to our heart, As thou gra-  
 cious art : e- ley-son.

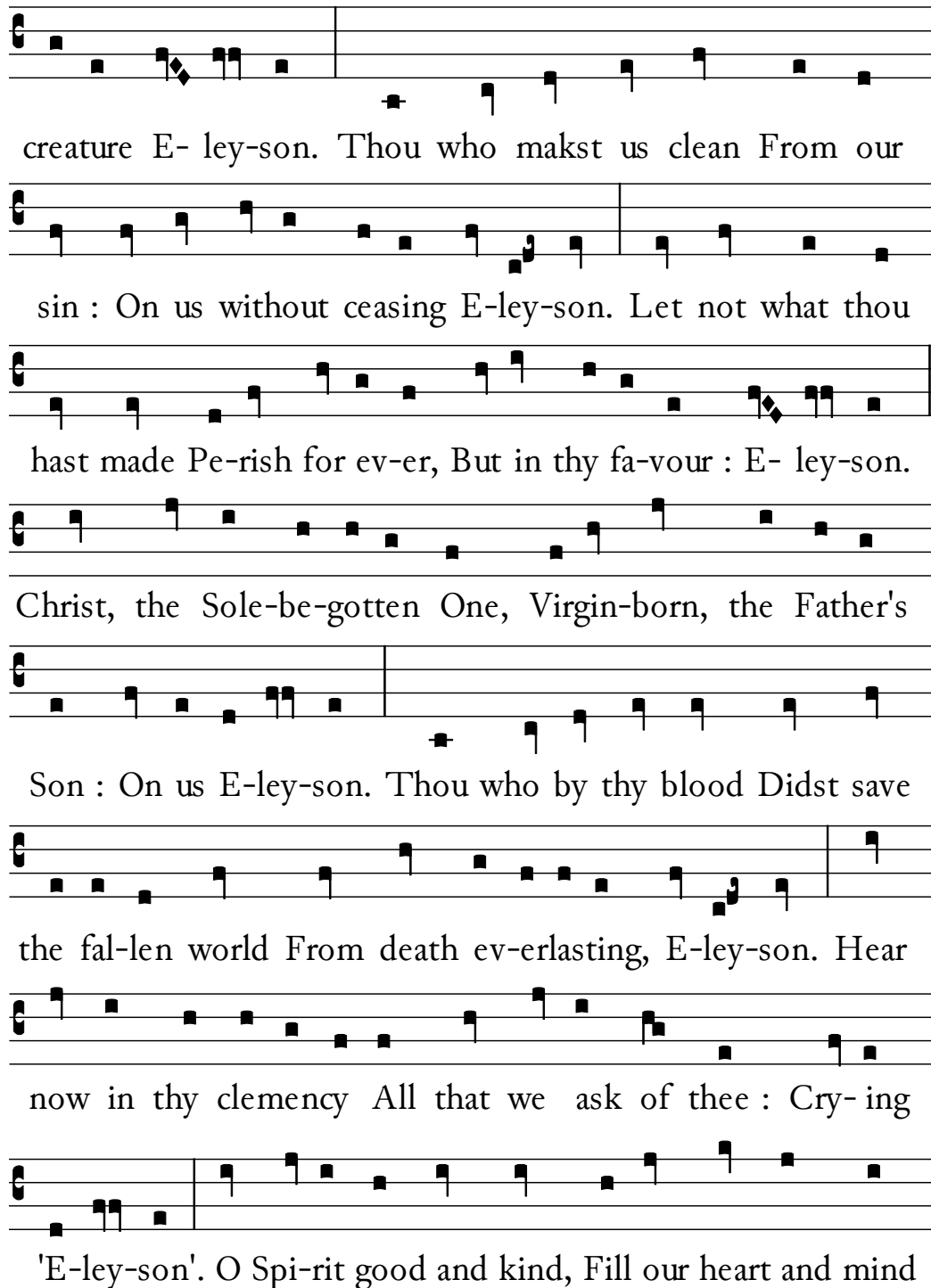
*Conditor Kyrie.* GS:5 ♯; 1508:49v; 1513-C:60v.=567<sup>20</sup>

VII.

Re-a-tor, Ky-ri-e, \* Lord of all na-ture, On us thy

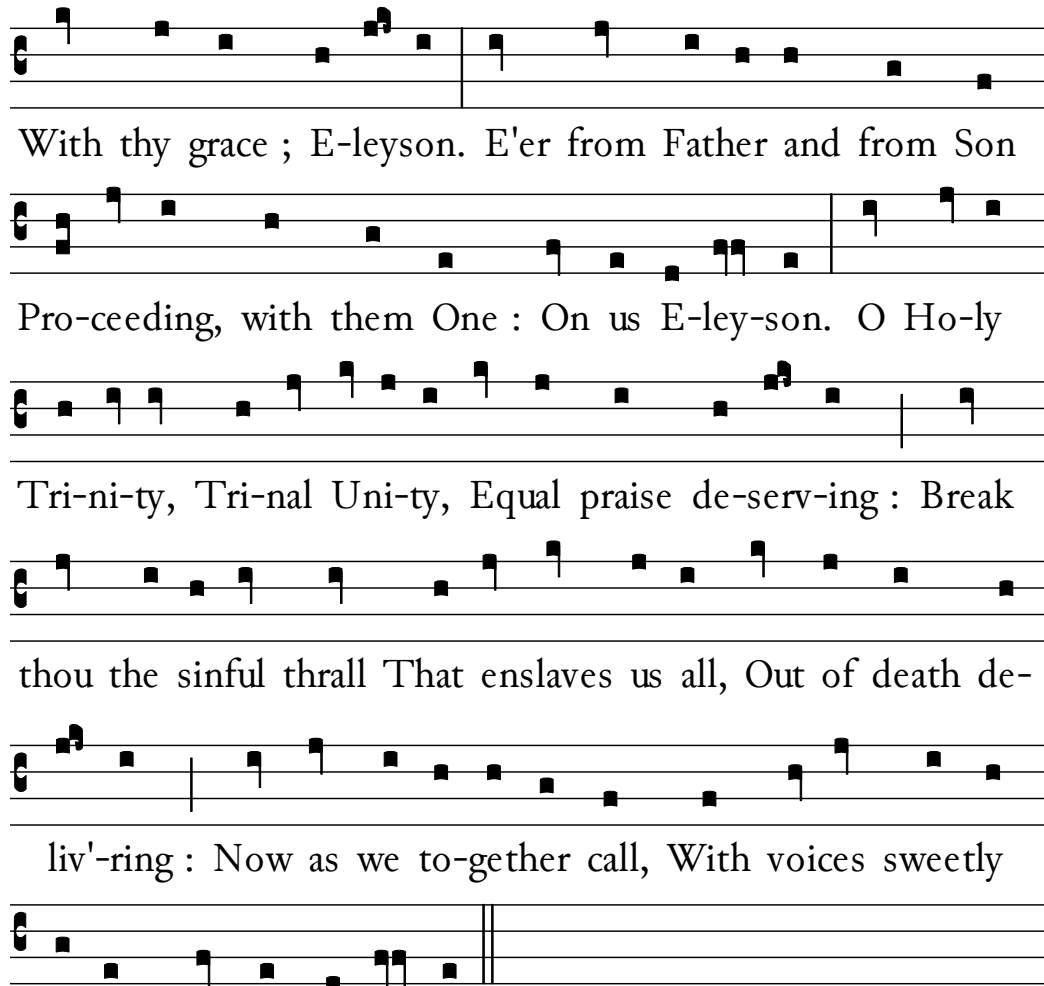
Kyriale.



creature E- ley-son. Thou who makst us clean From our  
sin : On us without ceasing E-ley-son. Let not what thou  
hast made Pe-rish for ev-er, But in thy fa-vour : E- ley-son.  
Christ, the Sole-be-gotten One, Virgin-born, the Father's  
Son : On us E-ley-son. Thou who by thy blood Didst save  
the fal-len world From death ev-erlasting, E-ley-son. Hear  
now in thy clemency All that we ask of thee : Cry- ing  
'E-ley-son'. O Spi-rit good and kind, Fill our heart and mind

The musical notation consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The notes are represented by black square symbols. The text is aligned with the staves, with some lines containing multiple staves of music. The text is in a serif font, with hyphens used for syllables across lines. The overall layout is clean and professional, typical of a printed musical score.

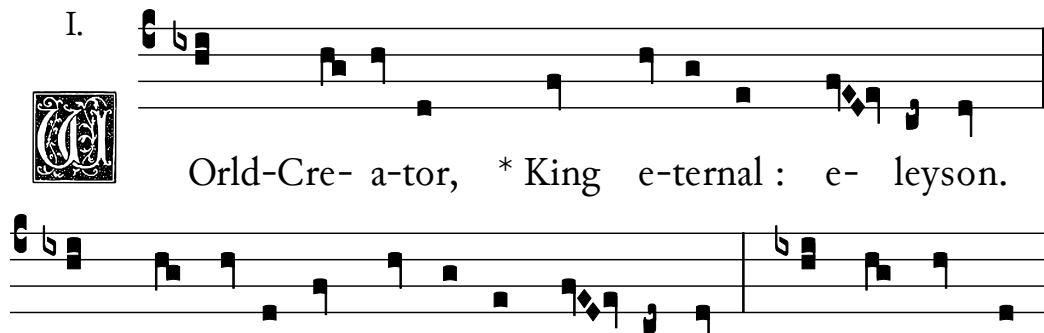
Kyriale.




With thy grace ; E-leyson. E'er from Father and from Son  
 Pro-ceeding, with them One : On us E-ley-son. O Ho-ly  
 Tri-ni-ty, Tri-nal Uni-ty, Equal praise de-serv-ing : Break  
 thou the sinful thrall That enslaves us all, Out of death de-  
 liv'-ring : Now as we to-gether call, With voices sweetly  
 sighing : O God, E-ley-son.

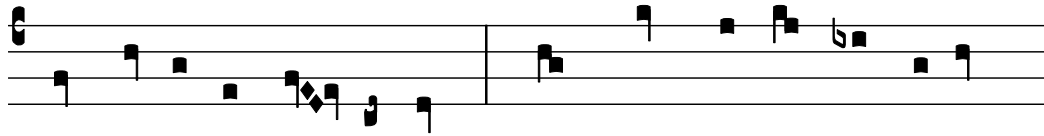
*Orbis factor.* GS:5 ♯; 1508:50r; 1513-C:60v.<sup>21</sup>

I.

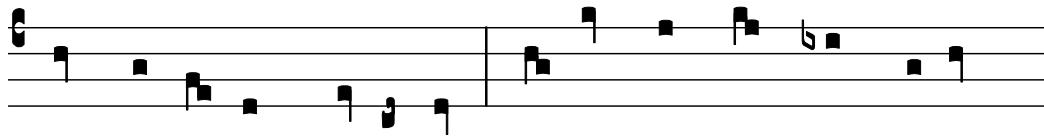


 Orld-Cre- a-tor, \* King e-ternal : e- leyson.  
 Fount of pi-ty, All-su-pernal : e- leyson. Clear our every

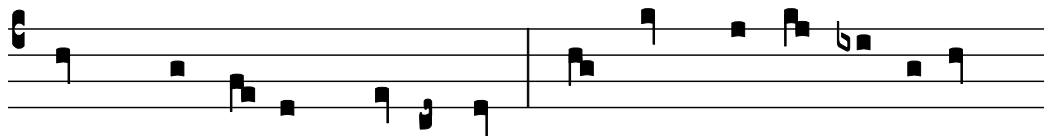
Kyriale.



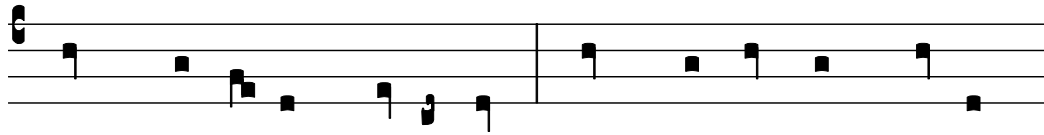
Crime infernal : e- leyson. Christ, thou the Light of nations,



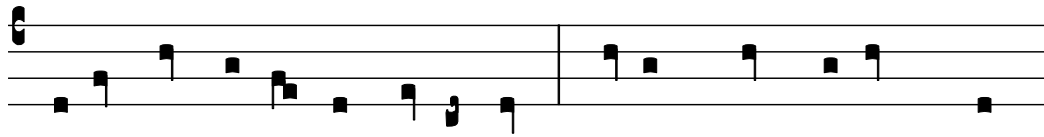
Life confer-ring : e-leyson. See us mid hell's temptations,



Wounds endur-ing : e-leyson. Keep all thy congre-gations,



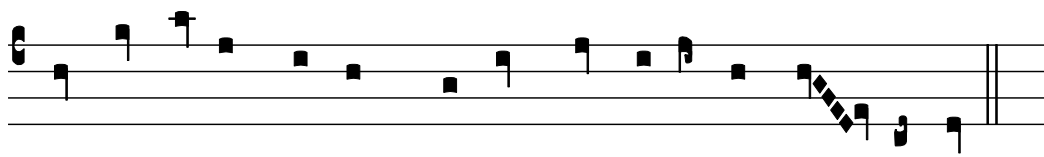
Strength ensur-ing : e-leyson. With the Son, and Father,



Spi-rit, sent of either : e-leyson. Tri-une God we own thee,



God a-lone enthrone thee : e-leyson. Grant us, Counsellor,



By thy gracious fa-vour, Life in thee for ev-er : e- leyson.

¶ Imprinted in Paris at the sign of the  
Golden Sun in the street of Saint  
James, by Master Berthold  
Rembolt in the year one  
thousand five hundred  
and thirteen, on  
the twenty-first  
day of the  
month of  
January.<sup>22</sup>

Kyriale.

<sup>23</sup>On all Sundays throughout the year outside of Paschaltide and from the Nativity of the Lord until Domine ne in ira. one of these melodies is sung at the disposition of the Cantor.

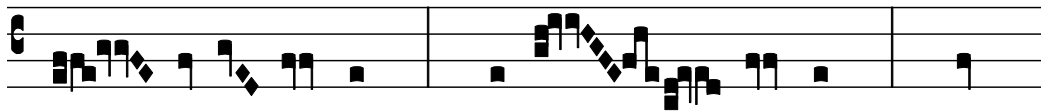
*O Rex clemens.*

GS:6 ♯; 1508-C:51v.<sup>24</sup>

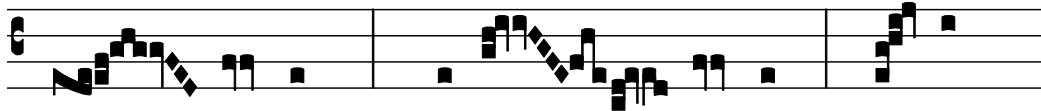
VIII.



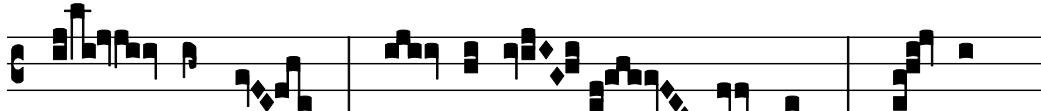
Y- ri- e- \* léy-son. Ky- ri- e- léy-son.



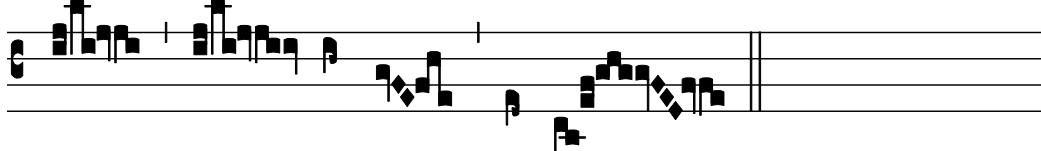
Ky- ri- e- léy-son. Christe- léy-son. Chris-



te- léy-son. Christe- léy-son. Ky- ri-



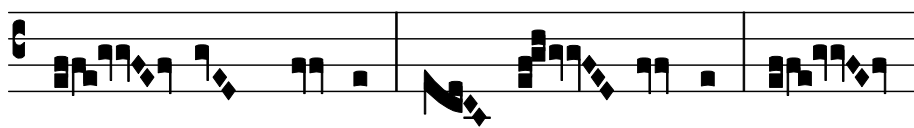
e- léyson. Ky- ri- e- léy-son. Ky- ri-



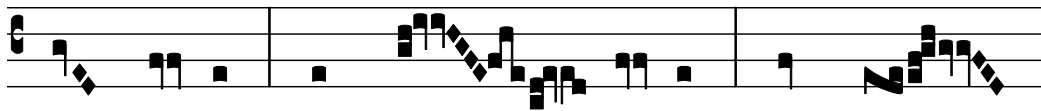
e- léyson, ymas.

or

VIII.

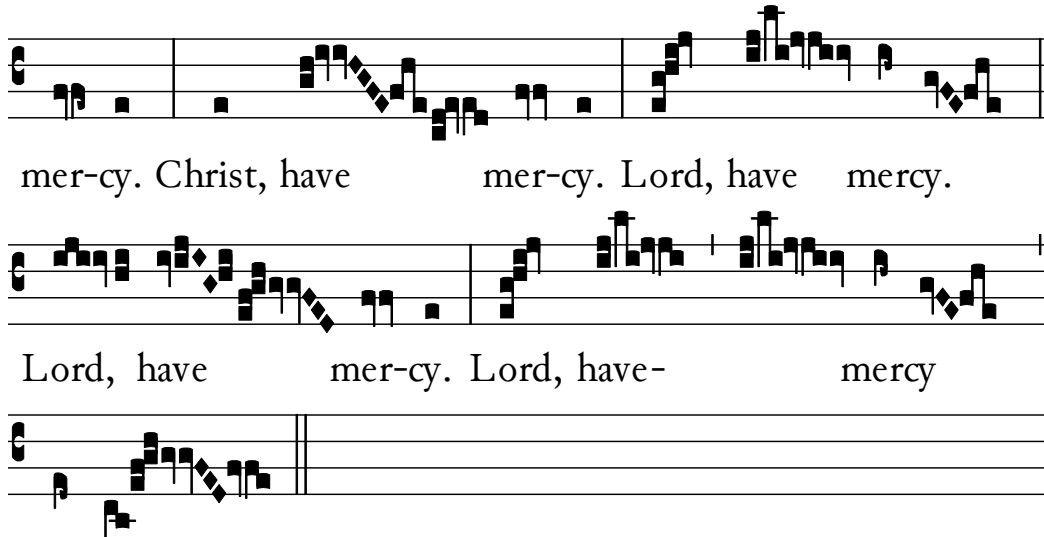


Ord, \* have mer-cy. Lord, have mer-cy. Lord,



have mer-cy. Christ, have mer-cy. Christ, have

Kyriale.



mer-cy. Christ, have           mer-cy. Lord, have    mercy.

Lord, have           mer-cy. Lord, have-           mercy

on us.

*Rex sempiternae.*

GS:6 ♯; 1508-C:51v.<sup>25</sup>

IV.



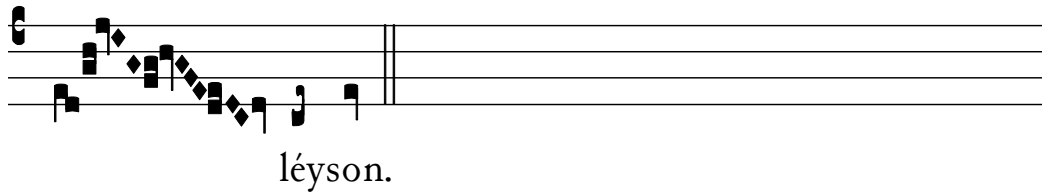
Y-ri- e- \*           léyson. Ky-ri- e-           léyson.

Ky-ri- e-           léyson. Christe-           léyson. Chris-

te-           léyson. Christe-           léyson. Ky-ri- e-

léyson. Ky-ri- e-           léyson. Ky-ri- e-

Kyriale.

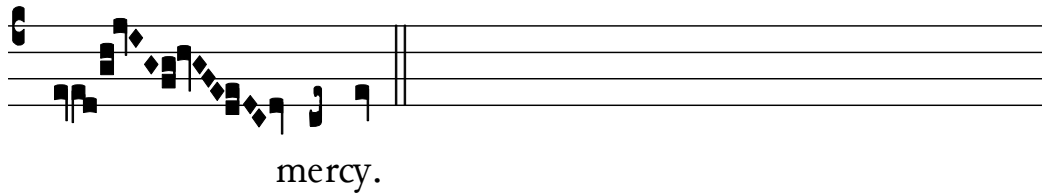
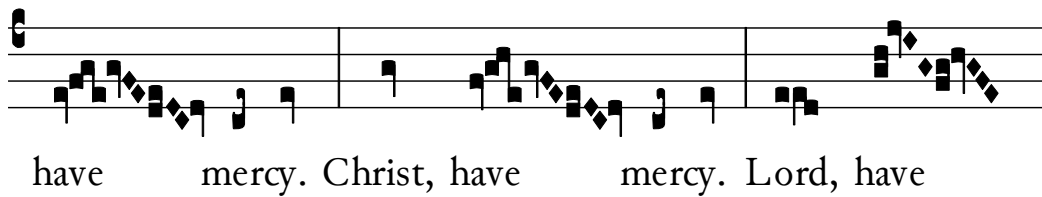
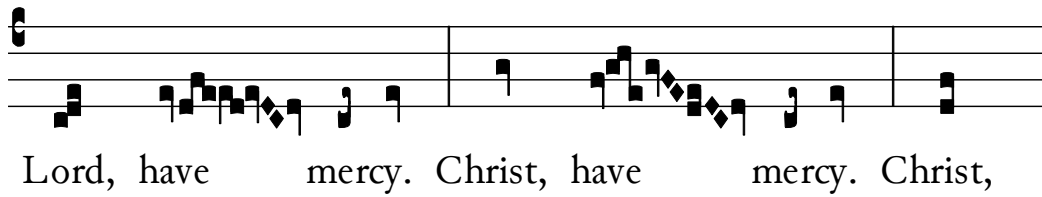


or

IV.



Ord, \* have mercy. Lord, have mercy.





Kyriale.

*Conditor Kyrie.*

GS:6 ♯; 1508-C:52r.<sup>26</sup>

VIII.



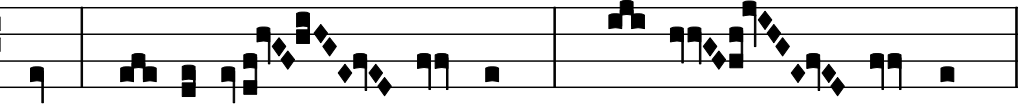
Y- ri- e- \*

léy-son.

Ky- ri- e

léy-

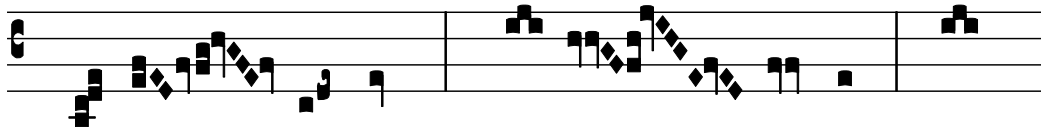
[52r.]



son. Ky- ri- e-

léy-son. Chris-te-

léy-son.



Chris-te-

léy-son. Chris-te-

léy-son. Ky-



ri- e-

léyson. Ky- ri- e-

léy-son. Ky- ri- e-



léy-son.

*or*

VIII.

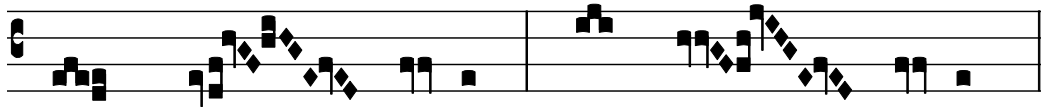


Ord, \* have

mer-cy.

Lord, have

mer-cy.




Lord, \* have

mer-cy. Christ, have

mer-cy.

# Kyriale.



Christ, have mer-cy. Christ, have mer-cy. Lord,  
have mer-cy. Lord, have mer-cy. Lord, have  
mer-cy.

On the Sunday within the Nativity one Kyrie. is sung from Simple Feasts of ix. Lessons.

On Sunday within an Octave with Rulers of the Choir as appeareth below.

On all Sundays from the Octave of the Pasch until the Ascension of the Lord : and on the Vigil of the Pasch and Pentecost the melody of Lux et origo. is sung. 30\*.

On Sunday within the Octave do the Ascension of the Lord the Kyrie. is sung in order as within an Octave with Rulers of the Choir as appeareth below.

On all Feasts and in Octaves when the Invitatory is sung by three : these melodies are sung [without the *℟*.]<sup>27</sup> at the disposition of the Cantor.

Kyrie Rex xplendens.

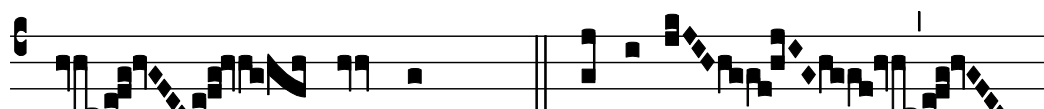
GS:7 ♯; 1508-C:52r.<sup>28</sup>

VIII.



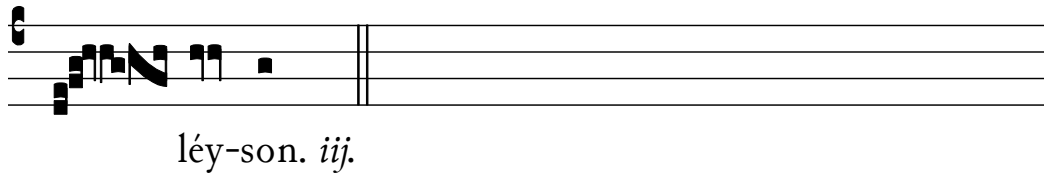
Y-ri- e- \*

léy-son. iij. Christe-



léy-son. iij. Ky-ri- e-

Kyriale.



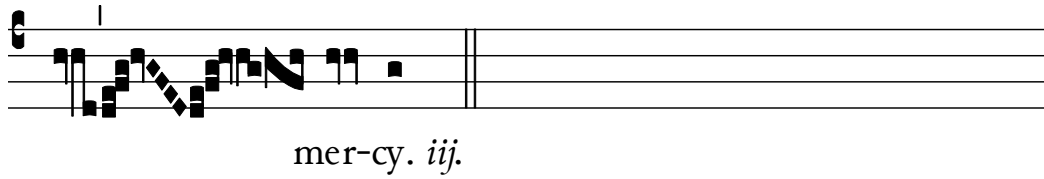
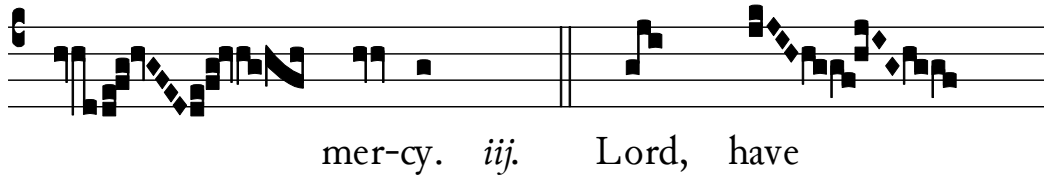
or

VIII.



Ord, \* have

mer-cy. iij. Christ, have



*Cunctipotens Genitor.*

GS:7 ♯; 1508-C:52r.<sup>29</sup>

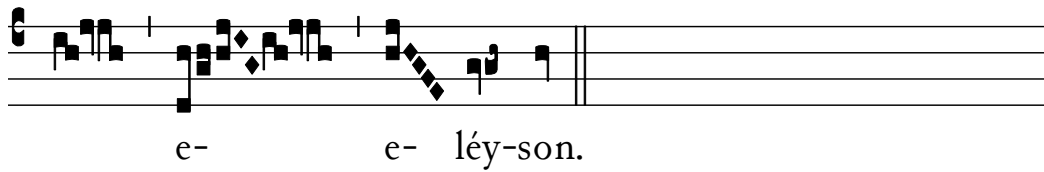
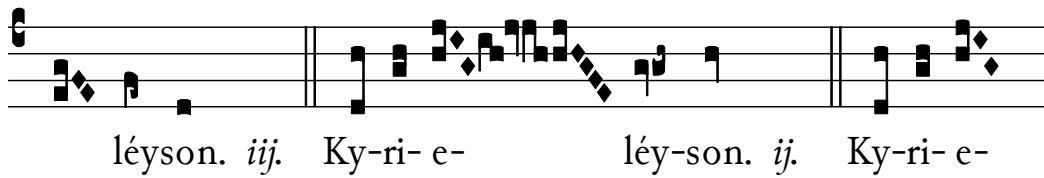
I.



Y-ri- e-

\*


léyson. iij. Christe-



or

Kyriale.

I.




Ord, \* have mercy. *ij.* Christ, have  
 mercy. *ij.* Lord, have mer-cy. *ij.* Lord,  
 have mer-cy.

*Conditor Kyrie.*

GS:7 ♯; 1508-C:52v.<sup>30</sup>


VIII.



Y- ri- e- \* léy-son. 23\*.

*or*

VIII.




Ord, \* have mer-cy. 23\*.

*On all Simple Feasts of ix. Lessons or ij. with Rulers of the Choir one of these melodies is sung without the V. at the disposition of the Cantor.*

*Conditor Kyrie.*

1508-C:52v.<sup>31</sup>

VIII.



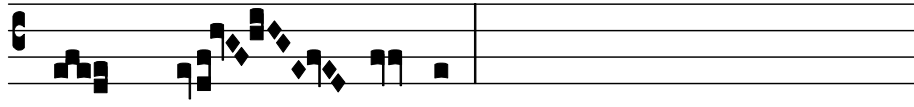
Y- ri- e- \* léy-son. 23\*.

[52v.]

*or*

Kyriale.

VIII.

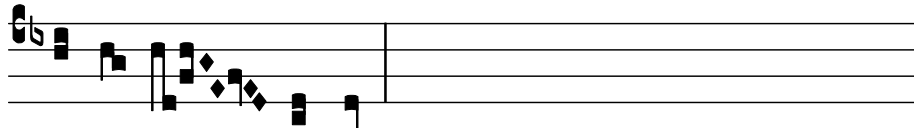


Ord, \* have mer-cy. 23\*.

*Orbis Factor.*

1508-C:52v.<sup>32</sup>

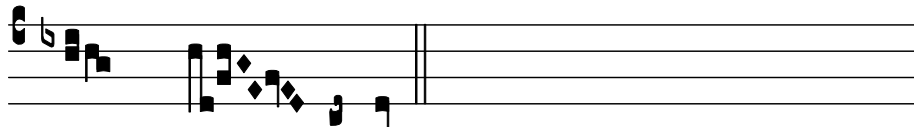
I.



Y-ri- e- léyson. 29\*.

*or*

I.

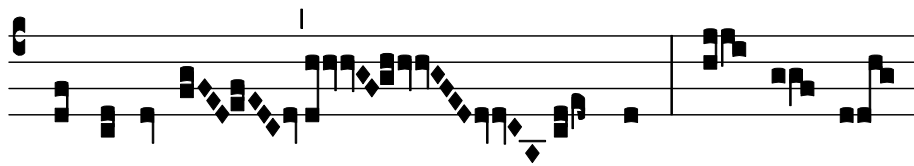


Ord, \* have mercy. 30\*.

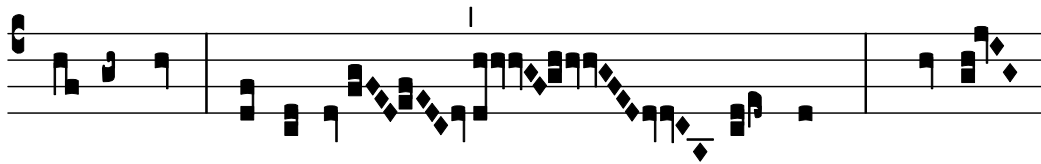
*Rex summe.*

1508-C:52v.<sup>33</sup>

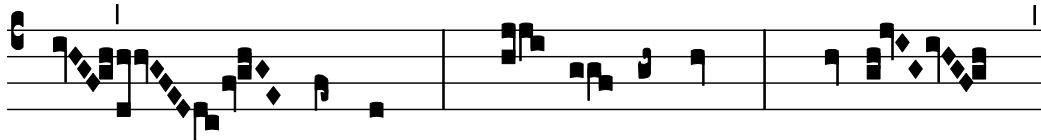
IV.



Y-ri- e- \* léyson. Ky- ri- e-

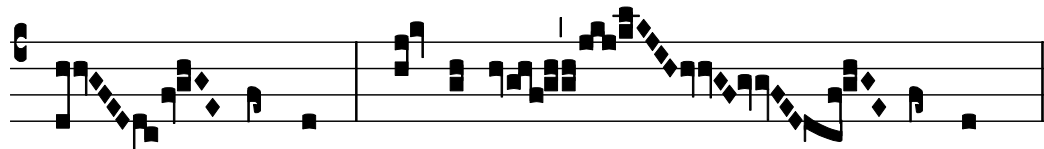


léyson. Ky-ri- e- léyson. Christe-

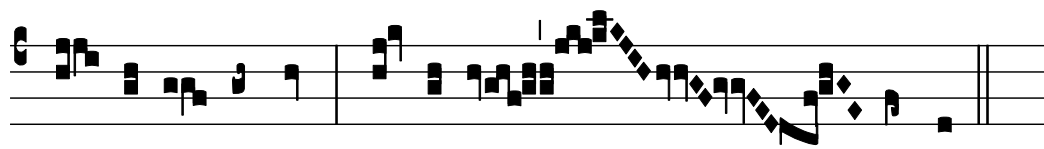


léyson. Chris- te- léyson. Christe-

Kyriale.



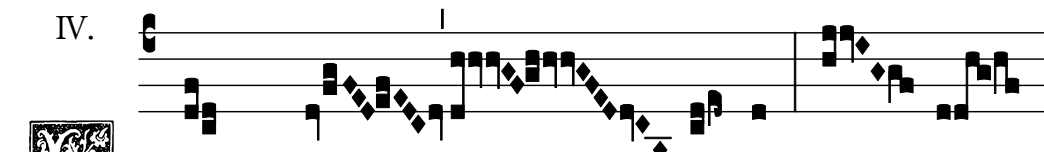
léyson. Ky- ri- e- léyson.



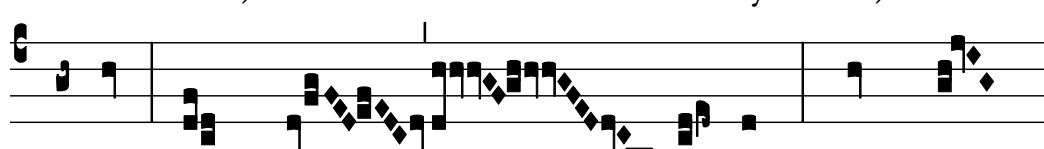
Ky- ri- e- léyson. Ky- ri- e- léyson.

or

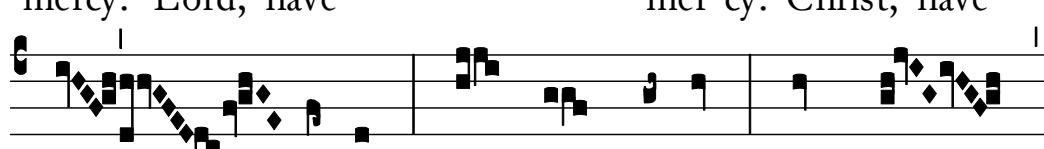
IV.



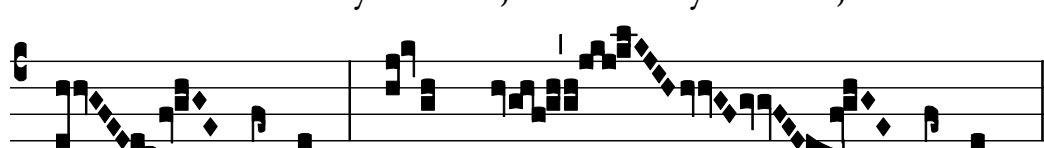
**L**ord, \* have mer-cy. Lord, have



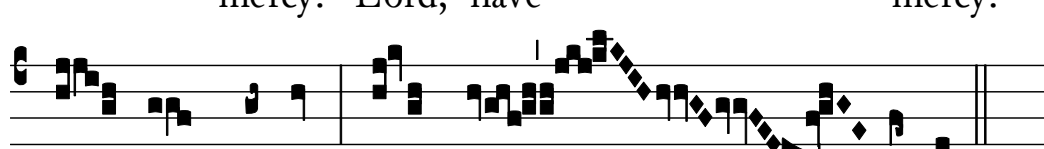
mercy. Lord, have mer-cy. Christ, have



mercy. Christ, have mercy. Christ, have



mercy. Lord, have mercy.



Lord, have mercy. Lord, have mercy.

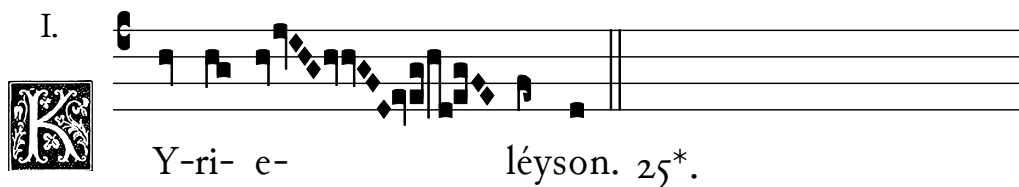
Kyriale.

*Within Octaves with Rulers of the Choir one of these melodies without Verse is sung at the disposition of the Cantor, to be sure on the ij. day.*

*Cunctipotens Genitor.*

GS:7 ♯;1508-C:52v.<sup>34</sup>

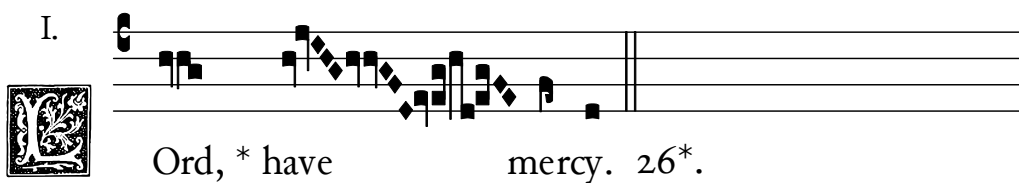
I.



Y-ri- e- léyson. 25\*.

or

I.



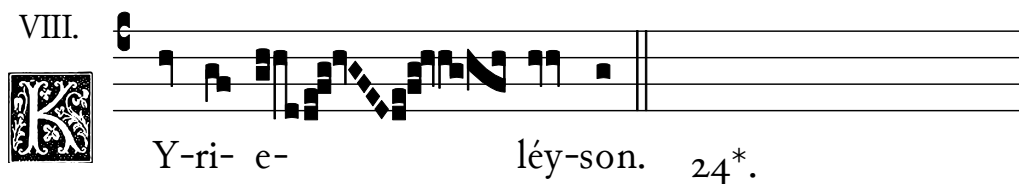
Ord, \* have mercy. 26\*.

*On the iij. day thus.*

*Rex splendens.*

GS:7 ♯;1508-C:52v.<sup>35</sup>

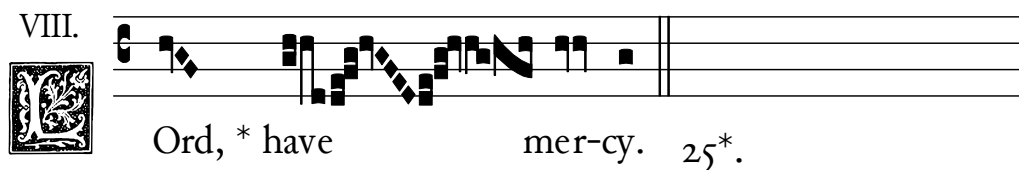
VIII.



Y-ri- e- léy-son. 24\*.

or

VIII.



Ord, \* have mer-cy. 25\*.

*On the iiij. day thus.*

*Orbis Factor.*

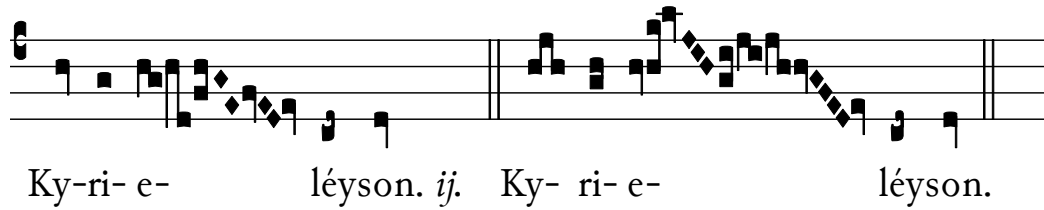
GS:7 ♯; 1508:52v; 571.<sup>36</sup>

I.



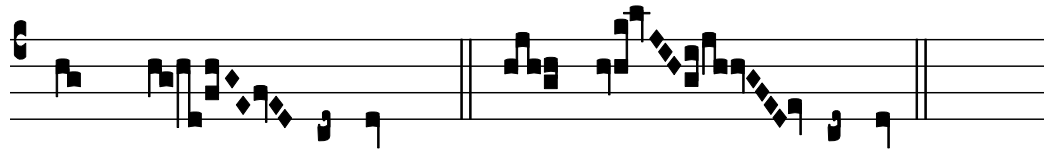
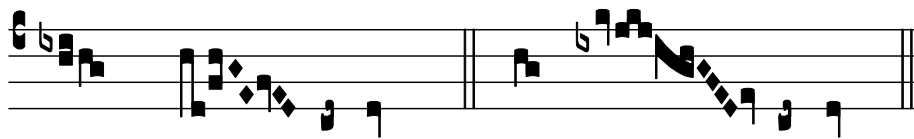
Y-ri- e- \* léyson. iij. Chris-te- léyson. iij.

Kyriale.



or

I.

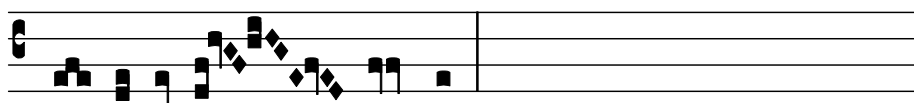


On the fifth day thus.

Conditor Kyrie.

GS:8 ♯; 1508-C:53r.

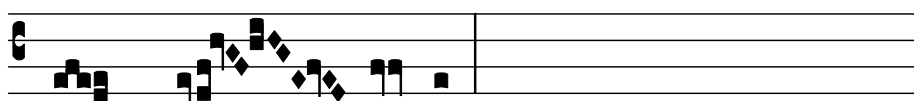
VIII.



[53r.]

or

VIII.

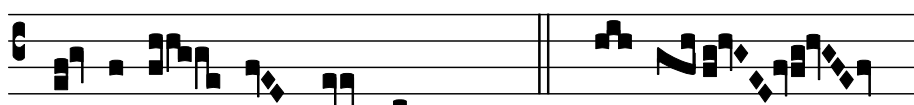


On the vj. day thus.

Lux et Origo.

GS:8 ♯; 1508:53r; 572.<sup>37</sup>

VIII.





Kyriale.

léy-son. iij. Ky-ri-e- léy-son. ij. Ky-ri-e-

léy-son.

or

VIII.

Ord, \* have mer-cy. iij. Christ, have

mer-cy. iij. Lord, have mer-cy. ij. Lord, have

mer-cy.

On the vij. day thus.

*Kyrie Deus sempiterno.*

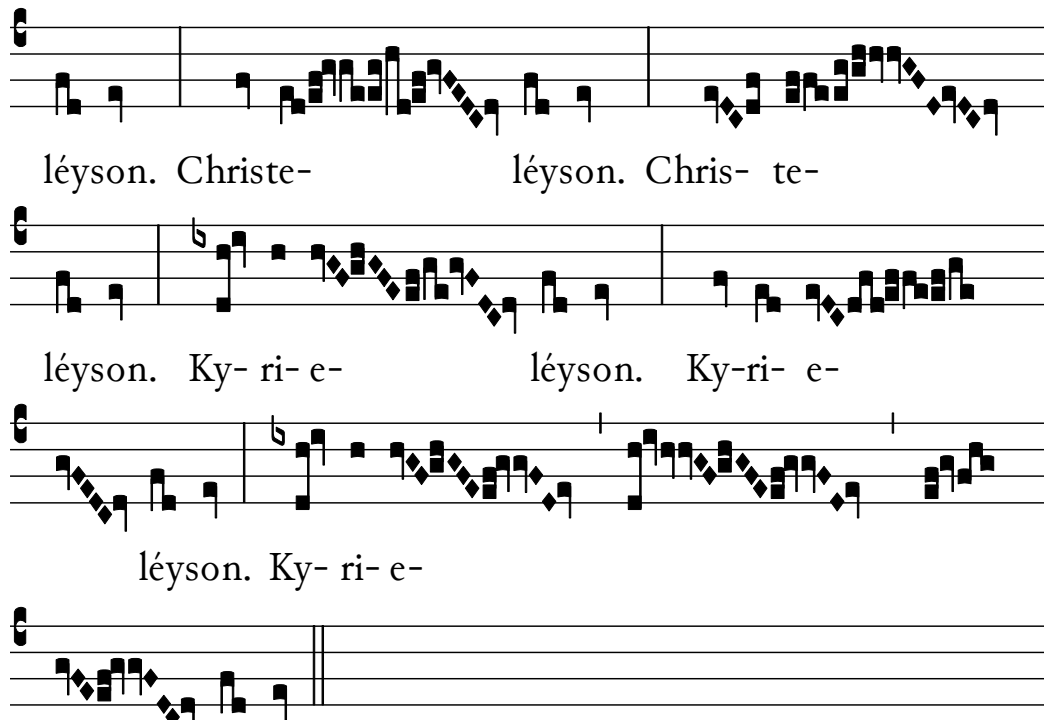
GS:8 ♯; 1508:53r; 572.<sup>38</sup>

IV.

Y-ri-e-\* léyson. Ky-ri-e-

léyson. Ky-ri-e- léyson. Chris-te-

Kyriale.

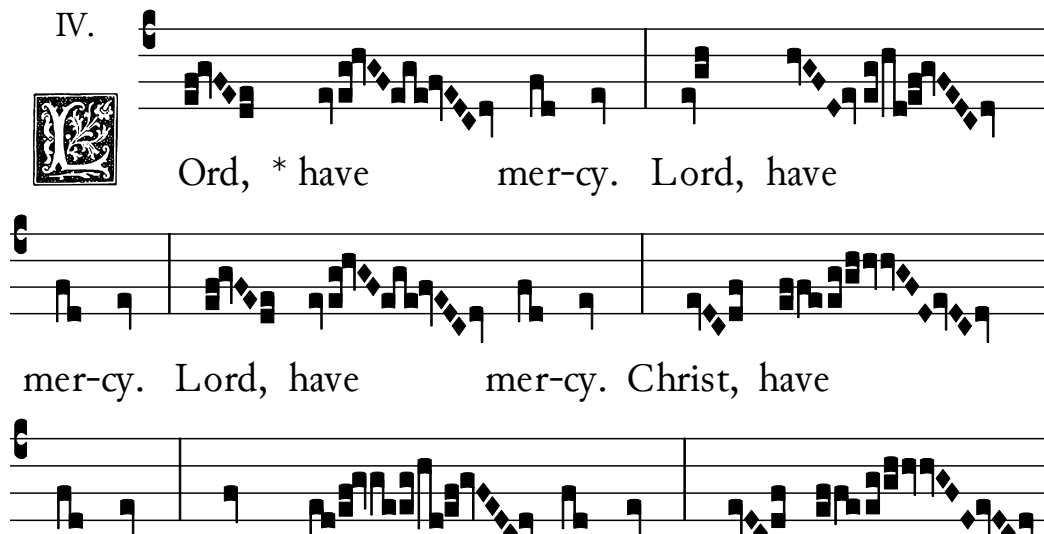


léyson. Chris-te- léyson. Chris- te-  
léyson. Ky-ri-e- léyson. Ky-ri-e-  
léyson. Ky-ri-e-  
léyson.

The musical notation is written on four staves. Each staff begins with a C-clef and a common time signature. The notes are square and black, with stems. The lyrics are written below the staves, aligned with the notes. The first staff has a key signature change to one flat (B-flat) after the first measure. The second staff has a key signature change to one flat (B-flat) after the first measure. The third staff has a key signature change to one flat (B-flat) after the first measure. The fourth staff has a key signature change to one flat (B-flat) after the first measure.

or

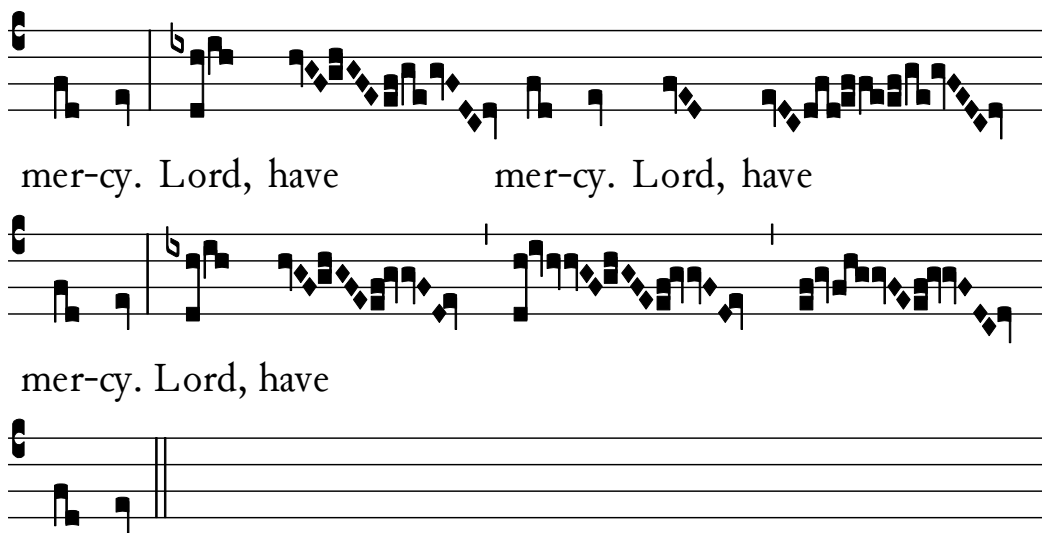
IV.



**L** Ord, \* have mer-cy. Lord, have  
mer-cy. Lord, have mer-cy. Christ, have  
mer-cy. Christ, have mer-cy. Christ, have

The musical notation is written on three staves. Each staff begins with a C-clef and a common time signature. The notes are square and black, with stems. The lyrics are written below the staves, aligned with the notes. The first staff has a key signature change to one flat (B-flat) after the first measure. The second staff has a key signature change to one flat (B-flat) after the first measure. The third staff has a key signature change to one flat (B-flat) after the first measure.

Kyriale.



mer-cy. Lord, have      mer-cy. Lord, have

mer-cy. Lord, have

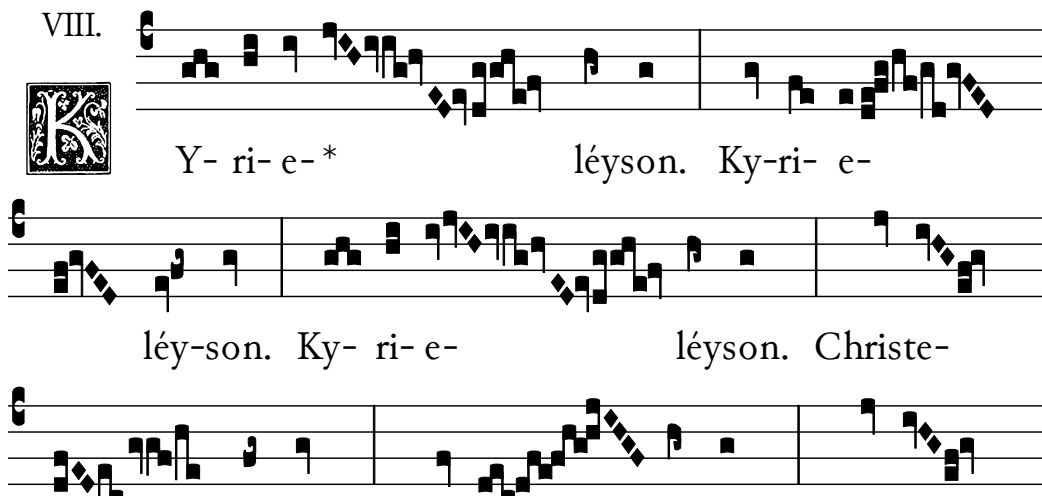
mer-cy.

¶ On commemorations of blessed Mary when a Full Service is made this melody O Rex Clemens. 20\*. is sung.<sup>39</sup> Except when the Service is lastly made before Advent and before lxx. and on the Octave of the Assumption and the Nativity of blessed Mary : then indeed this melody is sung [this way].<sup>40</sup>

*Kyrie omnipotens.*

GS:8 ♯; 1508:53r; 572.<sup>41</sup>

VIII.



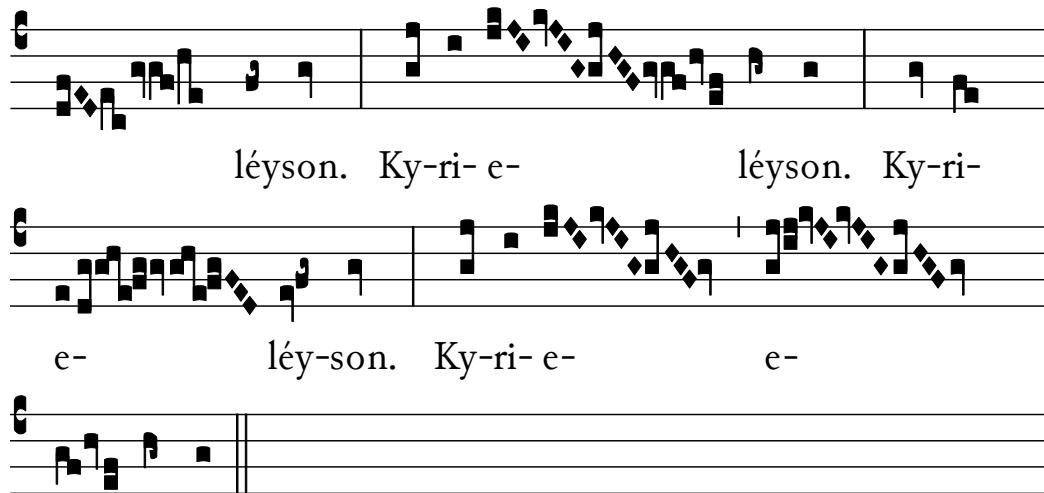
**K** Y- ri- e- \*      léyson. Ky-ri- e-

léy-son. Ky- ri- e-      léyson. Christe-

léyson. Christe-      léyson. Christe-

[53v.]

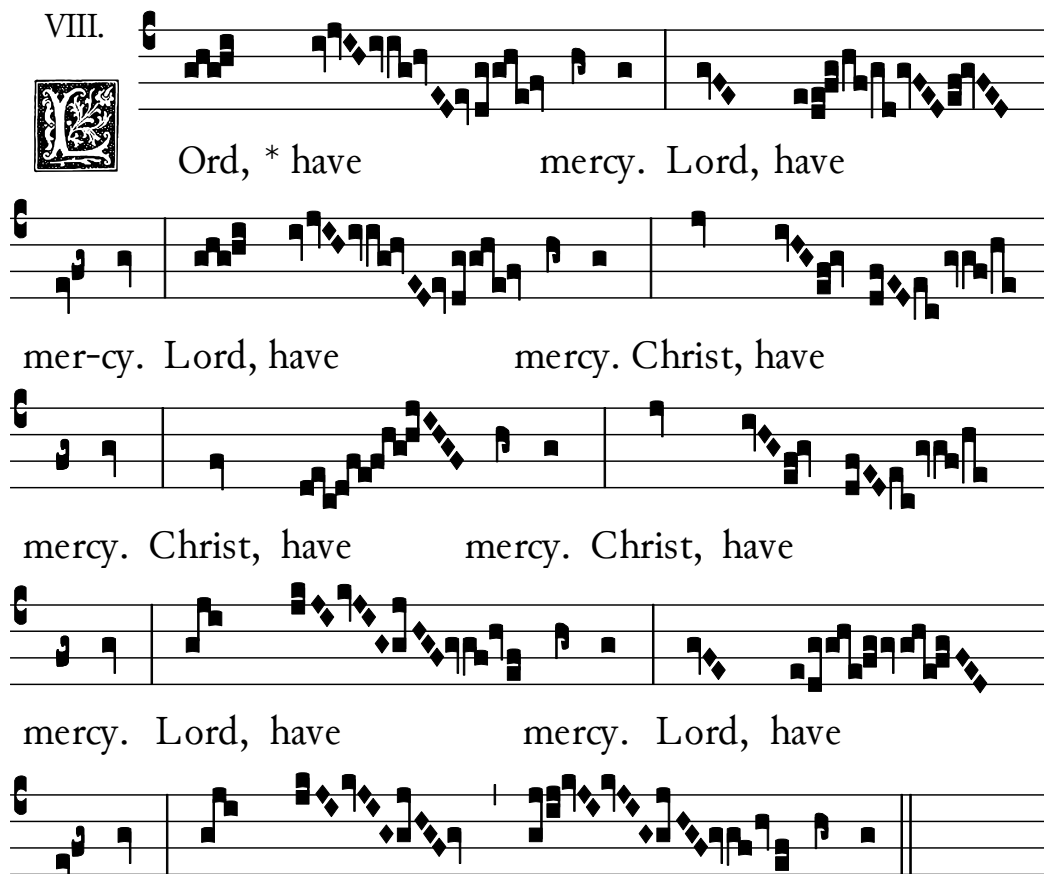
Kyriale.



léyson. Ky-ri- e- léyson. Ky-ri-  
e- léy-son. Ky-ri- e- e-  
e- léyson.

or

VIII.



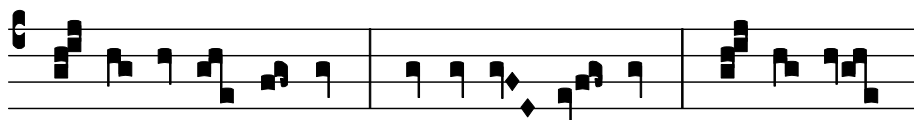
Ord, \* have mercy. Lord, have  
mer-cy. Lord, have mercy. Christ, have  
mercy. Christ, have mercy. Christ, have  
mercy. Lord, have mercy. Lord, have  
mer-cy. Lord, have mercy.

# Kyriale.

*On Feasts of iij. Lessons without Rulers of the Choir : and on Octaves and within Octaves when the Choir is not ruled,<sup>42</sup> and on ferias in Paschaltide one of these [melodies]<sup>43</sup> is sung, except on Feasts in which a Nocturn is sung : then the ferial melody is sung.*

GS #9; 1508:53v. [573.]

VIII.



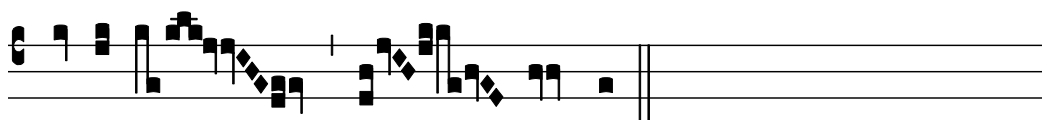
Y-ri- e- \* léyson. Ky-ri- e- léy-son. Ky-ri- e-



léyson. Christe- léyson. Christe- léy-son. Christe-



léyson. Ky-ri- e- léyson. Ky-ri- e- léy-son.



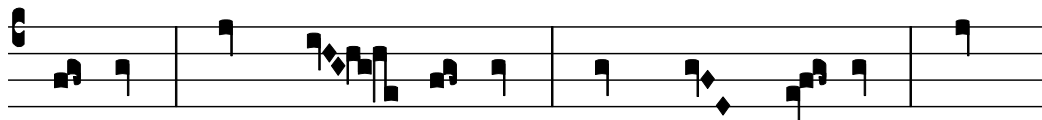
Ky-ri- e- e- léy-son.

or

VIII.



Ord, \* have mer-cy. Lord, have mer-cy. Lord, have

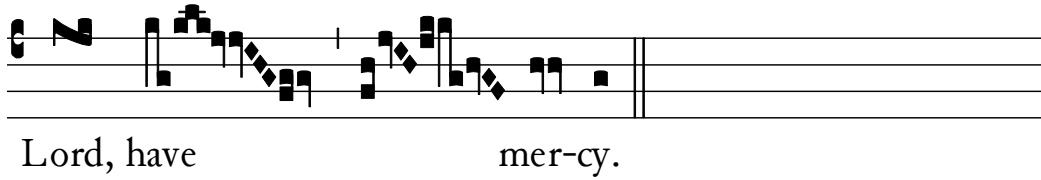


mer-cy. Christ, have mer-cy. Christ, have mer-cy. Christ,

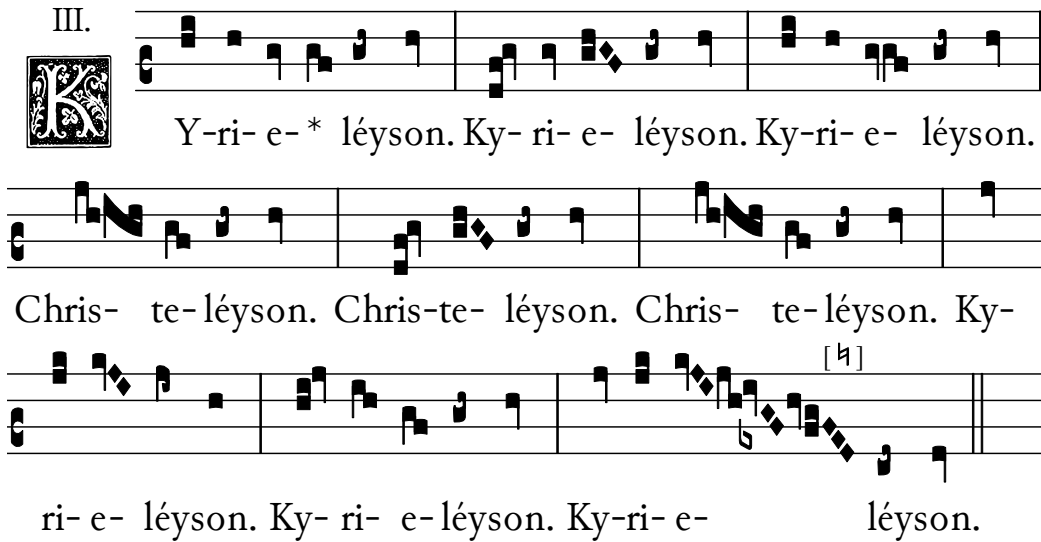


have mer-cy. Lord, have mercy. Lord, have mer-cy.

Kyriale.



GS:9 ♯; 1508:53v; 573.<sup>44</sup>



or



Kyriale.

GS ♯; 1508:53v.<sup>45</sup>

II.



Y- ri- e- \* léyson. Ky- ri- e- léyson. Ky- ri-

e- léyson. Christe- léyson. Christe- léyson.

Christe- léyson. Ky-ri- e- léyson. Ky-ri- e- léy-

son. Ky-ri- e- léyson.

[53r.]

or

II.



Ord, \* have mercy. Lord, have mer-cy. Lord, have

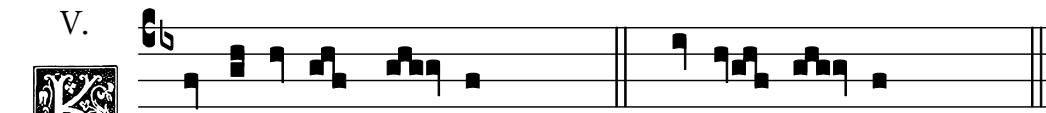

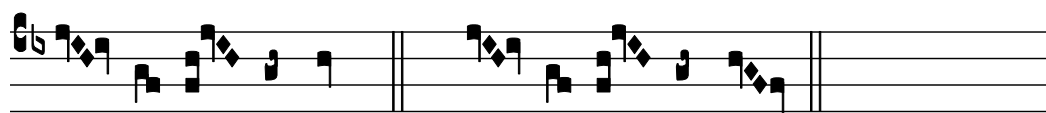
mercy. Christ, have mer-cy. Christ, have mer cy. Christ,

have mer-cy. Lord, have mer-cy. Lord, have mer-cy.

Lord, have mer-cy.

Kyriale.

1508:54r; Rylands-24:26.

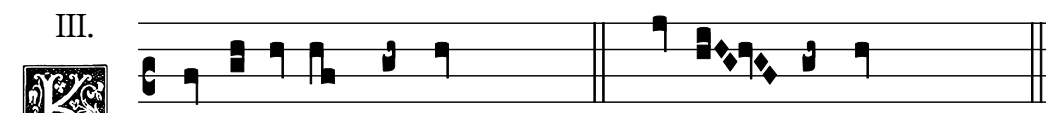

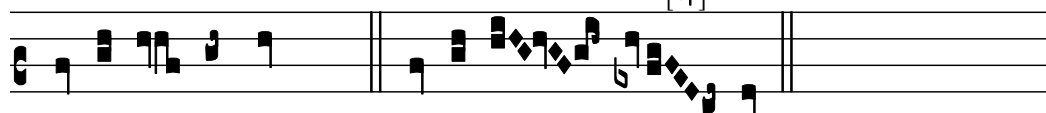
V.   
 Y-ri- e- \* léy- son. *ijj.* Christe- léy- son. *ijj.*  
  
Ky- ri- e- léyson. *ij.* Ky- ri- e- léyson.

or

V.   
 Ord, \* have mer- cy. *ijj.* Christ, have mer- cy. *ijj.*  
  
Lord, have mercy. *ij.* Lord, have mercy.

or

Rylands-24:26; GS:9 ♯. <sup>46</sup>

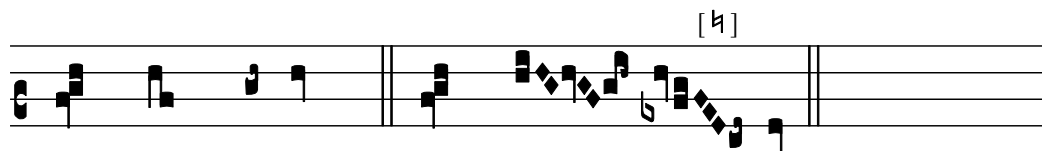
III.   
 Y-ri- e- \* léyson. *ijj.* Christe- <sub>[h]</sub> léyson. *ijj.*  
  
Ky-ri- e- léyson. *ij.* Ky-ri- e- léy- son.

or

III.   
Ord, \* have mercy. *ijj.* Christ, have mercy. *ijj.*



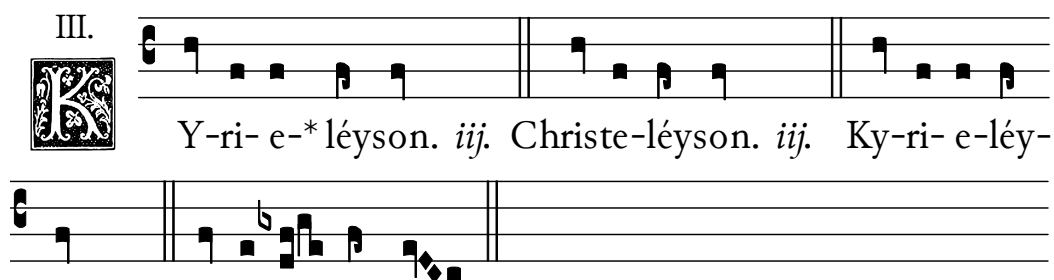
Kyriale.



Lord, have mercy. *ij.* Lord, have mer- cy.

*On all ferias throughout the year outside of Paschaltide and on Vigils and on Ember Days outside of the week of Pentecost,<sup>47</sup> and at the Mass I am the salvation. and of the Holy Cross this following Melody is sung this way.*

GS-1508:54r. GS:9 ♯; 1508:54r; 574.



*III.* Y-ri- e-\* léyson. *ijj.* Christe-léyson. *ijj.* Ky-ri- e-léy-  
son. *ij.* Ky-ri- e- léyson.

or



*III.* Ord, \* have mercy. *ijj.* Christ, have mercy. *ijj.* Lord,  
have mercy. *ij.* Lord, have mercy.

*and let it be sung through by the whole Choir without any pause, which is to be observed throughout the whole year.*

*[On all Sundays throughout the year when the service is of the Sunday and Gloria in excelsis. is sung, one of these is sung according to the disposition of the Cantor, and the Choir shall stand turned towards the Altar while Gloria in excelsis. is begun : until the Choir shall sing. [And]<sup>48</sup> in the same Hymn at these words We adore thee. and at these words Receive [our]<sup>49</sup> prayer. and at the end of the same when O Jesu Christ, [art most high, together*

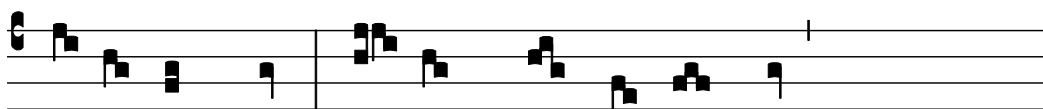
with the Holy Ghost, in the glory of God].<sup>50</sup> *is sung, until the Epistle or Lesson, let the Choir bow to the Altar, and it let it be sung through by the whole Choir, standing, without any pause, which is to be observed throughout the whole year.*]<sup>51</sup>

GS:9 ♯; 1508-C:53r.<sup>52</sup>

VIII.



Lo-ry be to God on high, \* and on earth peace to



men of good will. We praise thee, we bless thee,

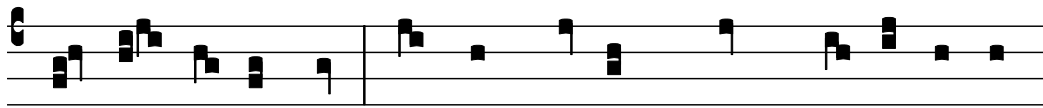
*Here let the Choir bow.*



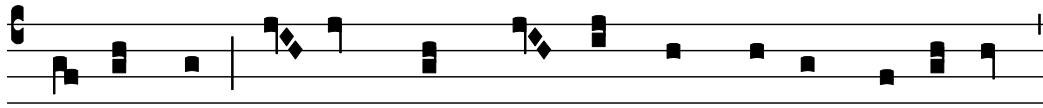
we a-dore thee, we glo-ri-fy thee, we give thanks to thee



for thy great glo-ry, O Lord God, heaven-ly King, God the



Fa-ther almighty. O Lord Je-sus Christ, the only-be-

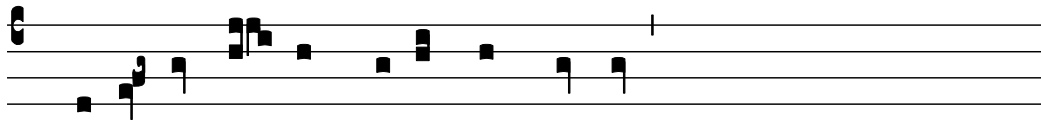


got-ten Son ; O Lord God, Lamb of God, Son of the Father,



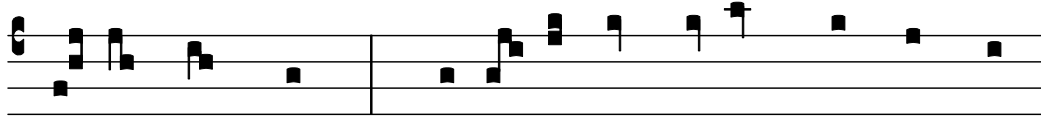
who tak-est a- way the sins of the world, have mer-cy on us.

Kyriale.



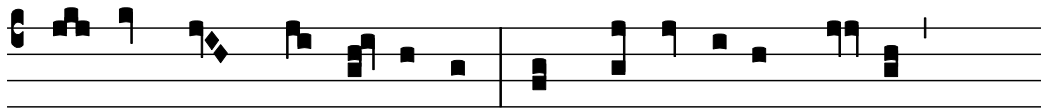
Who tak-est a- way the sins of the world,

*A second time let the Choir bow.*



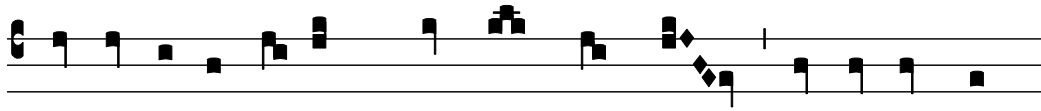
re-ceive our prayer. Who sit-test at the right hand of the

[53v.]

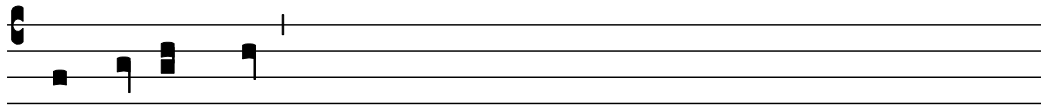


Fa-ther, have mer-cy on us. For thou only art ho- ly ;

*A third time let the Choir bow until the Epistle or Lesson.*

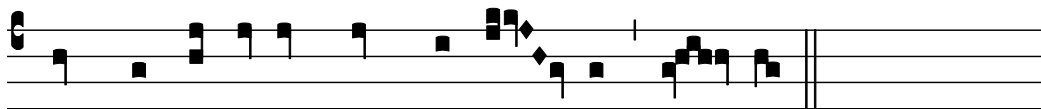


thou only, O Je-sus Christ, art most high to-gether with



the Ho-ly Ghost,

*Let the Choir bowing turned towards the Altar as above sign itself with the Sign of the Cross publicly while is sung.*



in the glo-ry of God the Fa- ther. A- men.

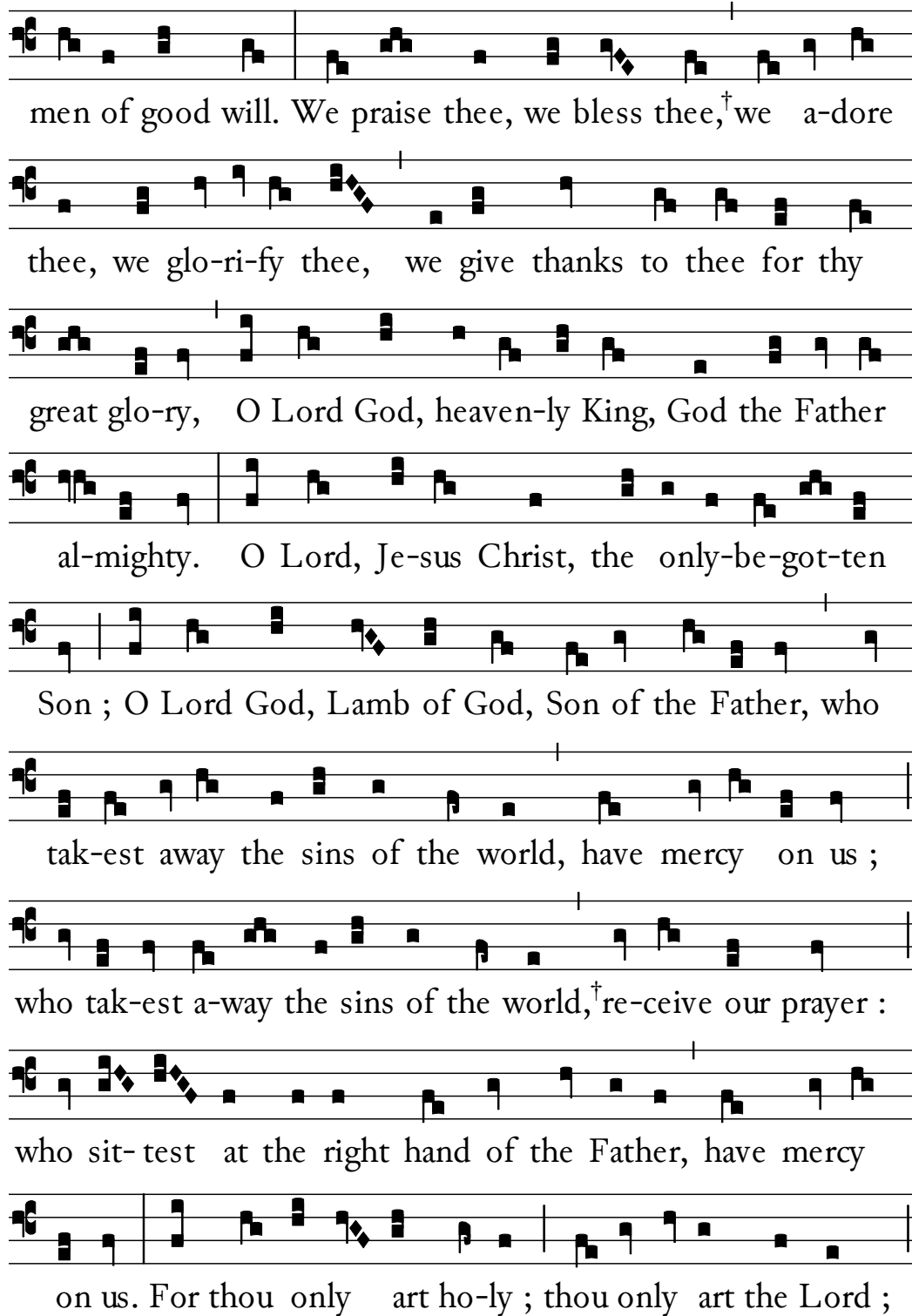
GS:10 ♯; 1508-C:53v.<sup>53</sup>

II.



Lo-ry be to God on high, \* and on earth peace to

Kyriale.



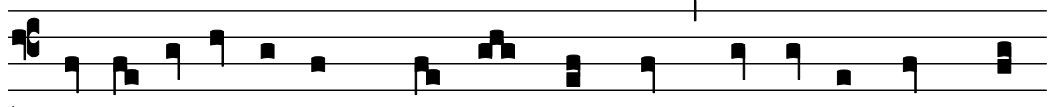
men of good will. We praise thee, we bless thee,<sup>†</sup> we a-dore  
 thee, we glo-ri-fy thee, we give thanks to thee for thy  
 great glo-ry, O Lord God, heaven-ly King, God the Father  
 al-mighty. O Lord, Je-sus Christ, the only-be-got-ten  
 Son ; O Lord God, Lamb of God, Son of the Father, who  
 tak-est away the sins of the world, have mercy on us ;  
 who tak-est a-way the sins of the world,<sup>†</sup> re-ceive our prayer :  
 who sit-test at the right hand of the Father, have mercy  
 on us. For thou only art ho-ly ; thou only art the Lord ;

<sup>†</sup> *Bowing.*

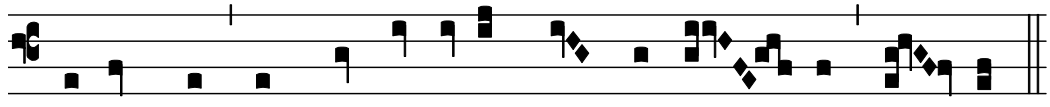
<sup>†</sup> *Bowing.*

[55r.]

Kyriale.



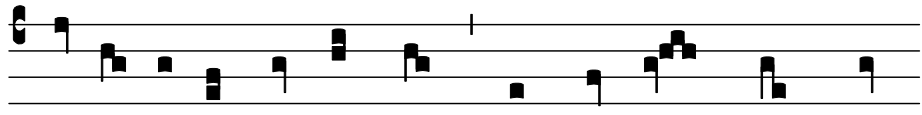
† thou only, O Je-sus Christ, art most high, to-gether with the † *Bowing.*



Ho-ly Ghost, in the glo-ry of God the Fa- ther. A- men.

GS:10 ♯; 1508-C:54r.<sup>54</sup>

VIII.

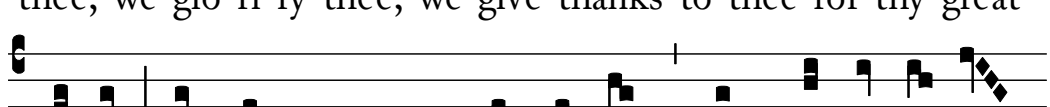
Lo-ry be to God on high, \* and on earth peace to



men of good will. We praise thee, we bless thee,† we a-dore † *Bowing.*



thee, we glo-ri-fy thee, we give thanks to thee for thy great



glo-ry ; O Lord God, heav-en-ly King, God the Father al-



mighty. O Lord Je-sus Christ, the only-be-gotten Son ;



O Lord God, Lamb of God, Son of the Father, who tak-est

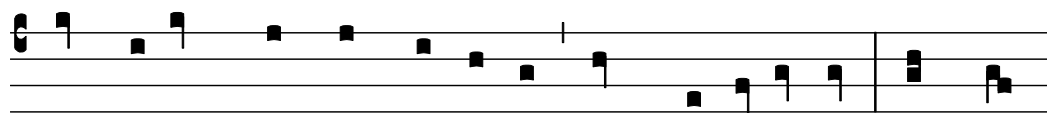
Kyriale.



away the sins of the world, have mer-cy on us ; who tak-est



away the sins of the world,†re- ceive our prayer : who sit- test † *Bowing.*



at the right hand of the Father, have mercy on us. For thou



only art ho-ly ; thou only art the Lord :† thou only, O † *Bowing.*



Je-sus Christ, art most high, to-gether with the Ho-ly Ghost,



in the glo- ry of God the Fa-ther. A- men.

*On all Major Double Feasts one of these is sung at the disposition of the Cantor.*

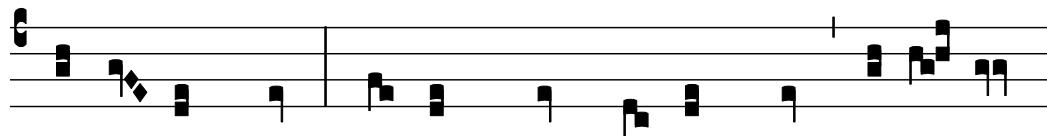
GS:11 ♯; 1508-C:54r.<sup>55</sup>

IV.



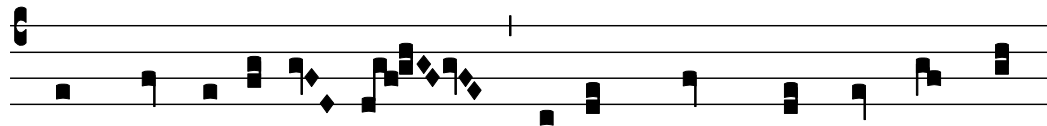
Lo-ry be to God on high, \* and on earth peace to

Kyriale.



men of good will. We praise thee, we bless thee,<sup>†</sup> we a- dore

<sup>†</sup> *Bowing.*



thee, we glo-ri-fy thee, we give thanks to thee for thy

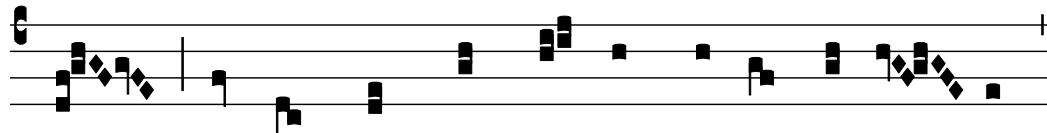
[55v.]



great glo-ry : O Lord God, heavenly King, God the Fa- ther



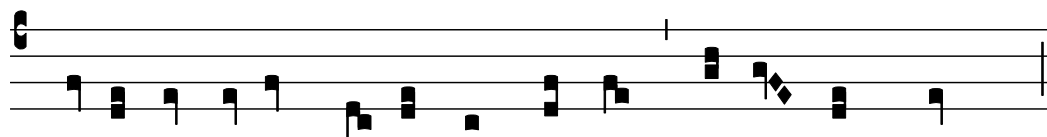
almighty. O Lord Je-sus Christ, the only-be-got- ten



Son ; O Lord God, Lamb of God, Son of the Fa- ther,

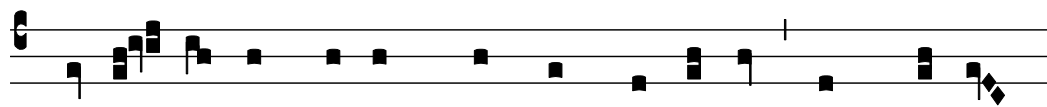


who tak-est away the sins of the world, have mercy on us ;



who tak-est away the sins of the world,<sup>†</sup> re-ceive our prayer :

<sup>†</sup> *Bowing.*

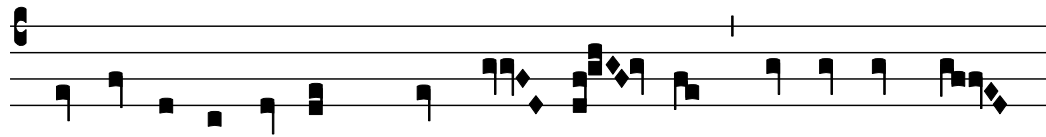


who sit- test at the right hand of the Father, have mercy

Kyriale.

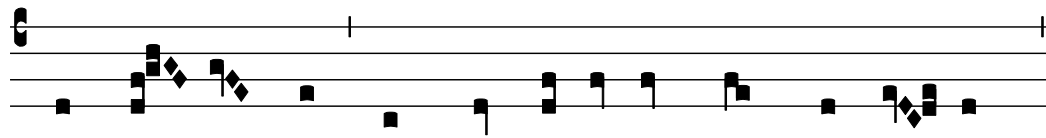


on us. For thou only art ho-ly : thou only art the Lord :

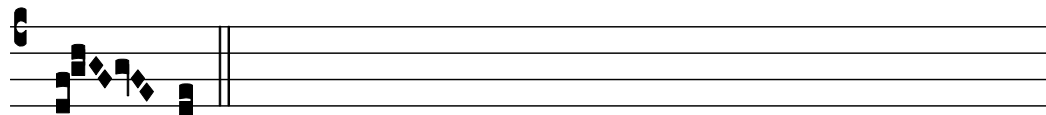


† thou only, O Je-sus Christ, art most high, to-gether with

† *Bowing.*



the Ho- ly Ghost, in the glo-ry of God the Fa- ther.



A- men.

GS:12 ♯; 1508-C:55v.<sup>56</sup>

VIII.

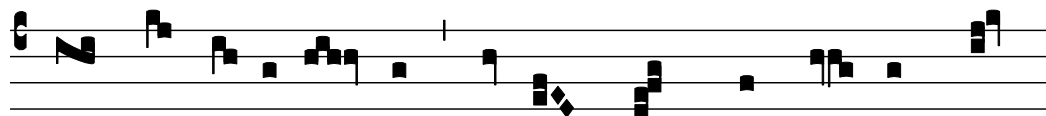


Lo-ry be to God on high, \* and on earth peace, to



men of good will. We praise thee, we bless thee,† we a-dore

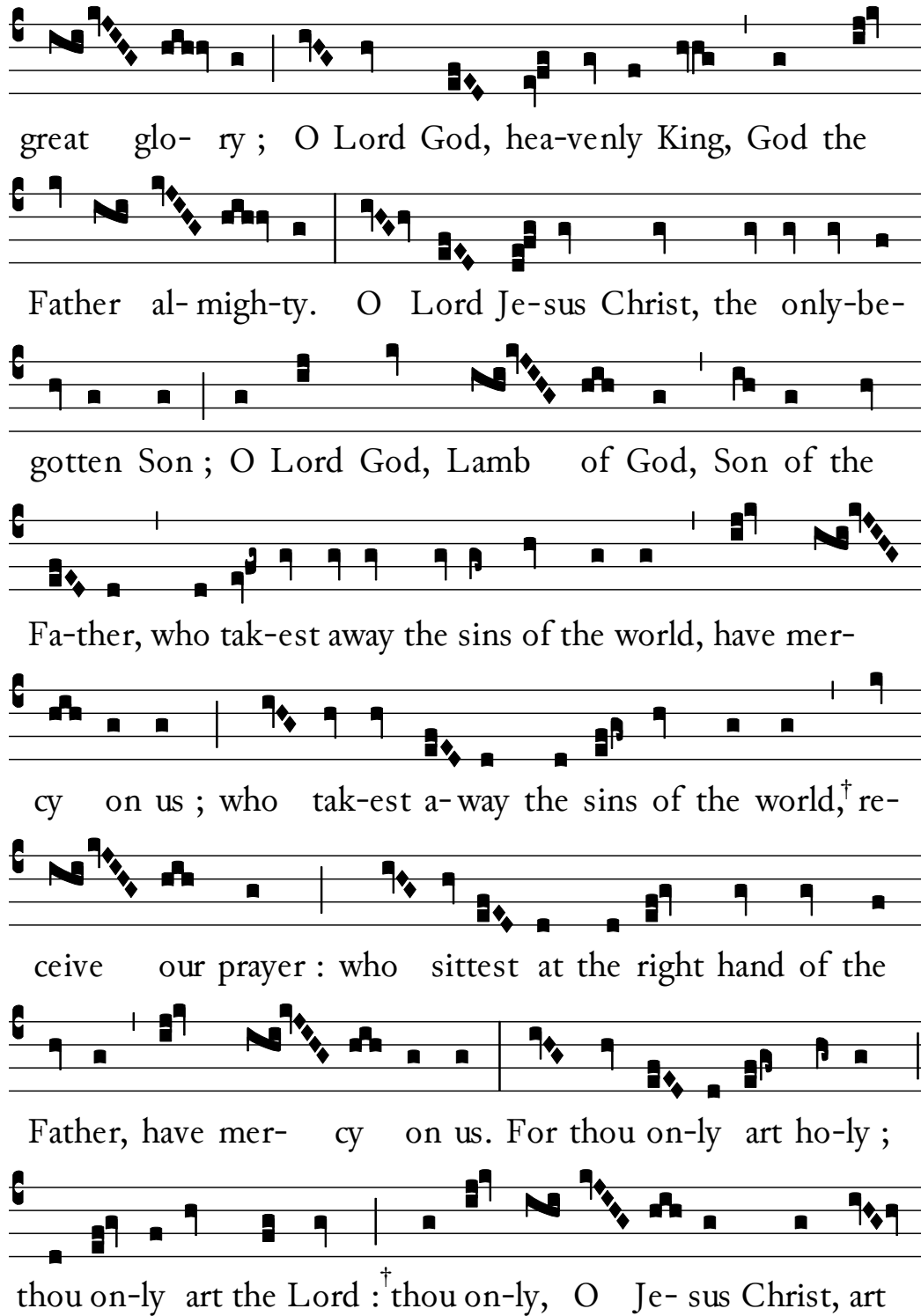
† *Bowing.*



thee, we glo-ri-fy thee, we give thanks to thee for thy



Kyriale.



great glo- ry ; O Lord God, hea-venly King, God the

Father al- migh-ty. O Lord Je-sus Christ, the only-be-

gotten Son ; O Lord God, Lamb of God, Son of the

Fa-ther, who tak-est away the sins of the world, have mer-

cy on us ; who tak-est a-way the sins of the world,<sup>†</sup> re-

ceive our prayer : who sittest at the right hand of the

Father, have mer- cy on us. For thou on-ly art ho-ly ;

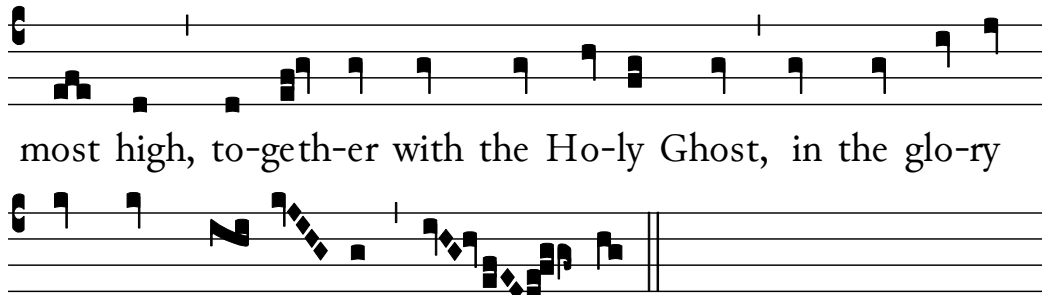
thou on-ly art the Lord :<sup>†</sup> thou on-ly, O Je- sus Christ, art

[56r.]

<sup>†</sup> *Bowing.*

<sup>†</sup> *Bowing.*

Kyriale.


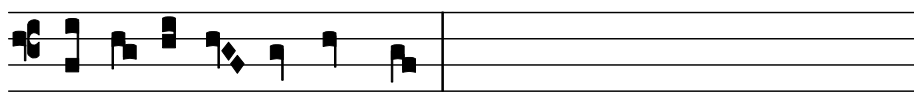


most high, to-gether with the Ho-ly Ghost, in the glo-ry  
of God the Fa- ther. A- men.

*On other Double Feasts one of the same or one of the following is sung, at the disposition of the Cantor.<sup>57</sup>*

1508-C:56r; 1513:133v.<sup>58</sup>

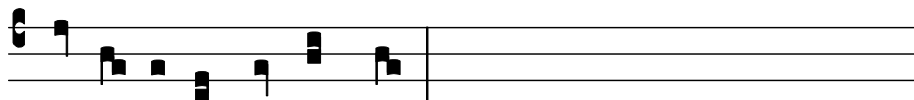
II.

Lo-ry be to God on high. 4I\*.

GS:12 ‡.


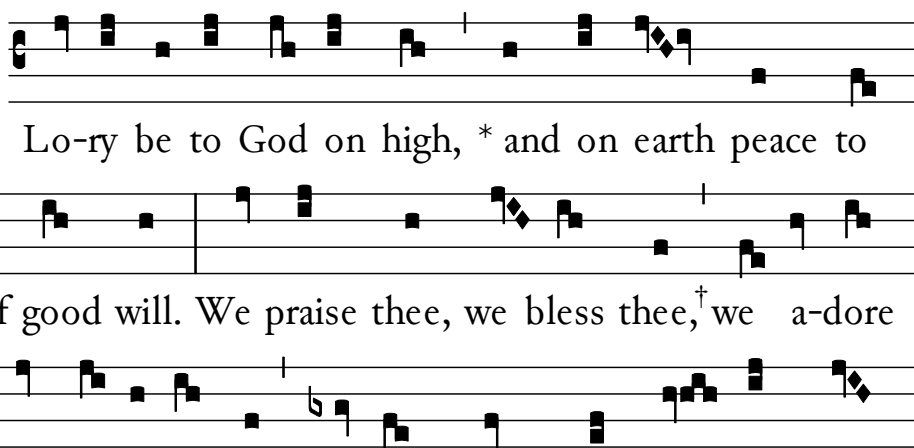
VIII.

Lo-ry be to God on high. 43\*.

GS:12 ‡; 1508-C:56r; 1513:134r.<sup>59</sup>

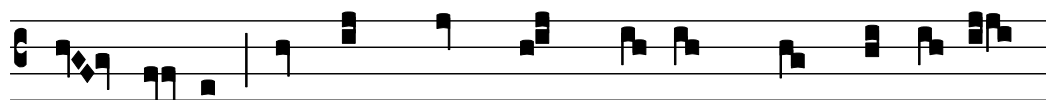
VI.

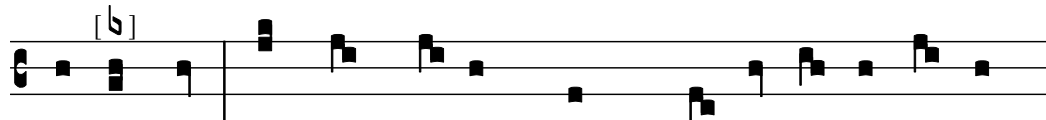
Lo-ry be to God on high, \* and on earth peace to  
men of good will. We praise thee, we bless thee,† we a-dore  
thee, we glo-ri-fy thee, we give thanks to thee for thy

† *Bowing.*

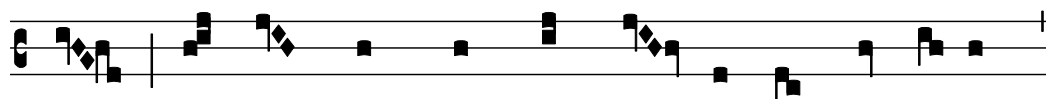
Kyriale.



great glo- ry ; O Lord God, heavenly King, God the Father

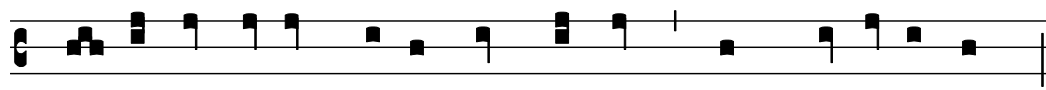


almighty. O Lord Je-sus Chirst, the only be-got-ten

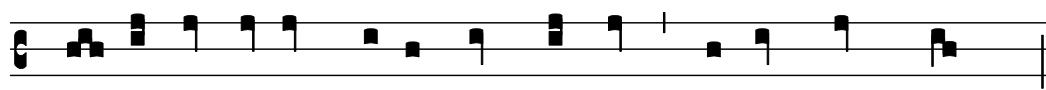


Son ; O Lord God, Lamb of God, Son of the Father,

[56v.]

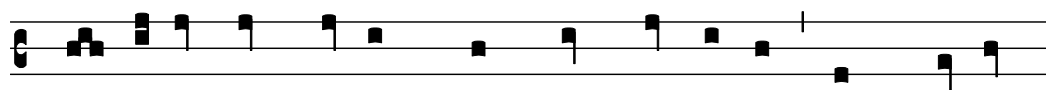


who tak-est away the sins of the world, have mercy on us ;



who tak-est away the sins of the world,<sup>†</sup>re-ceive our prayer :

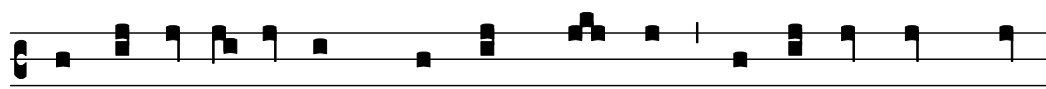
<sup>†</sup> *Bowing.*



who sittest at the right hand of the Father, have mercy

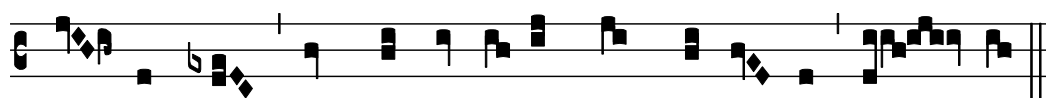


on us. For thou only art ho-ly : thou only art the Lord :



<sup>†</sup>thou, only, O Je-sus Christ, art most high, to-gether with the

<sup>†</sup> *Bowing.*



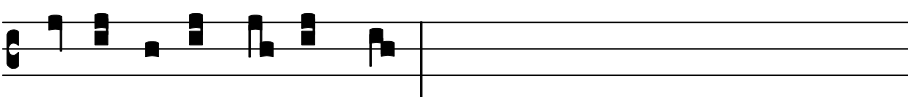
Ho- ly Ghost, in the glo-ry of God the Fa-ther. A- men.


Kyriale.

*On both Feasts of Saint Michael and [on the Feast of]<sup>60</sup> Saint Dunstan this melody is sung.*

GS:13 ♯;1508-C:56v; 1513:134r.

VI.



 Lo-ry be to God on high. 48\*.

*On all Feasts and Octaves when the Invitatory is sung by three : one of these is sung at the disposition of the Cantor.<sup>61</sup>*

1508-C:56v; 1513:134r.<sup>62</sup>

II.



 Lo-ry be to God on high. 4I\*.

1508-C:56v; 1513:134r.

VI.



 Lo-ry be to God on high. 48\*.

*On all other Simple Feasts whether of iij. or of ix. Lessons in which the Choir is Ruled and withiin Octaves with Rulers of the Choir one of the same or one of these is sung.*

GS:13 ♯;1508-C:56v; 1513:134r.

VIII.



 Lo-ry be to God on high. 40\*.

GS:13 ♯;1508-C:56v; 1513:134r.

VIII.



 Lo-ry be to God on high. 43\*.

# Kyriale.

*On Feasts of iij. Lessons without Rulers of the Choir : and also within Octaves when the Choir is not Ruled one of these is sung at the disposition of the Priest<sup>63</sup> this way.*

GS:13 ♯; 1508-C:56v; 1513:134r.<sup>64</sup>

I.



Lo-ry be to God on high, \* and on earth peace, good



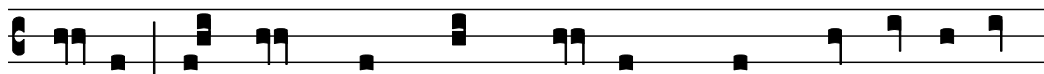
will towards men. We praise thee, we bless thee,<sup>†</sup>we a-dore

<sup>†</sup> *Bowing.*



thee, we glo-ri-fy thee, we give thanks to thee for thy great

[57r.]



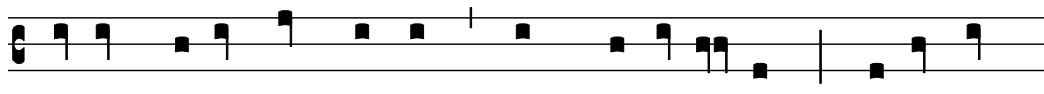
glo-ry, :-O Lord God, heavenly King, God the Father al-



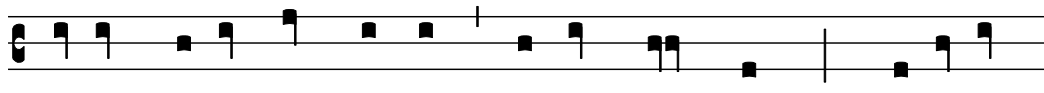
mighty. O Lord, Je-sus Christ, the only be-gotten Son ;



O Lord God, Lamb of God, Son of the Fa-ther, who tak-est



away the sins of the world, have mercy on us ; who tak-est



away the sins of the world,<sup>†</sup>re-ceive our prayer : who sittest

<sup>†</sup> *Bowing.*

Kyriale.



at the right hand of the Father, have mercy on us. For



thou only art ho-ly : thou only art the Lord :<sup>†</sup> thou only, O

<sup>†</sup> *Bowing.*



Je sus Christ, to-gether with the Ho-ly Ghost, art most high



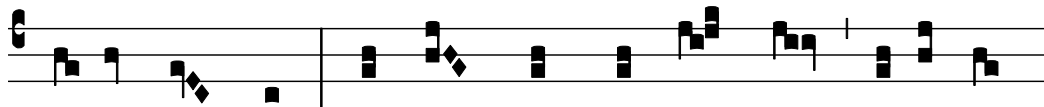
in the glo-ry of God the Fa-ther. A-men.

GS:13 ♯; 1508-C:57r; 1513:134r.<sup>65</sup>

III.

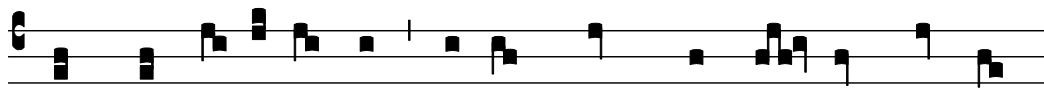


Lo-ry be to God on high, \* and on earth peace to

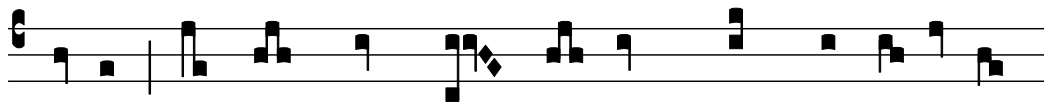


men of good will. We praise thee, we bless thee,<sup>†</sup> we a-dore

<sup>†</sup> *Bowing.*

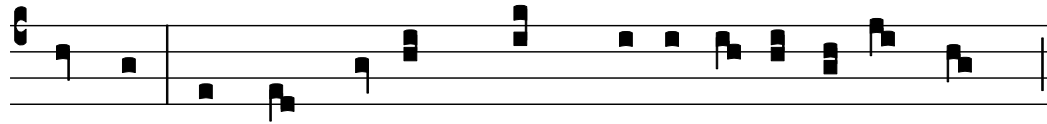


thee, we glo-ri-fy thee, we give thanks to thee for thy great

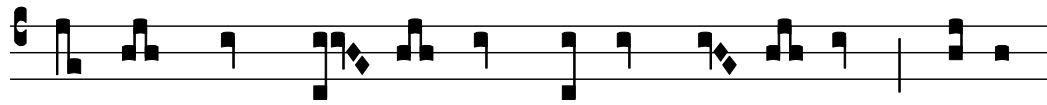


glo-ry ; O Lord God, heavenly King, God the Father al-

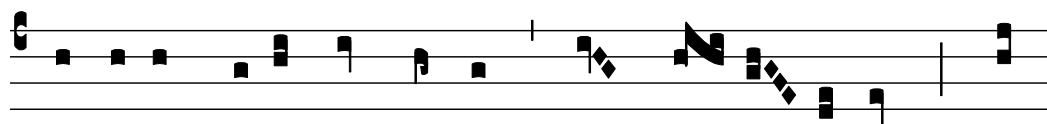
Kyriale.



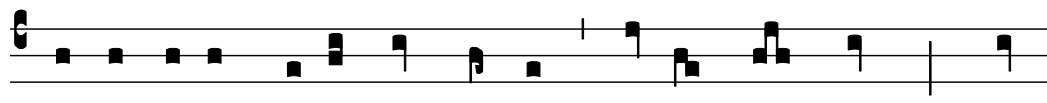
mighty. O Lord Je-sus Christ, the only-be-gotten Son ;



O Lord God, Lamb of God, Son of the Fa-ther ; who tak- [57v.]



est away the sins of the world, have mer- cy on us ; who

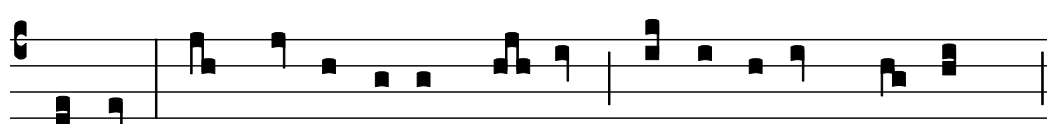


tak-est away the sins of the world,<sup>†</sup> re-ceive our prayer : who

<sup>†</sup> *Bowing.*



sittest at the right hand of the Father, have mer- cy

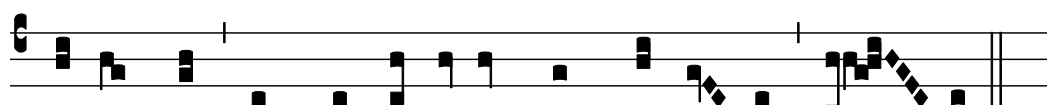


on us. For thou only art ho- ly : thou only art the Lord :



<sup>†</sup> thou only, O Je-sus Christ, art most high, to-gether with the

<sup>†</sup> *Bowing.*



Ho-ly Ghost, in the glo-ry of God the Fa-ther. A- men.

*Always on Commemorations of Blessed Mary let this melody be sung [when Gloria in excelsis. is sung].<sup>66</sup>*

GS:14 ♯; 1508-C:57v; 1513:134r.

VIII.

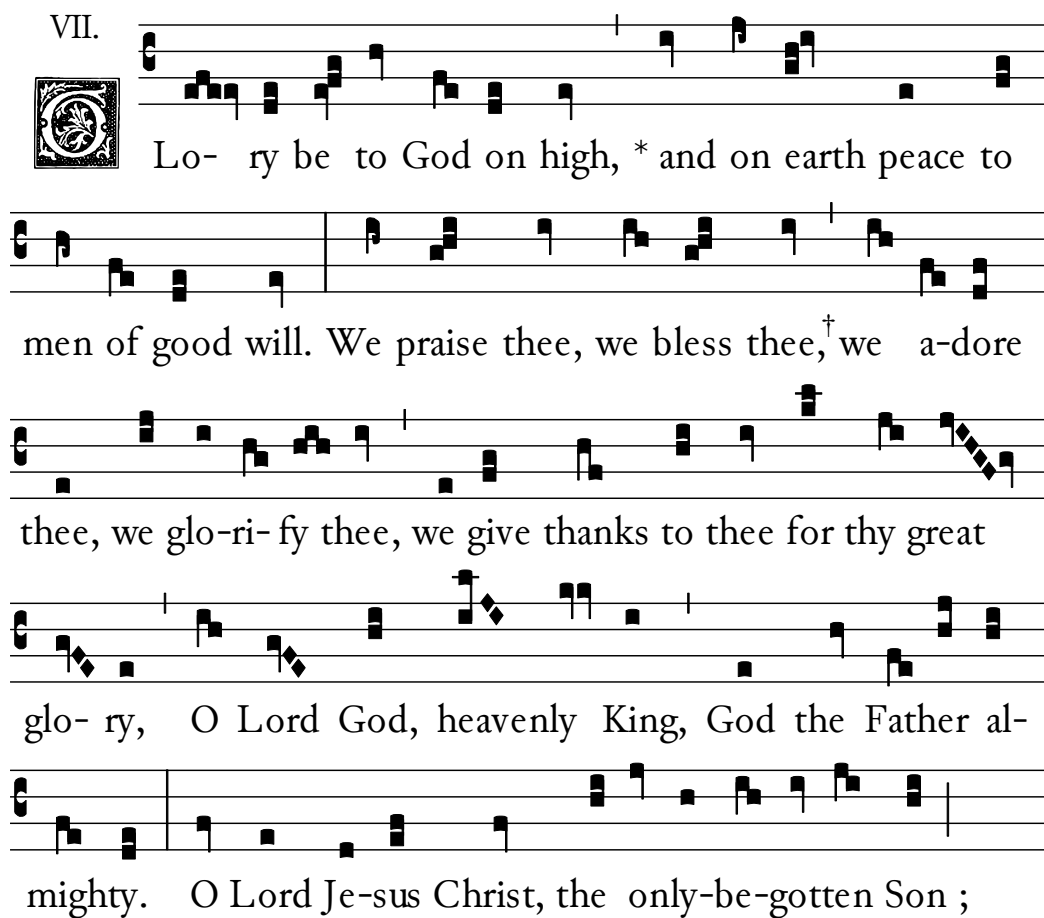


Lo-ry be to God on high. 40\*.

*Nevertheless four times in the year, evidently when a service of the same is made for the last time before Advent and<sup>67</sup> before<sup>68</sup> lxx., and on the Octaves of the Assumption and Nativity of Blessed Mary [then]<sup>69</sup> this melody is sung.*

GS:14 ♯; 1508-C:57v; 1513:134r.<sup>70</sup>

VII.



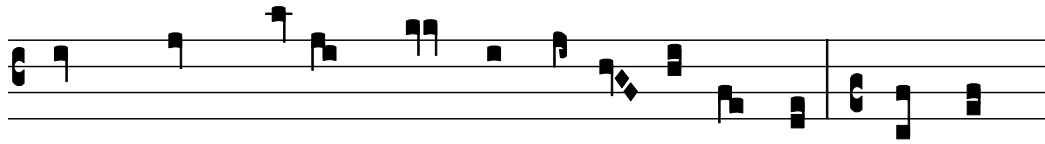
Lo- ry be to God on high, \* and on earth peace to  
men of good will. We praise thee, we bless thee,<sup>†</sup> we a-dore  
thee, we glo-ri-fy thee, we give thanks to thee for thy great  
glo- ry, O Lord God, heavenly King, God the Father al-  
mighty. O Lord Je-sus Christ, the only-be-gotten Son ;

<sup>†</sup> *Bowing.*

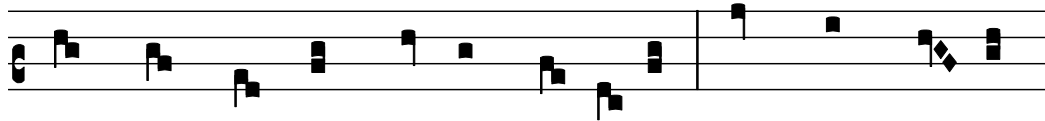
*[On the final Commemoration before Advent and before lxx. And thou, Spirit. is sung by the whole Choir in the Stalls : however on the Octaves of the Assumption and the Nativity of Blessed Mary it is sung by three Clerks of the Superior Grade in Surplices at the Quire Step.]<sup>71</sup>*



Kyriale.



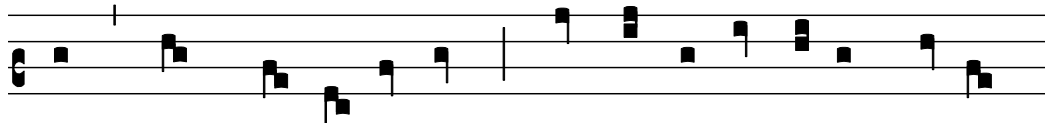
And thou, Spi-rit, sweet comforter of orphans. O Lord [58r.]



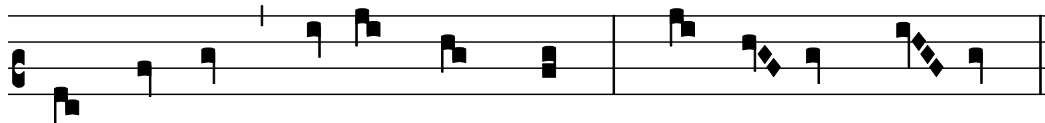
God, Lamb of God, Son of the Father. First-born Son of



Ma-ry, virgin and mother. Who tak-est away the sins of the

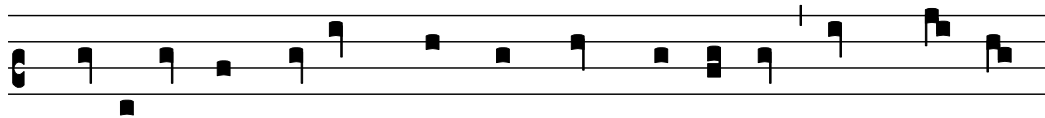


world, have mer-cy on us ; who that tak-est away the sins

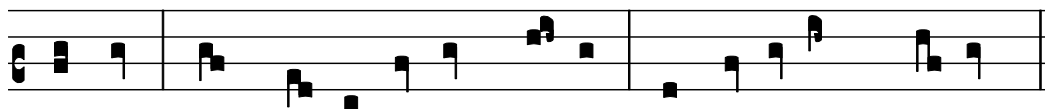


of the world,<sup>†</sup>re-ceive our prayer. To Ma-ry's glo-ry.

<sup>†</sup> *Bowing.*



Who sittest at the right hand of God the Father, have mer-cy



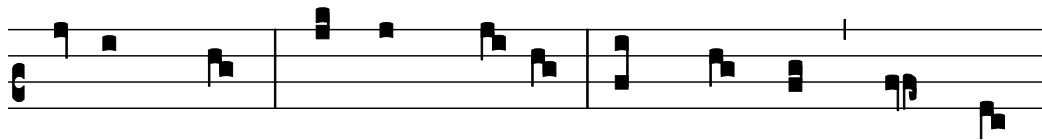
on us. For thou only art ho-ly. Sancti-fy-ing Ma-ry.



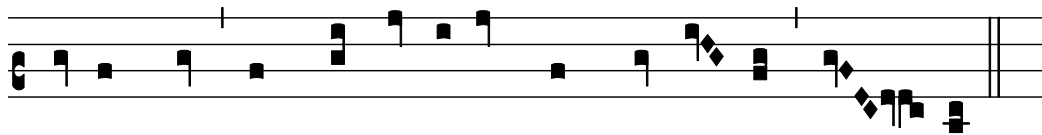
Thou only art the Lord. Guid-ing Ma-ry.<sup>†</sup> Thou only, O

<sup>†</sup> *Bowing.*

Kyriale.



Je-sus Christ. Crowning Ma-ry. Art most high, with the

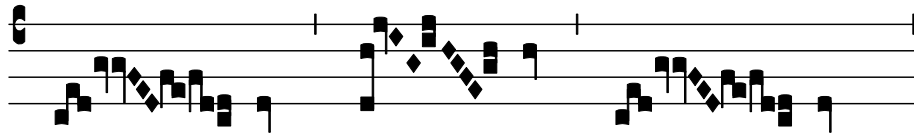


Ho-ly Ghost, in the glo-ry of God the Fa-ther. A- men.

*On all<sup>72</sup> Major Double Feasts this melody is sung and when the Choir arrives at this clause Blessed is he that cometh. let the Choir sign [itself]<sup>73</sup> with the Sign of the Cross publicly which is to be observed daily throughout the whole year.*

GS:15 ♯; 1508-C:58r; 1513-141r.<sup>74</sup>

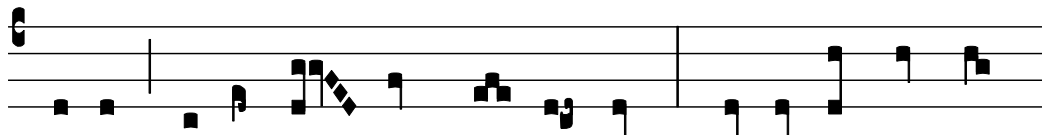
I.



O- ly, \* ho- ly, ho- ly,



Lord God of hosts : hea-ven and earth are full of thy

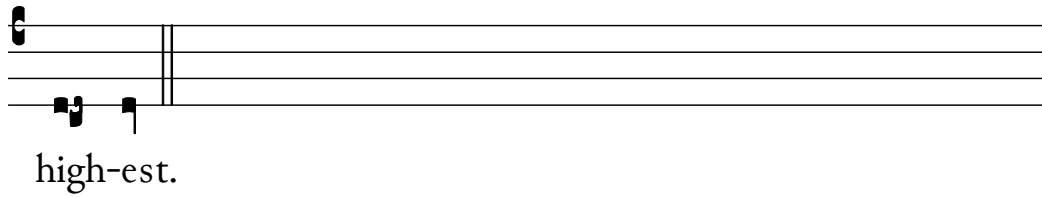


glo-ry : ho-sanna in the high-est. Blessed is he that



com-eth in the Name of the Lord : ho-sanna in the

Kyriale.



*On all Minor Double Feasts is sung [the same or]<sup>75</sup> one of these at to the disposition of the Cantor.*

GS:15 ♯; 1508-C:58v; 1513-141r.<sup>76</sup>

VI.



O- ly, \* ho-ly, ho- ly, Lord God of

mTHA116.

[58v.]

hosts : heaven and earth are full of thy glo-

ry : ho-sanna in the high- est. Blessed is he that


cometh in the Name of the Lord : ho-san- na in the

high- est.

Kyriale.

GS:15 ♯; 1508-C:58v; 1513-141r.<sup>77</sup>

VIII.




O- ly, \* ho- ly, ho- ly, Lord God of hosts :  
heaven and earth are full of thy glo-ry : ho- sanna in  
the high- est. Blessed is he that com-eth in the Name of  
the Lord : ho- sanna in the high- est.

*On Feasts and on Octaves when the Invitatory is sung by three : one of these is sung at the disposition of the Cantor.*

GS:15 ♯; 1508:58v;


VI.



O- ly. 57\*.

GS:15 ♯; 1508:58v;

VIII.

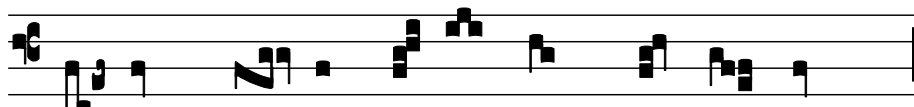


O- ly. 58\*.

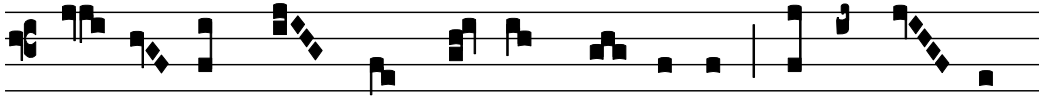
Kyriale.

GS:15 ♯; 1508-C:58v; 1513-141r.

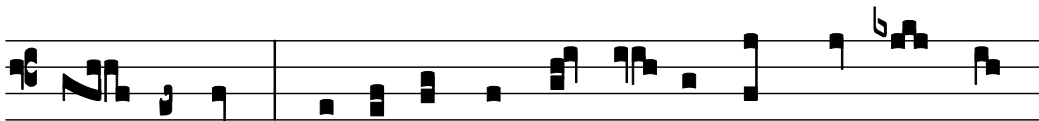
II.



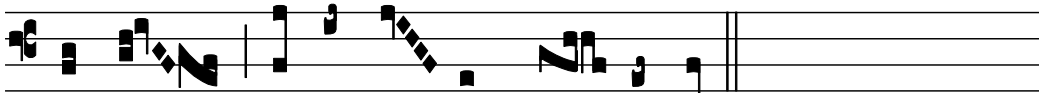
O- ly, \* ho- ly, ho-ly, Lord God of hosts :



hea-ven and earth are full of thy glo-ry : ho-sanna in



the highest. Blessed is he that com-eth in the Name of



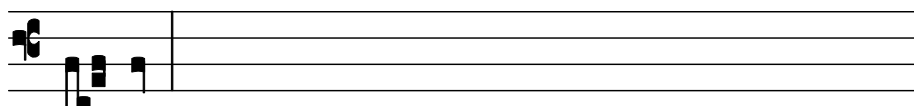
the Lord : ho-sanna in the highest.

[59r.]

*On Sundays and on Feasts whether of iij. or ix. Lessons in which the Choir is Ruled : and also during Octaves with Rulers of the Choir one of these is sung at to the disposition of the Cantor.*

GS:16 ♯; 1508:59v.

II.



O- ly. 59\*.

GS:16 ♯; 1508-C:59v; 1513-141r.<sup>78</sup>

V.




O- ly, \* ho- ly, ho- ly, Lord God of hosts :



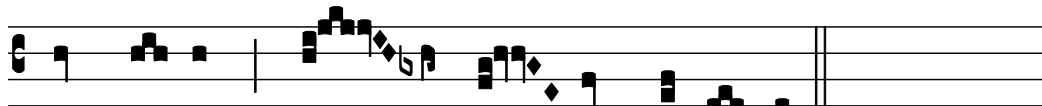
heaven and earth are full of thy glo- ry : ho- sanna

59\*

Kyriale.



in the high-est. Blessed is he that com-eth in the Name

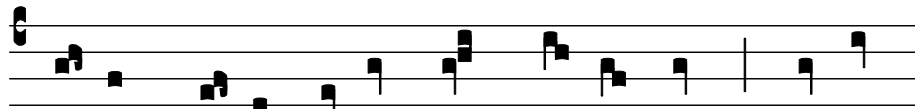


of the Lord : ho- sanna in the high-est.

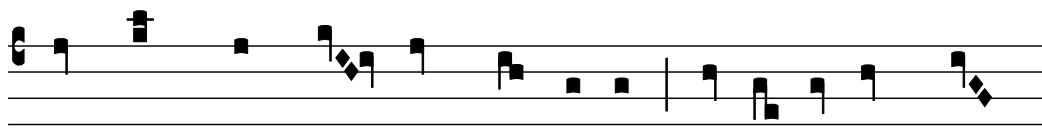
*On ferias of Paschaltide and on Feasts of iij. Lessons and [on Octaves and]<sup>79</sup> within Octaves without Rulers of the Choir except when a Nocturn is sung : then the ferial melody is sung.*

GS:16 ♯; 1508-C:59r; 1513-141r.<sup>80</sup>


VIII.

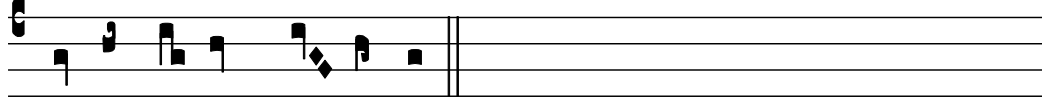
O-ly, \* ho-ly, ho-ly, Lord God of hosts : heaven



and earth are full of thy glo-ry : ho-sanna in the



highest. Blessed is he that cometh in the Name of the Lord :

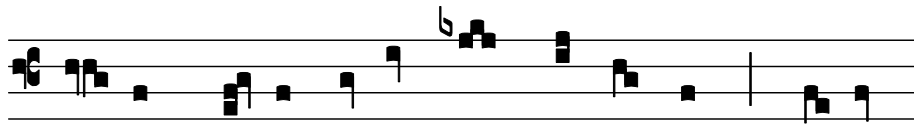


ho-sanna in the highest.

Kyriale.

GS:16 ♯; 1508-C:59r; 1513-141r.<sup>81</sup>

II.



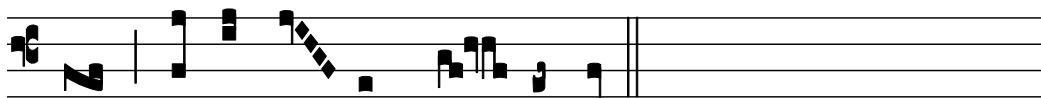
O- ly, \* ho- ly, ho-ly, Lord God of hosts : heaven



and earth are full of thy glo- ry : ho-sanna in the



highest. Blessed is he that com-eth in the Name of the

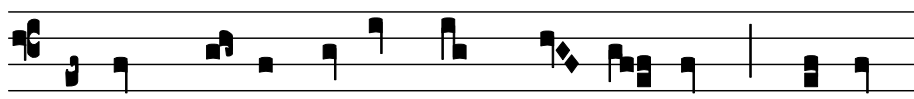


Lord : ho-sanna in the highest.

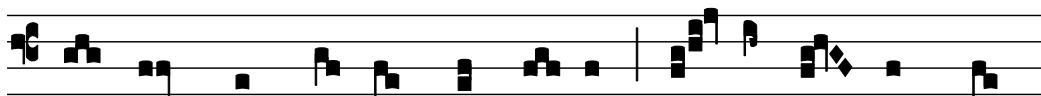
*However let this last not be sung within Octaves nor on Feasts when the Invitatory is sung by two.*

GS:16 ♯; 1508-C:59r; 1513-141r.<sup>82</sup>

II.



O- ly, \* ho- ly, ho-ly, Lord God of hosts : heaven

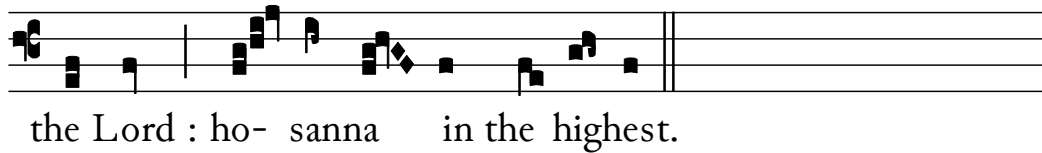


and earth are full of thy glo- ry : ho- sanna in the



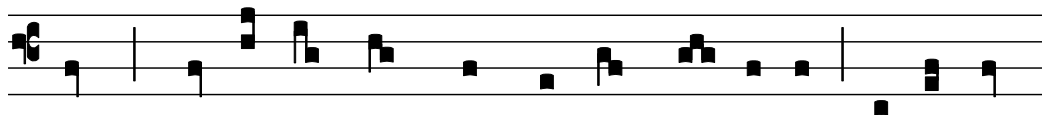
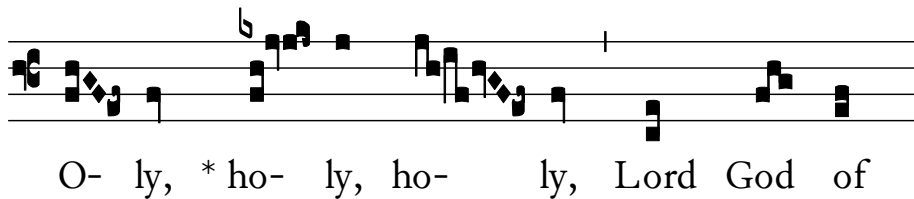
highest. Bles-sed is he that com-eth in the Name of

Kyriale.



*On Commemorations of Blessed Mary this Melody is sung : except iiij. times in the year.*  
 GS:16 ♯; 1508-C:59v; 1513-141r.<sup>83</sup>

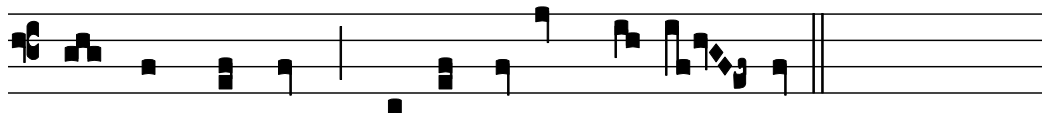
II.



hosts : heaven and earth are full of thy glo-ry : ho-sanna



in the high- est. Blessed is he that cometh in the

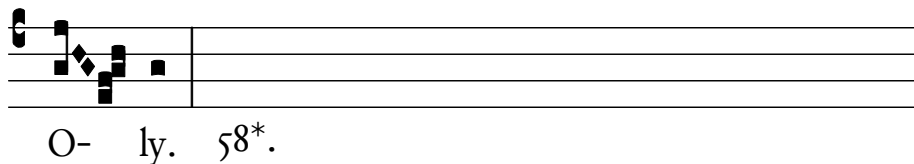


Name of the Lord : ho-sanna in the high- est.

*When for the last time a service is made of Saint Mary before Advent and before lxx. and on the Octaves of the Assumption and the Nativity of the same : then this melody is sung, this way.*

GS:17 ♯; 1508:59v.

VIII.

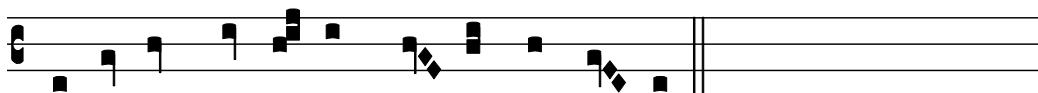




# Kyriale.

with this addition.

GS:17 ♯; 1508-C:59v; 1513-141r.

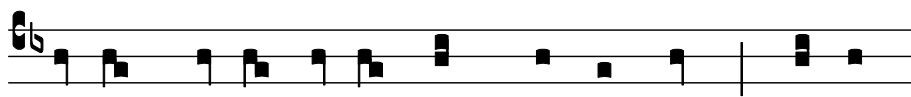


Blessed is the Son of Ma- ry that com-eth.

*On all ferias during the year outside of Paschaltide and on Vigils and on the fasts of the Four Seasons outside of the week of Pentecost and the Mass I am the salvation. and<sup>84</sup> on the Mass of the Cross and on Feasts of iij. Lessons with a Nocturn this melody [is sung]<sup>85</sup> this way.*

GS:17 ♯; 1508-C:59v; 1513-141r.<sup>86</sup>

II.



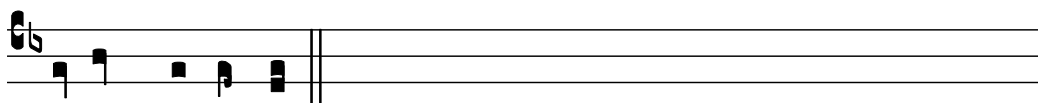
O-ly, \* ho-ly, ho-ly, Lord God of hosts : heaven



and earth are full of thy glo-ry : ho-sanna in the highest.



Blessed is he that cometh in the Name of the Lord : ho-san-

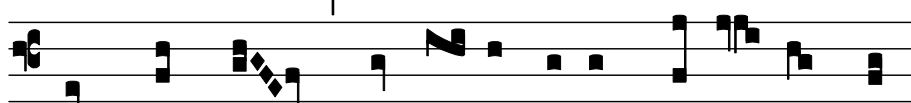


na in the highest.

*On all Major Double Feasts let this Melody be sung.*

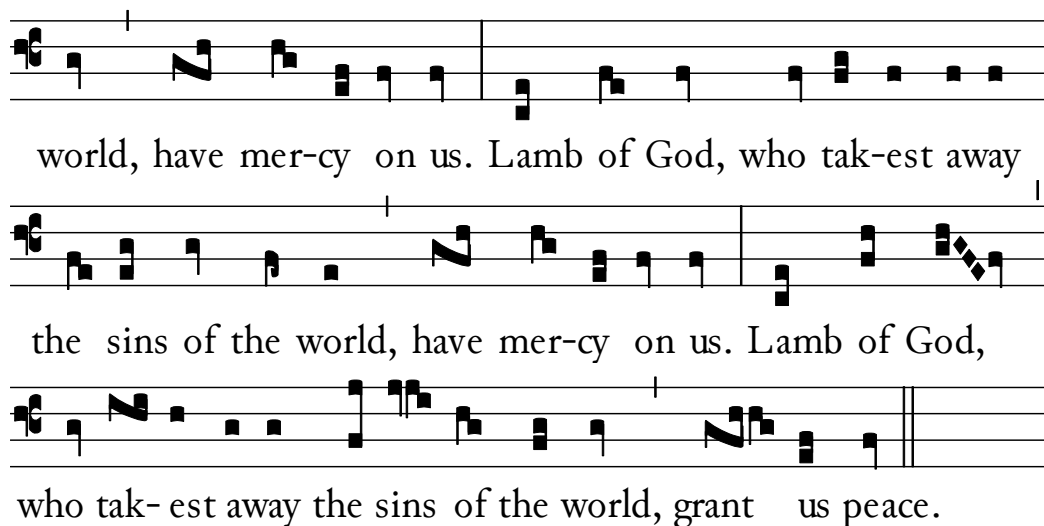
GS:17 ♯; 1508-C:59v; 1513:146v.<sup>87</sup>

II.



Amb of God, \* who tak- est away the sins of the

Kyriale.



world, have mer-cy on us. Lamb of God, who tak-est away  
the sins of the world, have mer-cy on us. Lamb of God,  
who tak- est away the sins of the world, grant us peace.

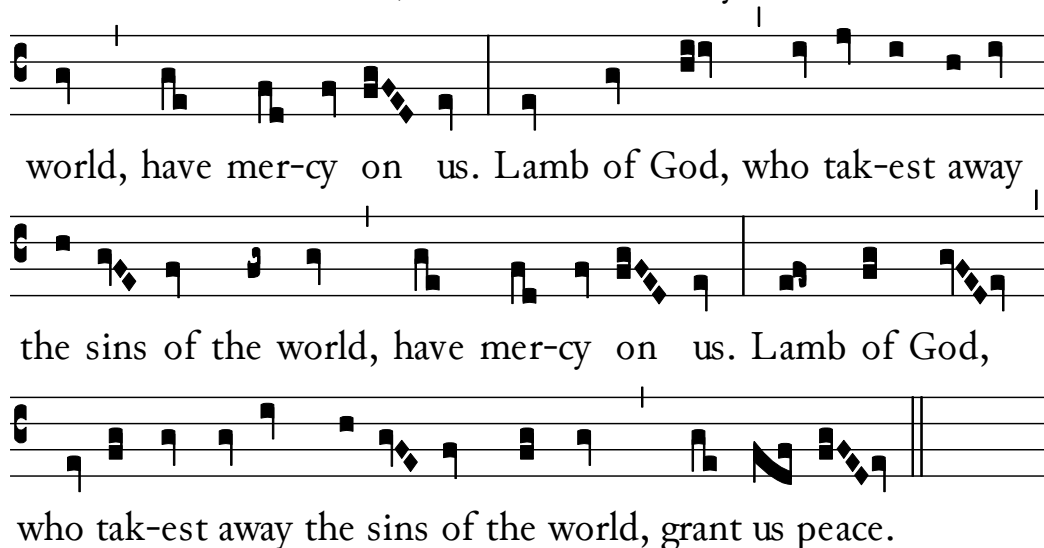
[On all Minor Double Feasts let the same or one of these be sung at the disposition of the Cantor.]<sup>88</sup>

GS:17 ♯; 1508-C:60r; 1513:146v.<sup>89</sup>

VII.



Amb of God, \* who tak-est away the sins of the



world, have mer-cy on us. Lamb of God, who tak-est away  
the sins of the world, have mer-cy on us. Lamb of God,  
who tak-est away the sins of the world, grant us peace.

[70r.]

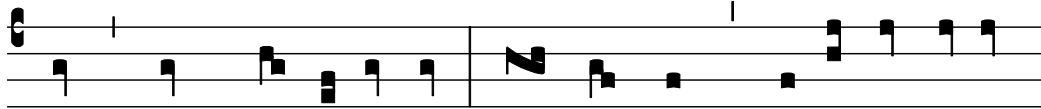
Kyriale.

GS:17 ♯; 1508-C:60r; 1513:146v.<sup>90</sup>

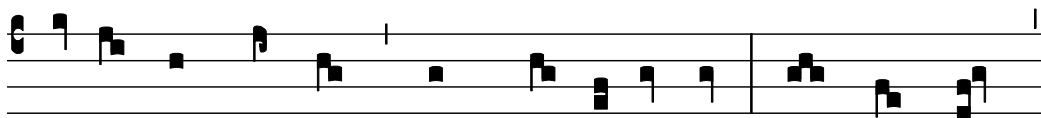
VIII.



Amb of God, \* who tak- est away the sins of the



world, have mer-cy on us. Lamb of God, who tak-est away



the sins of the world, have mer-cy on us. Lamb of God,



who tak- est away the sins of the world, grant us peace.

mSCB100.

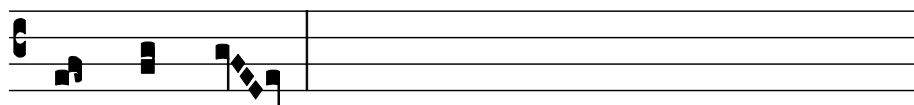
*On all Feasts and [on]<sup>91</sup> Octaves when the Invitatory is sung by three let one of these be sung [at the disposition of the Cantor].<sup>92</sup>*

GS:17 ♯; 1508-C:60r; 1513:146v.

VII.



Amb of God. 64\*.

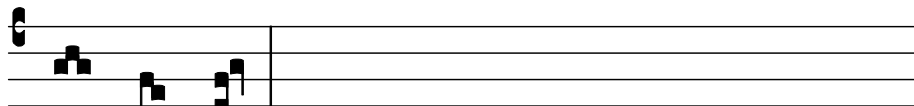


GS:17 ♯; 1508-C:60r

VIII.



Amb of God. 65\*.

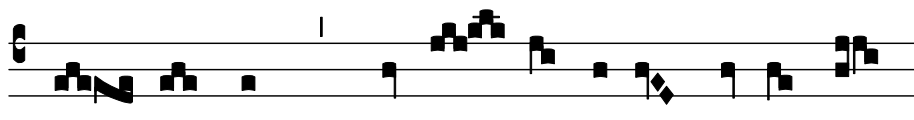


Kyriale.

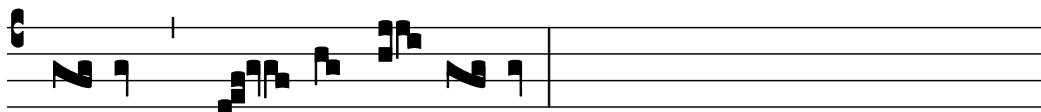
GS:17 ♯; 1508-C:60r; 1513:146v.<sup>93</sup>

VIII.

mSCB089.

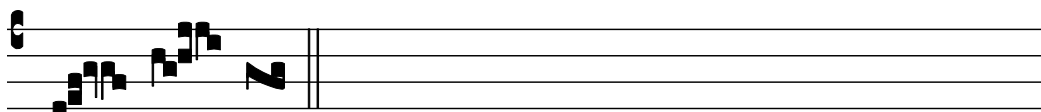


Amb of God, \* who tak- est away the sins of



the world, have mer-cy on us.

*In the iij. repetition it is sung [thus].<sup>94</sup>*

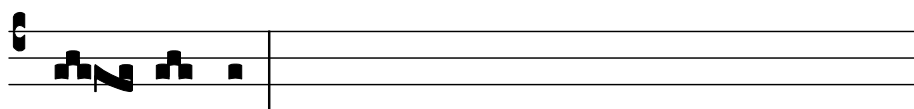


grant us peace.

*On simple Feasts whether of iij. [or]<sup>95</sup> ix. Lessons in which the Choir is Ruled : and on Sundays and within Octaves with Rulers of the Choir : and on Commemorations of Blessed Mary let one of these be sung [at the disposition of the Cantor].<sup>96</sup>*

GS:18 ♯; 1508-C:60r.

VIII.

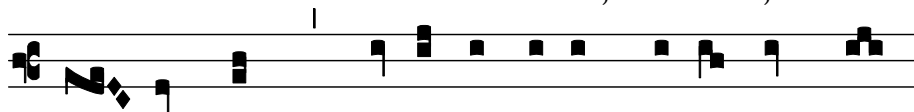


Amb of God. 66\*.

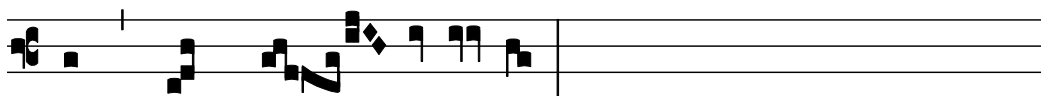
GS:18 ♯; 1508-C:60r; 1513:146v.<sup>97</sup>

II.

[70v.]



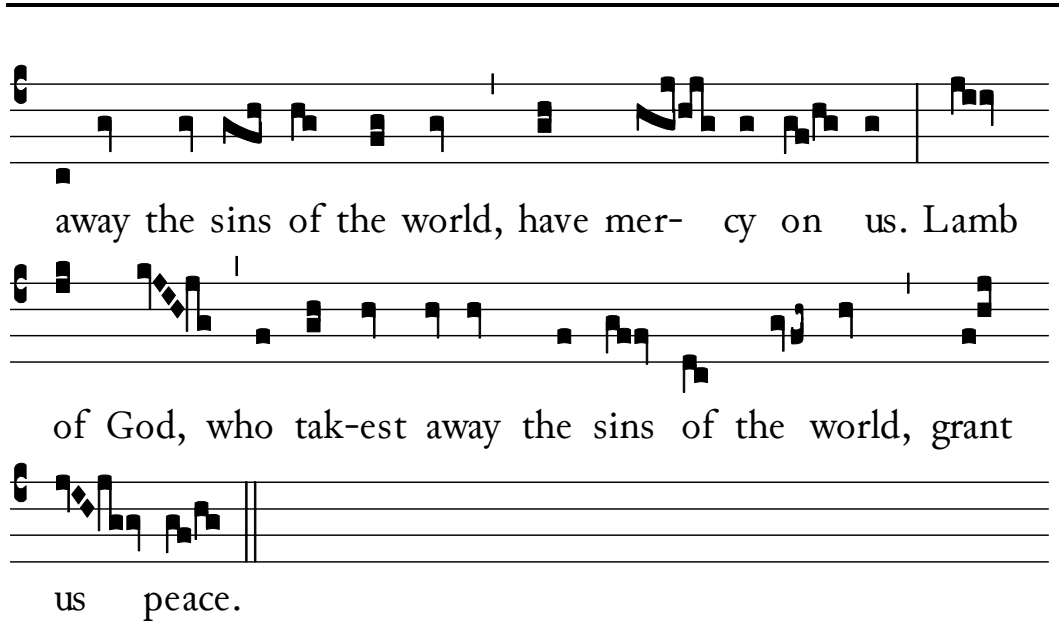
Amb of God, \* who tak-est away the sins of the



world, have mer- cy on us.



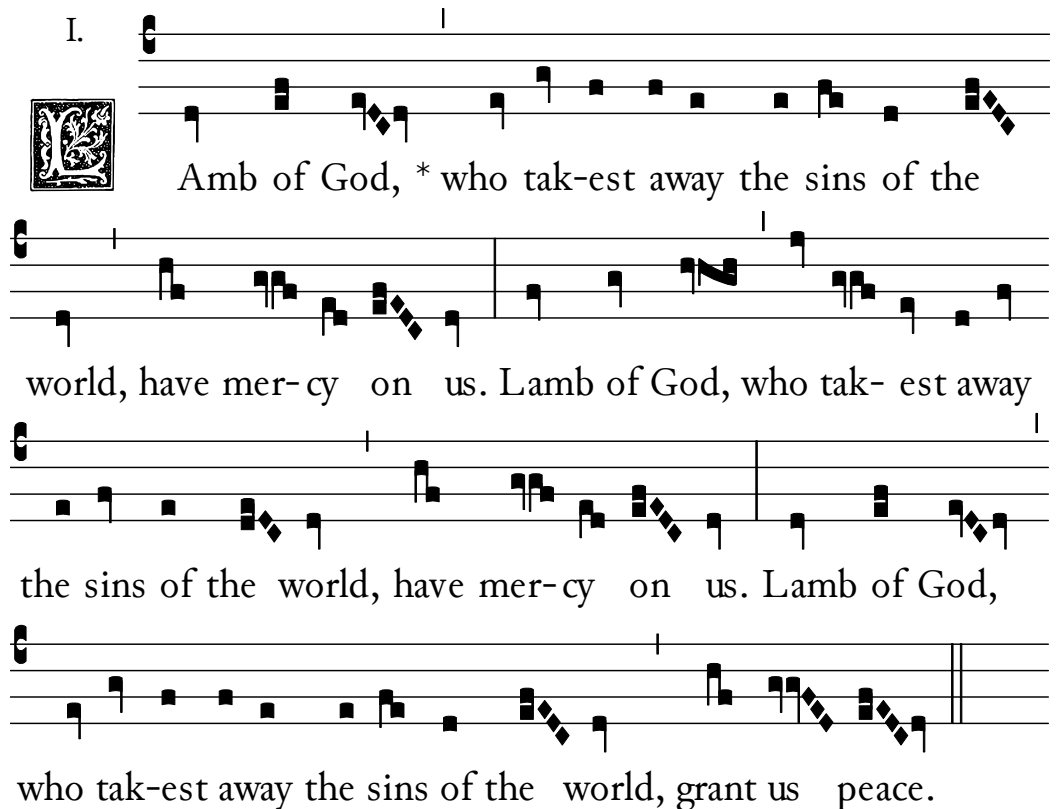

Kyriale.



away the sins of the world, have mer- cy on us. Lamb  
of God, who tak-est away the sins of the world, grant  
us peace.

GS:18♯; 1508-C:60v; 1513:146v.<sup>102</sup>

I.





Amb of God, \* who tak-est away the sins of the  
world, have mer-cy on us. Lamb of God, who tak- est away  
the sins of the world, have mer-cy on us. Lamb of God,  
who tak-est away the sins of the world, grant us peace.

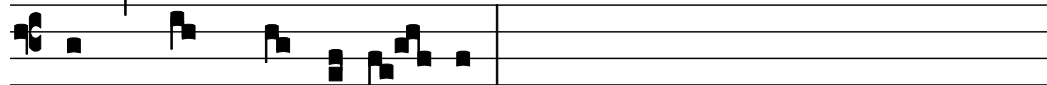
Kyriale.

[Nevertheless]<sup>103</sup> this final one is not sung within Octaves nor on Feasts in which the Invitatory is sung by two.

GS:18 ♯; 1508-C:60v; 1513:146v.<sup>104</sup>

I.  

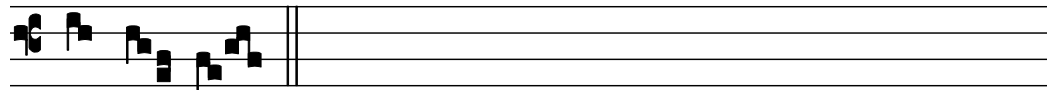
Amb of God, \* who tak-est away the sins of the



mSCB209.

world, have mer-cy on us.



*In the iij. repetition is sung.*



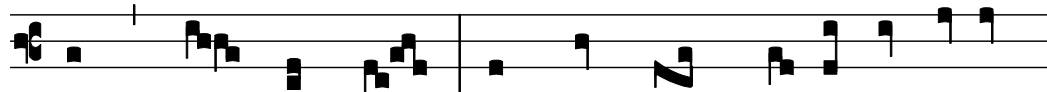
grant us peace.

[When a body is present at hand, and on Anniversaries and Trentals : and when the Service of the Dead is made for the last time before the Pasch, and on the day of All Souls let this melody be sung. [In Festive masses for the faithful.]]<sup>105</sup>


Manual-1506:101v; Petre's Gradual:379.

I.  

Amb of God, \* who tak-est away the sins of the

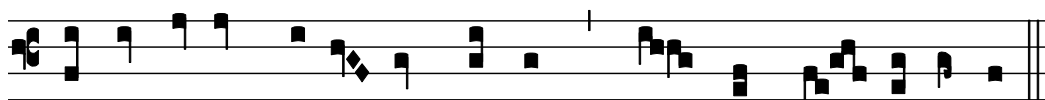


world, grant them rest. Lamb of God, who tak-est away



the sins of the world, grant them rest. Lamb of God, who

Kyriale.



tak-est away the sins of the world, grant them rest e-ternal. ]<sup>106</sup>

[In all other Masses for the Dead the ferial melody is sung.]<sup>107</sup>

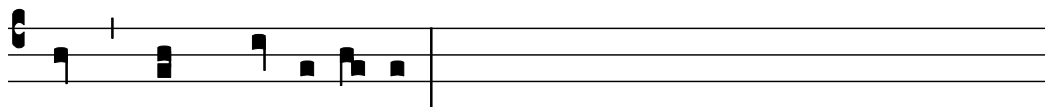
On all ferias during the year outside of Paschaltide [when the service is of the feria,]<sup>108</sup> and on Vigils, and on the fasts of the Four Seasons [outside of]<sup>109</sup> the week of Pentecost, and in the Mass I am the salvation. and of the Cross <and> on Feasts of iij. Lessons with a Nocturn this melody is sung.

GS:18♯; 1508-C:61r; 1513:146v.

VIII.

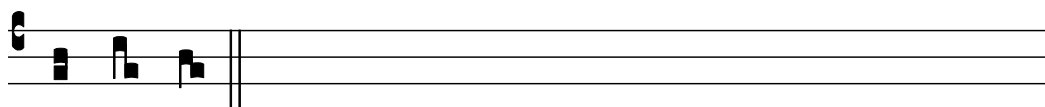


Amb of God, \* who tak-est away the sins of the



world, have mercy on us.

In the iij. repetition is sung.



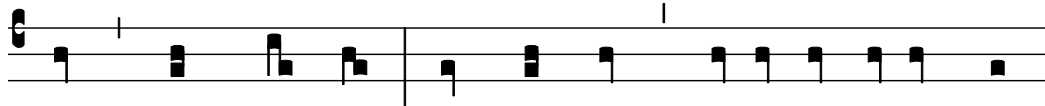
grant us peace.

[In other <Masses> for the Dead.]<sup>110</sup>

VIII.



Amb of God, \* who tak-est away the sins of the



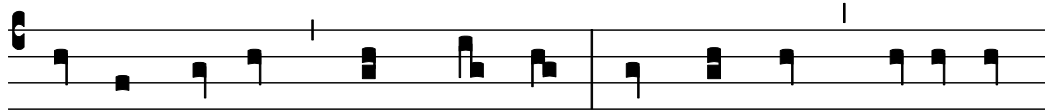
world, grant them rest. Lamb of God, who tak-est away the

mSCB101.

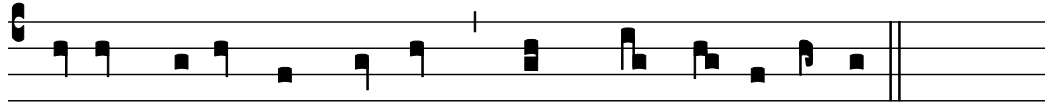
[71r.]



Kyriale.



sins of the world, grant them rest. Lamb of God, who tak-est



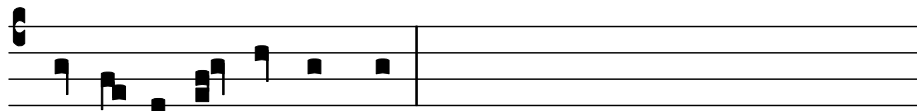
away the sins of the world, grant them rest e-ternal.

]111

*On Double Feasts and on Sundays outside of Advent and except from lxx. through to the Pasch at the Mass of Blessed Mary in the Chapel of the same this melody is sung.*

1508-C:61r.

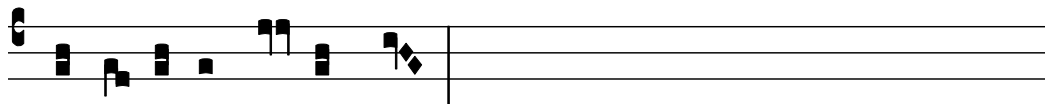
VIII.



Lo-ry be to God on high. 46\*.

¶ On Monday thus.

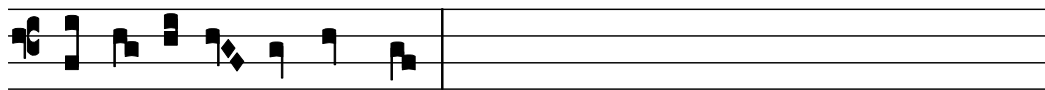
1508-C:61r.



Glo-ry be to God on high. 40\*.

¶ On Tuesday thus.

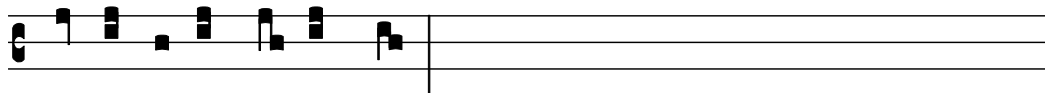
1508-C:61r.



Glo-ry be to God on high. 41\*.

¶ On Wednesday.

1508-C:61r.

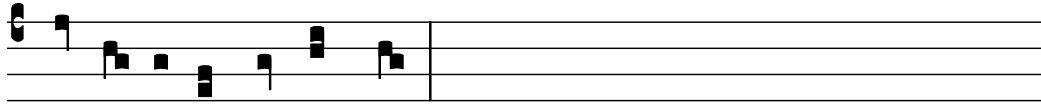


Glo-ry be to God on high. 48\*.

Kyriale.

¶ *On Thursday thus.*

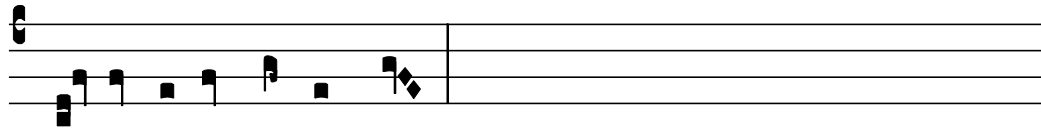
1508-C:61r.



Glo-ry be to God on high. 43\*.

¶ *On Friday thus.*

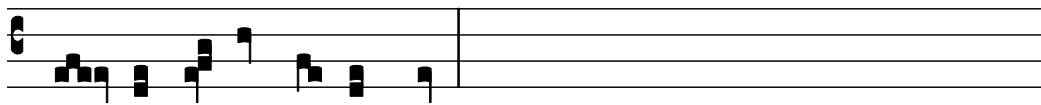
1508-C:61r.



Glo-ry be to God on High. 44\*.

¶ *On Saturday thus.*

1508-C:61r.



Glo- ry be to God on high. 54\*.

*On Double Feasts and on Sundays throughout the whole year at the Mass of Blessed Mary in the Chapel of the same this melody is sung.*

1508-C:61r.

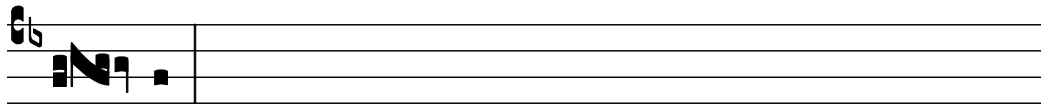
I.



O- ly. 56\*.

¶ *On Monday, on Double Feasts.*

1508-C:61r.

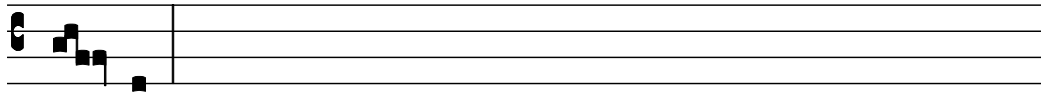


Ho- ly. 57\*.

Kyriale.

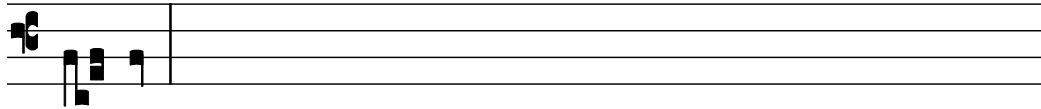
¶ *On Tuesday thus.*

1508-C:61r.



Ho- ly. 59\*.

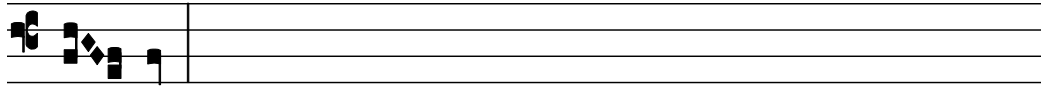
¶ *On Wednesday thus.*



Ho- ly. 59\*.

1508-C:61r.<sup>112</sup>

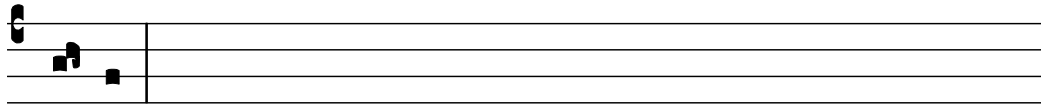
¶ *On Thursday thus.*



Ho- ly. 62\*.

¶ *On Friday.*

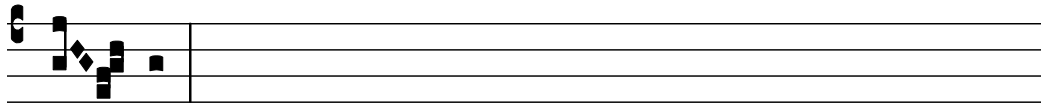
1508-C:61r.<sup>113</sup>



Ho- ly. 60\*.

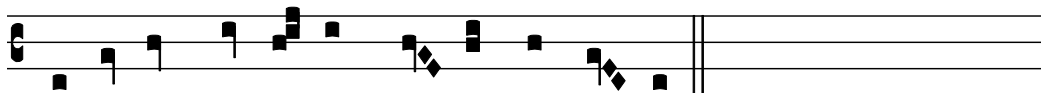
¶ *On Saturday thus.*

1508-C:61r.<sup>114</sup>



Ho- ly. 58\*.

*With this addition.*



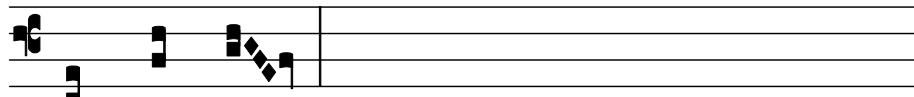
Blessed is the Son of Ma- ry that com-eth.

Kyriale.

*Similarly on Double Feasts and on Sundays throughout the whole year at the Mass of Blessed Mary in the Chapel of the same this melody is sung.*

1508-C:61r.

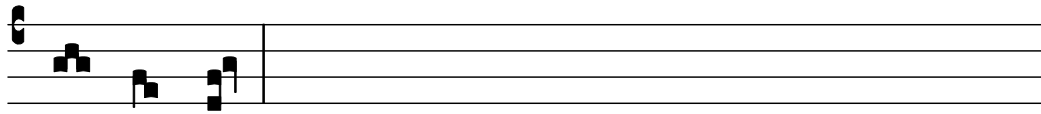
II.



Amb of God. 63\*.

On Monday thus.

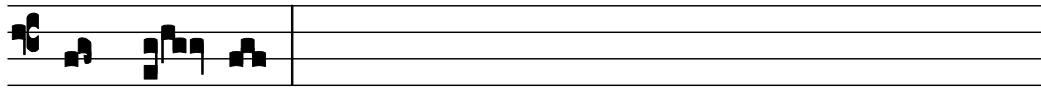
1508-C:61r.



Lamb of God. 65\*.

On Tuesday thus.

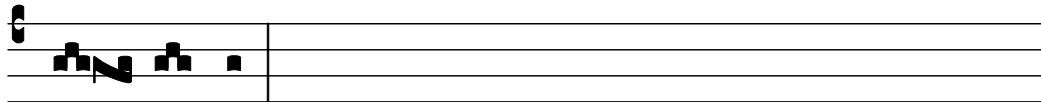
1508-C:61r.



Lamb of God. 67\*.

On Wednesday thus.

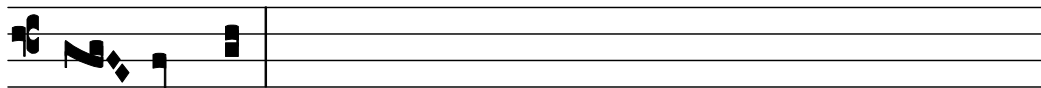
1508-C:61r.



Lamb of God. 66\*.

On Thursday thus.

1508-C:61v.

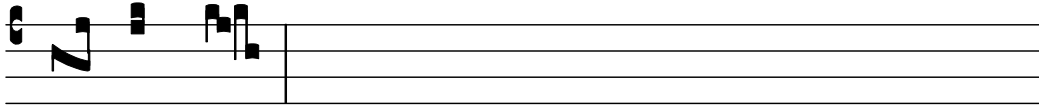


Lamb of God. 66\*.

Kyriale.

¶ On Friday thus.

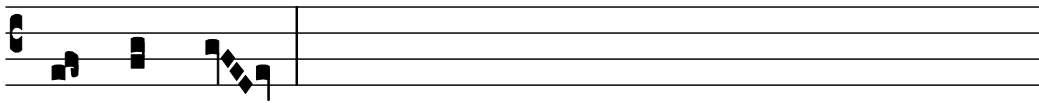
1508-C:61v.<sup>115</sup>



Lamb of God. 67\*.

¶ On Saturday thus.

1508-C:61v.



Lamb of God. 64\*.

*At the end of Mass one of these melodies is sung according to the disposition of the Deacon [or the Priest].*<sup>116</sup>

GS:18 ♯; 1508-C:61v; 1513:150r.<sup>117</sup>

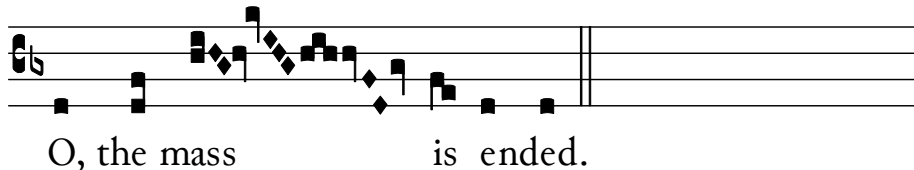
(1.) V.



Et us bless the Lord.

1489:97v.<sup>118</sup>

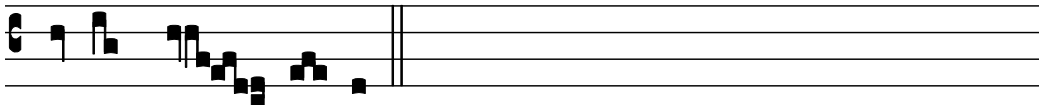
(1.) V.



O, the mass is ended.

GS:18 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150r.<sup>119</sup>

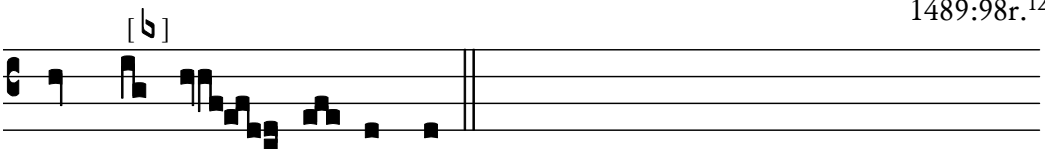
(2.) V.



Let us bless the Lord.

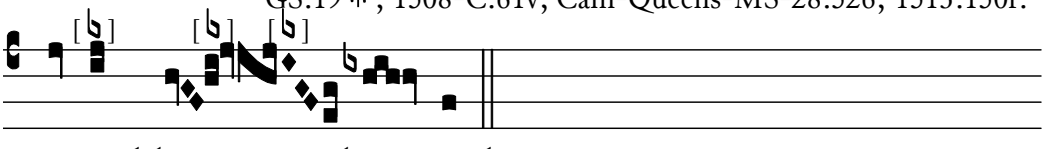
Kyriale.

1489:98r.<sup>120</sup>

(2.) V. 

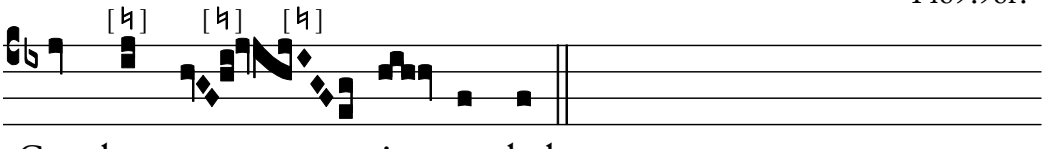
Go, the mass is ended.

GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150r.<sup>121</sup>

(3.) V. 

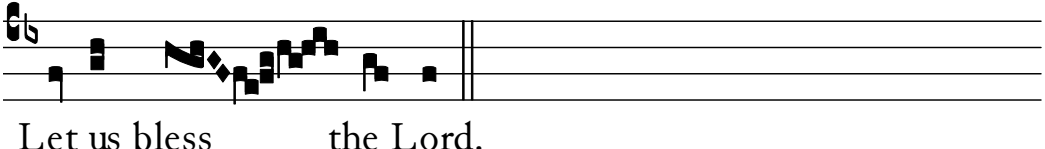
Let us bless the Lord.

1489:98r.<sup>122</sup>

(3.) V. 


Go, the mass is ended.

GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1489:98r.<sup>123</sup>

(4a.) VI. 

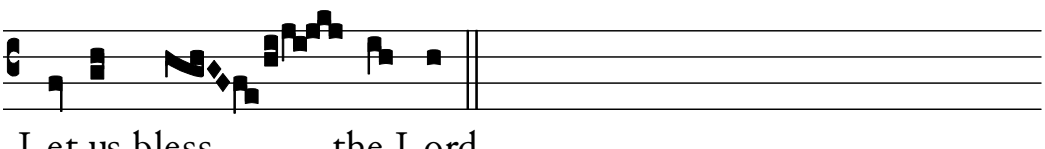
Let us bless the Lord.

1489:98r.<sup>124</sup>

(4a.) VI. 

Go, the mass is ended.

1500-Pynson.<sup>125</sup>

(4b.) VI. 

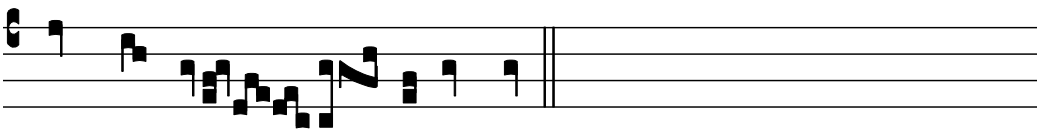
Let us bless the Lord.

Kyriale.

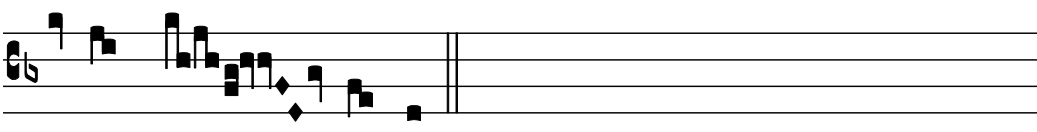
GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150r.

(5.) VIII.   
Let us bless the Lord.

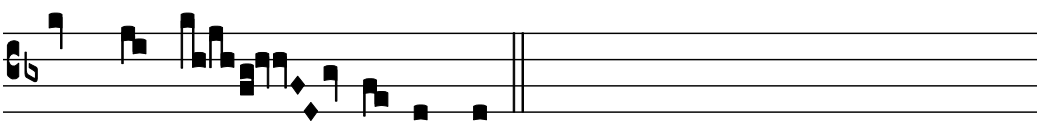
1489:98r.

(5.) VIII.   
Go, the mass is ended.

GS:19 ♯; 1489:98r; 1508-C:61v; 1513:150r.<sup>126</sup>

(6.) V.   
Let us bless the Lord.


1489:98r.

(6.) V.   
Go, the mass is ended.

GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150r.<sup>127</sup>

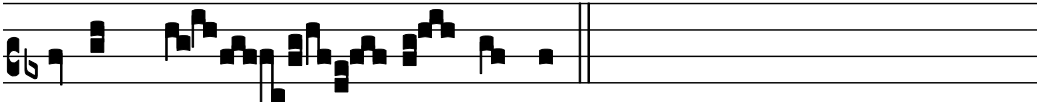
(7.) V.   
Let us bless the Lord.

1489:98r.<sup>128</sup>


(7.) V.   
Go, the mass is ended.

Kyriale.


1489:98r.<sup>129</sup>

(8a.) VI.   
Let us bless the Lord.

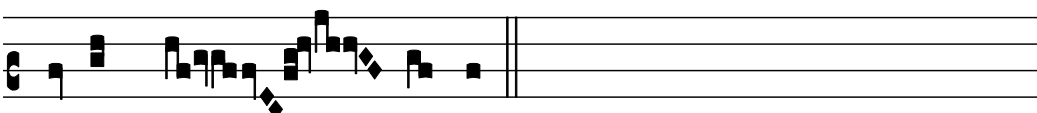
1489:98r.

(8a.) VI.   
Go, the mass is ended.

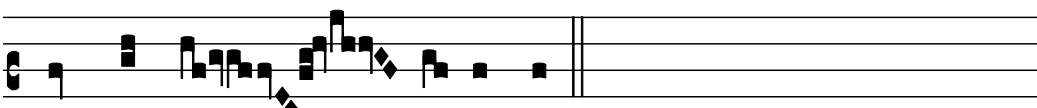
1513:150v.

(8b.) II.   
Let us bless the Lord.

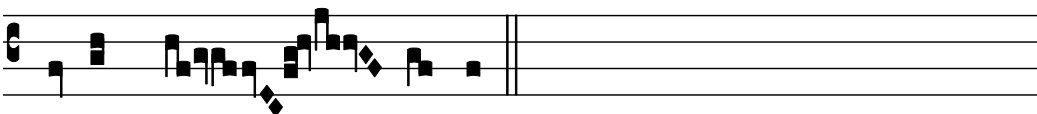
GS:19 ♯; 1508-C:61v; 1489:98r.<sup>130</sup>

(9a.) VI.   
Let us bless the Lord.

1489:98r.<sup>131</sup>

(9a.) VI.   
Go, the mass is ended.

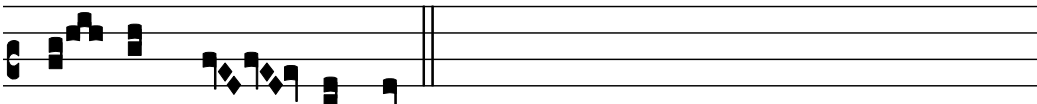
Cam-Queens-MS-28:526; 1513:150v.

(9b.) II.   
Let us bless the Lord.

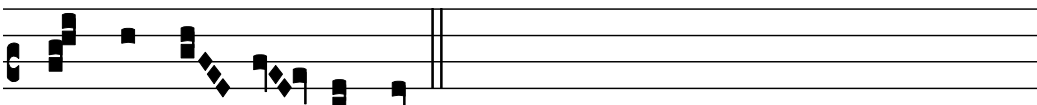


Kyrie.

GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150v.<sup>132</sup>

(10.) I.   
Let us bless the Lord.

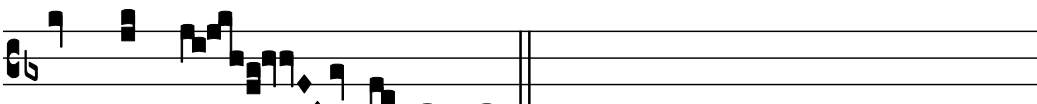
1489:98r.<sup>133</sup>

(10.) I.   
Go, the mass is ended.

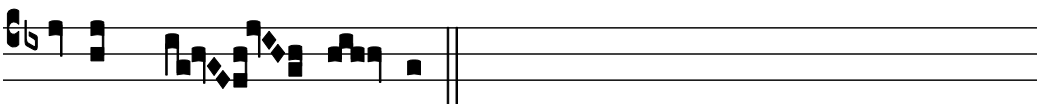
1489:98r; 1513:150v.

(11.) V.   
Let us bless the Lord.

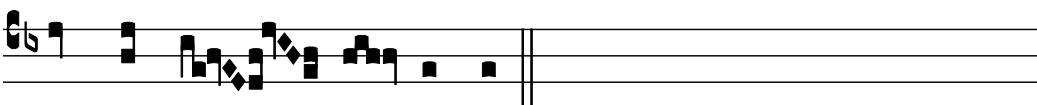
1489:98r.

(11.) V.   
Go, the mass is ended.

1508-C:61v; Cam-Queens-MS-28:536; 1513:150v.<sup>134</sup>

(12.) II.   
Let us bless the Lord.

1489:98r.<sup>135</sup>

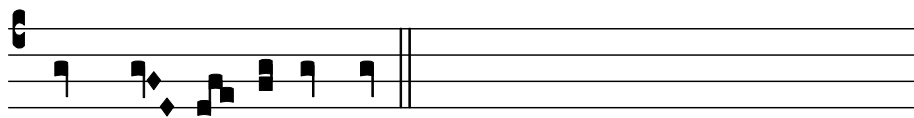
(12.) II.   
Go, the mass is ended.

# Kyriale.

¶ On Feasts of iij. Lessons one of these melodies is sung : whenever it is said at the end of Mass.<sup>136</sup>

GS:19 ♯; 1508-C:61v; 1513:150v.<sup>137</sup>

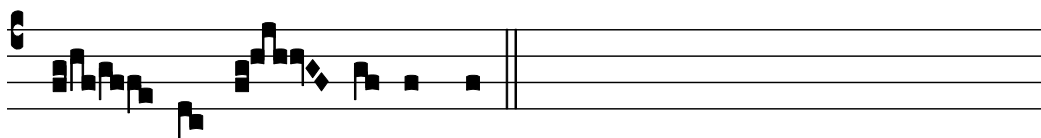
(13.) VIII.



O, the mass is ended.

GS:19 ♯; 1508-C:61v; 1513:150v.<sup>138</sup>

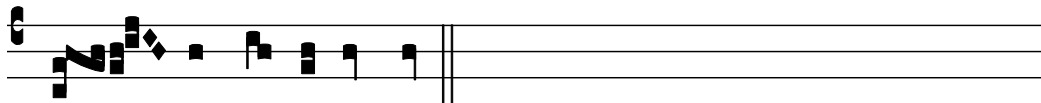
(14.) VI.



Go, the mass is ended.

GS:19 ♯; 1508-C:61v; 1513:150v.<sup>139</sup>

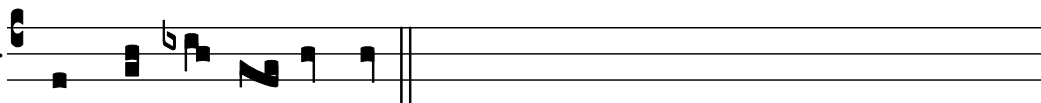
(15.) II.



Go, the mass is ended.

GS:19 ♯; 1508-C:61v; 1513:150v.<sup>140</sup>

(16.) IV.



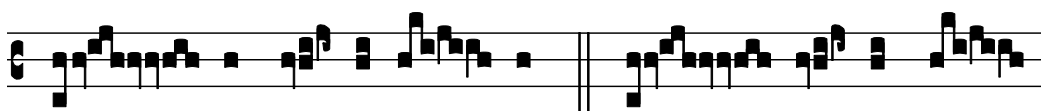
Go, the mass is ended.

¶ On the Vigils of *the Pasch* and Pentecost [only] this melody is sung.

Alleluya. Confitemini. GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526;

1513:150v.<sup>141</sup>

(17.) VI.



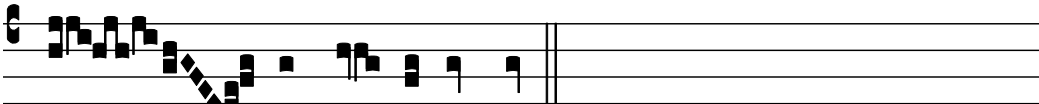
Go, the mass is ended. Thanks be to God.

¶ It is noted that whichever melody of these following is sung on the Kyrie. [at Mass]<sup>142</sup> let the same melody also follow on Ite missa est.

Kyriale.

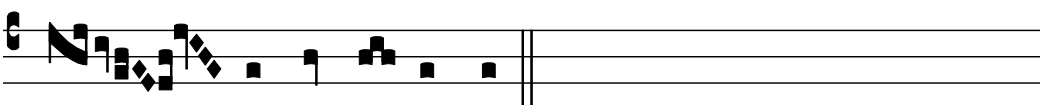
¶ *At the disposition*<sup>143</sup> *of the Deacon [or the Priest].*<sup>144</sup>

*Deus Creator.*<sup>145</sup> GS:19 ♯; 1508-C:61v; Cam-Queens-MS-28:526; 1513:150v.<sup>146</sup>

(18.) VIII. 

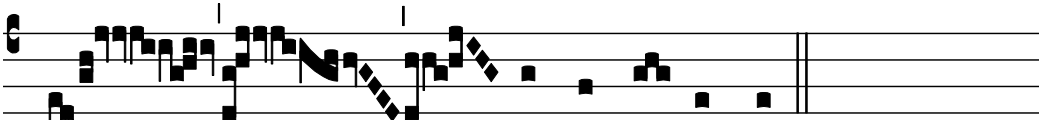
Go, the mass is ended.

*Kyrie Rex Genitor.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526;  
1513:150v.<sup>147</sup>

(19.) VII. 


Go, the mass is ended. [72r.]

*Kyrie Fons bonitatis.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.<sup>148</sup>

(20.) III. 


Go, the mass is ended.

*Kyrie omnipotens.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.<sup>149</sup>

(21.) VIII. 

Go, the mass is ended.

*Kyrie Rex splendens.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.<sup>150</sup>

(22.) VIII. 

Go, the mass is ended.

# Kyriale.

*Lux et Origo.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.<sup>151</sup>

VIII.  
(23.)

Go, the mass is ended.

*Cunctipotens.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.

I.  
(24.)

Go, the mass is ended.

*Conditor Kyrie.* GS:19 ♯; 1508-C:62r; Cam-Queens-MS-28:526; 1513:150v.<sup>152</sup>

VIII.  
(25.)

Go, the mass is ended.

*Orbis Factor.* GS:19 ♯; 1508-C:62r; 1513:150v.

I.  
(26.)

Go, the mass is ended.

¶ On all ferias during the year and on Vigils [and on]<sup>153</sup> the Four Seasons, except the Vigils of the Pasch and Pentecost : and in the week of Pentecost, and in the Mass I am the salvation. [and]<sup>154</sup> of the Cross : and on all Feasts of iij. Lessons without Te Deum. in which a Nocturn is sung, let this melody is sung.

GS:19 ♯; 1508-C:62r. 1513:151r.<sup>155</sup>

(27.)

Let us bless the Lord. [R. Thanks be to God.]

Kyriale.

¶ On all Masses for the Dead this melody is sung.



GS:19 ♯; 1508-C:62r; 1513:151r.<sup>156</sup>

(28.)    
 May they rest in peace. *R.* Amen.

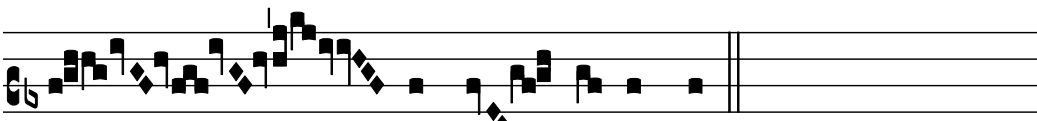
On Double Feasts on of these following is sung.

[Kyrie Fons bonitatis.]

Rylands-24:31.


III.    
 (a.) [20.]  O, the mass is ended.

Rylands-24:31.

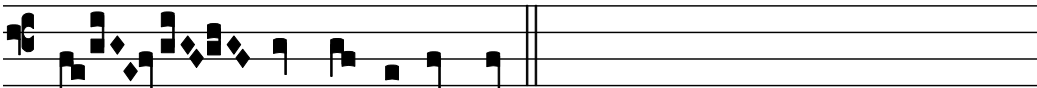
VI.    
 (b.) Go, the mass is ended.

[Lux et Origo.]

Rylands-24:31.

VIII.    
 (c.) [23.] Go, the mass is ended.

Rylands-24:31.

II.    
 (d.) Go, the mass is ended.

Kyriale.

Rylands-24:31.

III.  
(e.)



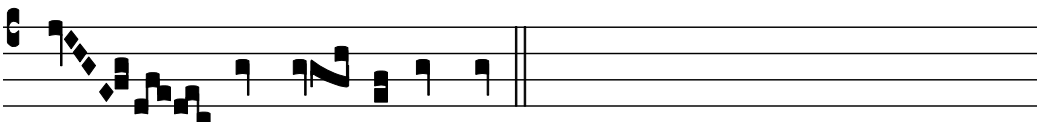
Go, the mass is ended.

Detailed description: This block contains the musical notation for the third voice part, labeled III. (e.). It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended." are written below the staff.

[Kyrie omnipotens.]

Rylands-24:31.

VIII.  
(f.) [21].

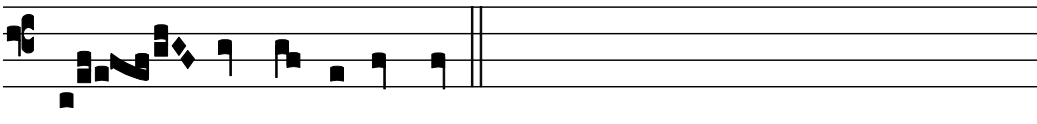


Go, the mass is ended.

Detailed description: This block contains the musical notation for the eighth voice part, labeled VIII. (f.) [21]. It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended." are written below the staff.

Rylands-24:31.

II.  
(g.) [15.]

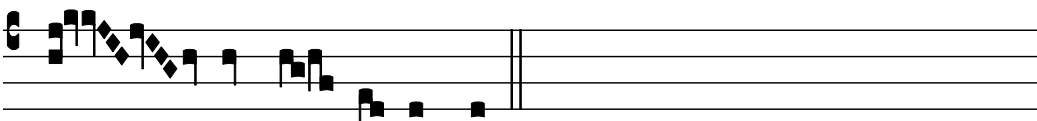


Go, the mass is ended. *Invit. triplex.*

Detailed description: This block contains the musical notation for the second voice part, labeled II. (g.) [15.]. It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended. *Invit. triplex.*" are written below the staff.

Rylands-24:31.

I.  
(h.)



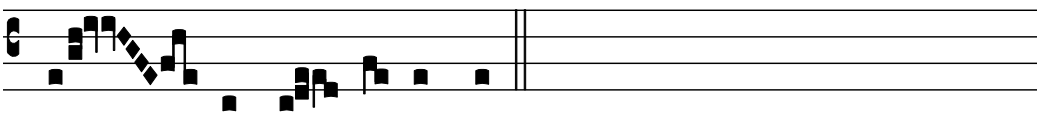
Go, the mass is ended. *Invit. iij.*

Detailed description: This block contains the musical notation for the first voice part, labeled I. (h.). It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended. *Invit. iij.*" are written below the staff.

[O Rex clemens.]

Rylands-24:31.

VIII.  
(i.)

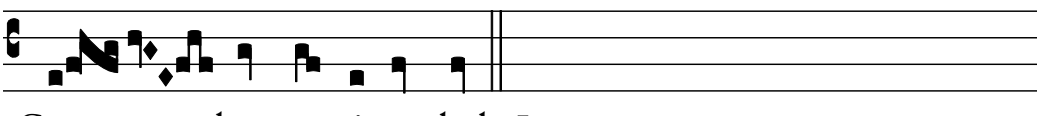


Go, the mass is ended. *Invit. iij.*

Detailed description: This block contains the musical notation for the eighth voice part, labeled VIII. (i.). It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended. *Invit. iij.*" are written below the staff.

Rylands-24:31.

II.  
(j.)



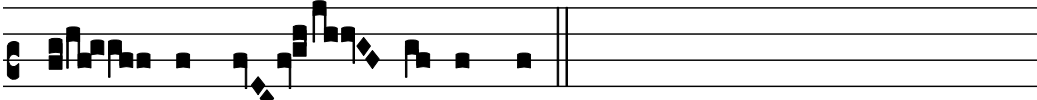
Go, the mass is ended. *Invit. iij.*

Detailed description: This block contains the musical notation for the second voice part, labeled II. (j.). It is written on a two-staff system. The melody begins on a G-clef and consists of a series of eighth and sixteenth notes, ending with a double bar line. The lyrics "Go, the mass is ended. *Invit. iij.*" are written below the staff.

Kyriale.

Rylands-24:31.<sup>157</sup>

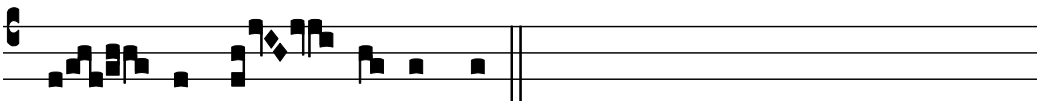
VI.  
(k.) [9a.]



Go, the mass is ended. *ix. lec.*

Rylands-24:31.

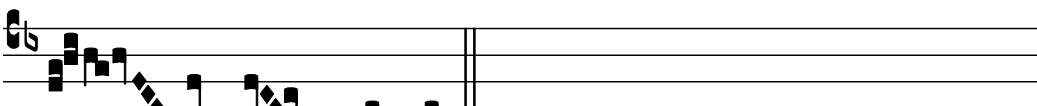
VIII.  
(l.)



Go, the mass is ended. *ix. lec.*

Rylands-24:31.

I.  
(m.) [10.]



Go, the mass is ended. *ix. lec.*

*On feasts of iij. Lessons and within Octaves with Rulers of the Choir.*

Rylands-24:31.

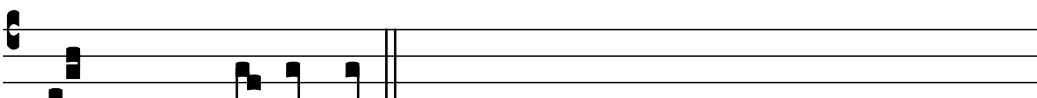
VIII.  
(n.) [13.]



Go, the mass is ended.

Rylands-24:31.

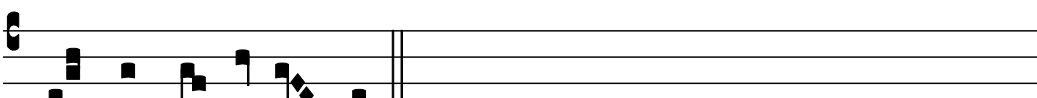
VIII.  
(o.)



Go, the mass is ended.

Rylands-24:31.

IV.  
(p.)

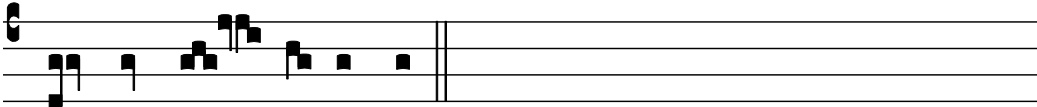


Go, the mass is end-ed.

Kyriale.

Rylands-24:31.

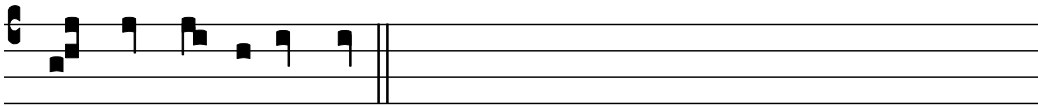
VIII.  
(q.)



Go, the mass is ended.

Rylands-24:31.

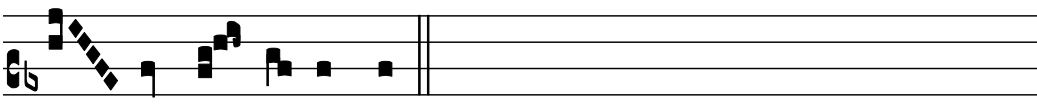
IV.  
(r.)



Go, the mass is ended.

Rylands-24:31.

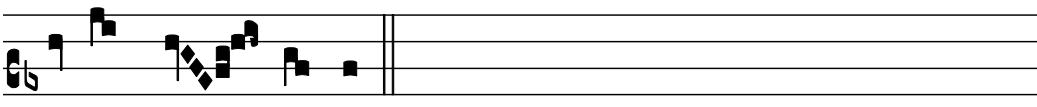
VI.  
(s.)



Go, the mass is ended.

Rylands-24:31.

VI.  
(s.)



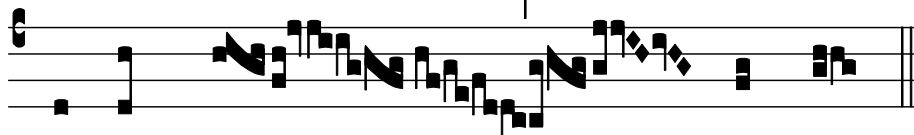
Let us bless the Lord.

*On Double Feasts and on Feasts with Triple Invitatory one of these is sung.*

*In secula.*


Rylands-24:31.<sup>158</sup>

VIII.  
(t.)



 Et us bless the Lord.

*In Paschaltide.*



Let us bless the Lord, al-le-lu-ya.



Kyriale.

*R.* Thanks be to God, al-le-lu-ya.

*In perbhenni.*

Rylands-24:31.<sup>159</sup>

VI.  
(u.) [8a.]

Let us bless the Lord.

*In Paschaltide.*

Let us bless the Lord, al-le-lu-ya.

*R.* Thanks be to God, al-le-lu-ya.

*Hodie processit.*

Rylands-24:31.<sup>160</sup>

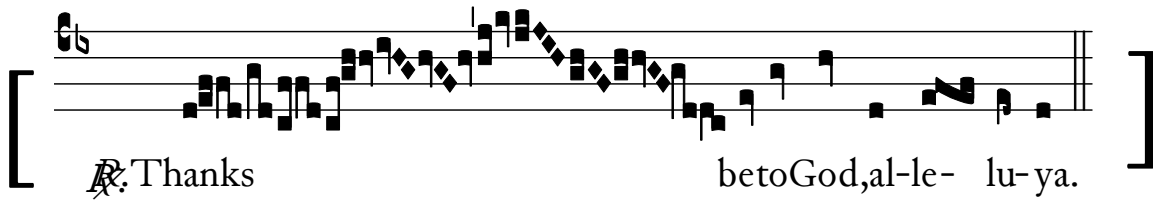
I.  
(v.)

Let us bless the Lord.

*In Paschaltide.*

Let us bless the Lord, al-le-lu-ya.

Kyriale.

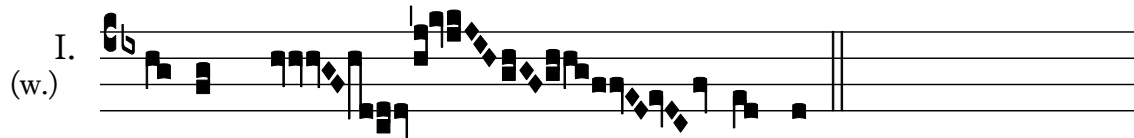


*R.* Thanks beto God, al-le- lu-ya.

*Preconia.*

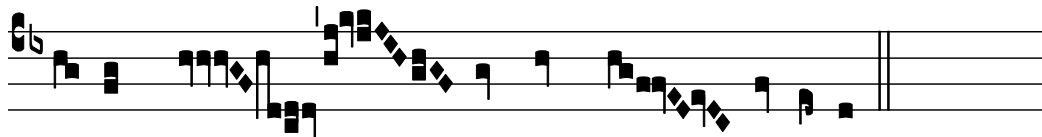
Rylands-24:31.<sup>161</sup>

I.  
(w.)



Let us bless the Lord.

*In Paschaltide.*



Let us bless the Lord, al- le-lu-ya.

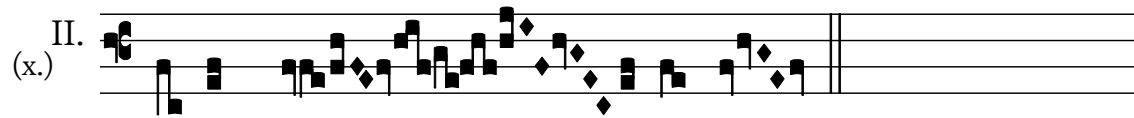


*R.* Thanks be to God, al- le-lu-ya.

*Flos filius.*

Rylands-24:31.<sup>162</sup>

II.  
(x.)



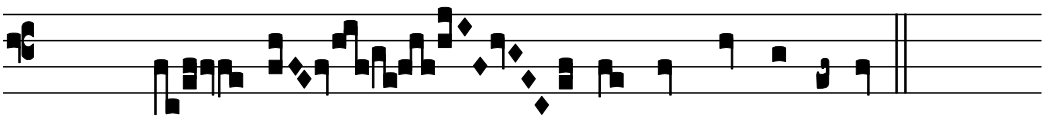
Let us bless the Lord.

*In Paschaltide.*




Let us bless the Lord, al-le-lu-ya.

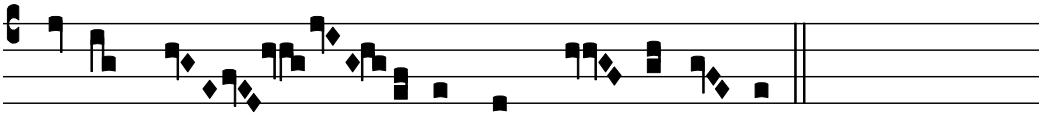
Kyriale.

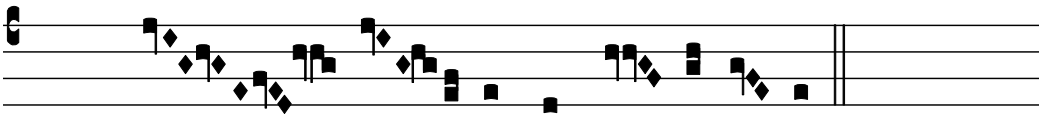
[  ]  
*R.* Thanks be to God, al-le-lu-ya.

*Judea Mariam.*

Rylands-24:31.<sup>163</sup>

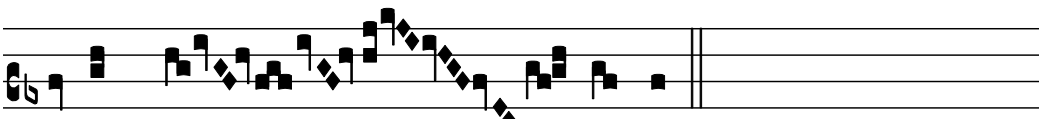
III.  
(y.)   
Let us bless the Lord.  
*In Paschaltide.*


  
Let us bless the Lord, al-le-lu-ya.

[  ]  
*R.* Thanks be to God, al-le-lu-ya.

*Contra inimici jacula.*

Rylands-24:31.<sup>164</sup>

VI.  
(z.)   
Let us bless the Lord.  
*In Paschaltide.*

  
Let us bless the Lord, al-le-lu-ya.

[  ]  
*R.* Thanks be the Lord, al-le-lu-ya.

Kyriale.

*Et egrediens.* Rylands-24:31.<sup>165</sup>

VIII.  
(aa.)




Let us bless



the Lord.

*Gladio.* Rylands-24:31.<sup>166</sup>

I.  
(bb.)



Let us bless the Lord.

*In odorem.* Rylands-24:31.<sup>167</sup>

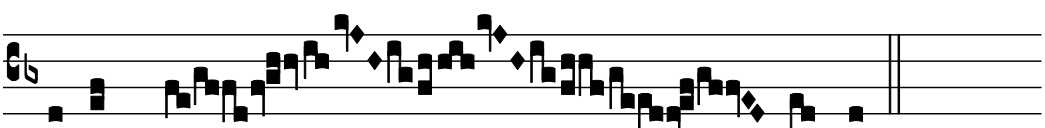
II.  
(cc.)



Let us bless the Lord.

*Commutans laurea.* Rylands-24:31.<sup>168</sup>


V.  
(dd.)



Let us bless the Lord.

*Vel carnis opera.* Rylands-24:31.<sup>169</sup>

VIII.  
(ee.)



Let us bless the Lord.

Kyriale.

*Quem suscitavit.*

Rylands-24:31.<sup>170</sup>

I.  
(ff.)

Let us bless the Lord.

Detailed description: A single staff of music in G-clef and C-clef. The melody consists of a series of eighth and sixteenth notes, mostly on the lower lines of the staff, with a final cadence on a whole note. The lyrics 'Let us bless the Lord.' are written below the staff.

*Clemenciam.*

Rylands-24:31.<sup>171</sup>

V.  
(gg.)

Let us bless the Lord.

Detailed description: A single staff of music in G-clef and C-clef. The melody is more active than the previous one, featuring many sixteenth and thirty-second notes, with a final cadence on a whole note. The lyrics 'Let us bless the Lord.' are written below the staff.

*In Paschaltide.*

Let us bless the Lord, al-le- lu-ya.

Detailed description: A single staff of music in G-clef and C-clef. The melody continues from the previous section, with a final cadence on a whole note. The lyrics 'Let us bless the Lord, al-le- lu-ya.' are written below the staff.

[

R. Thanks be to God, al-le- lu-ya.

]

Detailed description: A single staff of music in G-clef and C-clef, enclosed in large square brackets. The melody is similar to the previous sections, with a final cadence on a whole note. The lyrics 'R. Thanks be to God, al-le- lu-ya.' are written below the staff.

*Eructavit.*

Rylands-24:31.<sup>172</sup>

V.  
(hh.)

Let us bless the Lord.


Detailed description: A single staff of music in G-clef and C-clef. The melody is similar to the previous sections, with a final cadence on a whole note. The lyrics 'Let us bless the Lord.' are written below the staff.

*In Paschaltide.*

Let us bless the Lord, al-le- lu-ya.

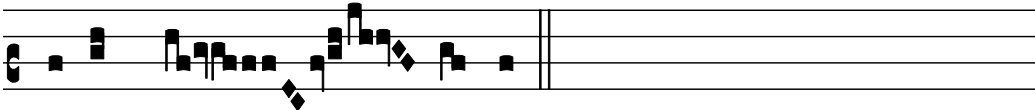
Detailed description: A single staff of music in G-clef and C-clef. The melody continues from the previous section, with a final cadence on a whole note. The lyrics 'Let us bless the Lord, al-le- lu-ya.' are written below the staff.

Kyriale.

[  
  
 R̃. Thanks be to God, al-le-lu-ya.  
 ]

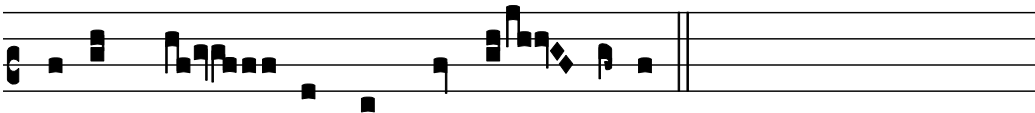
*O Christe pietas.*

Rylands-24:31.<sup>173</sup>

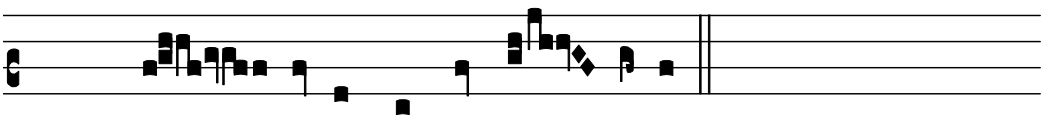
VI.  
 (ii.)  


Let us bless the Lord.

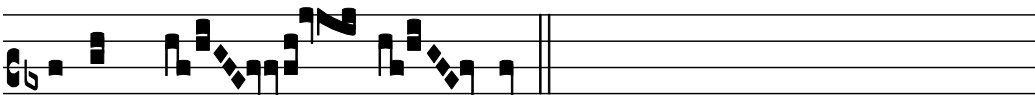
*In Paschaltide.*



Let us bless the Lord, al-le-lu-ya.

[  
  
 R̃. Thanks be to God, al-le-lu-ya.  
 ]

Rylands-24:31.

VI.  
 (jj.)  


Let us bless the Lord.

*In Paschaltide.*



Let us bless the Lord, al-le-lu-ya.

[  
  
 R̃. Thanks be to God, al-le-lu-ya.  
 ]

Kyriale.

*At Mass only.*

Rylands-24:31.

I.  
(kk.) [10.]

Let us bless- the Lord.

Detailed description: This block contains the musical notation for the first Kyrie. It is labeled 'I. (kk.) [10.]'. The notation is on a single staff with a C-clef and a key signature of one flat (B-flat). The melody consists of several eighth and quarter notes, ending with a double bar line. The lyrics 'Let us bless- the Lord.' are written below the staff.

*When Let us bless. is sung by one boy or Clerk only, this is sung.*

Rylands-24:31.

IV.  
(ll.) [27.]

Let us bless the Lord.

Detailed description: This block contains the musical notation for the fourth Kyrie. It is labeled 'IV. (ll.) [27.]'. The notation is on a single staff with a C-clef and a key signature of one flat (B-flat). The melody consists of several quarter and eighth notes, ending with a double bar line. The lyrics 'Let us bless the Lord.' are written below the staff.

*In Paschaltide one of these is said.*

Rylands-24:31.

VI.  
(mm.)

Let us bless the Lord, al-le-lu- ya, al-le-lu-ya, al-le-lu- ya.

Detailed description: This block contains the musical notation for the sixth Kyrie. It is labeled 'VI. (mm.)'. The notation is on a single staff with a C-clef and a key signature of one flat (B-flat). The melody consists of several quarter and eighth notes, ending with a double bar line. The lyrics 'Let us bless the Lord, al-le-lu- ya, al-le-lu-ya, al-le-lu- ya.' are written below the staff.

[*Epiphaniam Domino canamus. V. 'Bálaam'.*] Rylands-24:32.<sup>174</sup>

VIII.  
(nn.)

Let us bless the Lord, al-le-lu-ya, al-le-lu-ya, al-le-lu-ya.

Detailed description: This block contains the musical notation for the eighth Kyrie. It is labeled 'VIII. (nn.)'. The notation is on a single staff with a C-clef and a key signature of one flat (B-flat). The melody consists of several quarter and eighth notes, ending with a double bar line. The lyrics 'Let us bless the Lord, al-le-lu-ya, al-le-lu-ya, al-le-lu-ya.' are written below the staff.

Kyriale.

Rylands-24:32.

VI.  
(oo.)

Let us bless the Lord, al-le- lu- ya, al-le- lu- ya.

[*Cunctipotens-Amborum sacrum.*]

Rylands-24:32.<sup>175</sup>

I.  
(pp.)

Let us bless the Lord, al-le-lu-ya, al-le- lu-ya.

Rylands-24:32.

VIII.  
(qq.)

Let us bless the Lord, al-le-lu-ya, al-le- lu-ya.

[*A solus ortus cardine.*]

Rylands-24:32.<sup>176</sup>

IV.  
(rr.)

Let us bless the Lord, al-le- lu-ya.

*This last is sung by two boys on Double Feasts in Paschaltide.*

*On Double Feasts in the final place, by two boys.*

[*A solis sortus cardine.*]

Rylands-24:32.

IV.  
(rr.)

Let us bless the Lord.

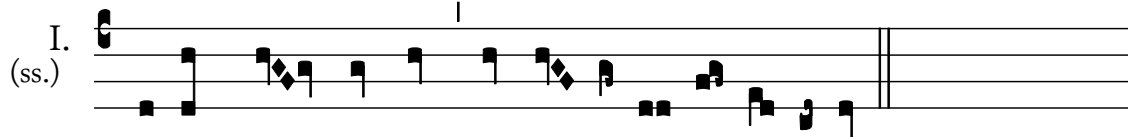


Kyriale.

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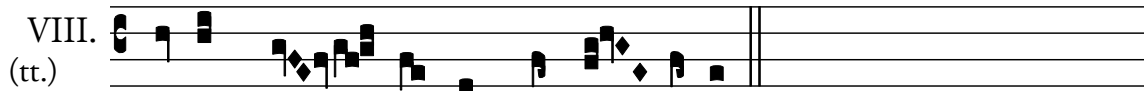
*In Rogationtide.*

Rylands-24:32.



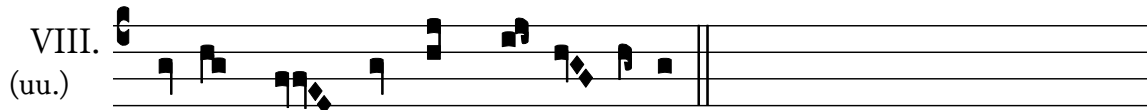
Let us bless the Lord, al-le- lu-ya, al-le- lu-ya.

Rylands-24:32.



Let us bless the Lord, al-le- lu-ya.

Rylands-24:32.



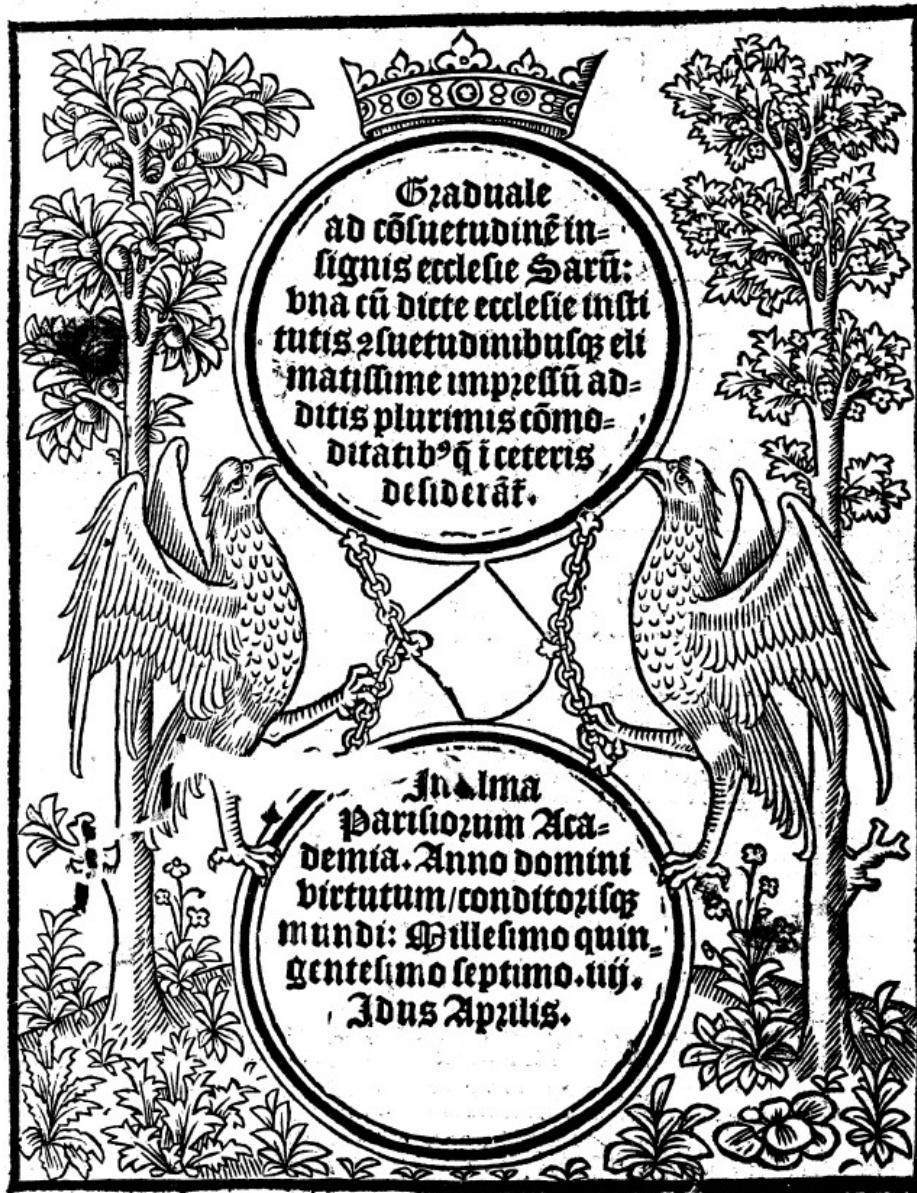
Let us bless the Lord, al-le- lu-ya.

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¶ A Gradual according to the custom of Sarum in the most polished form (as the thing itself indicateth) imprinted most exclusively in the Paris Academy, the work Wolfgang Hopyl. Printed and published by the honest gentleman William Bretton of London. In the year of the Lord one thousand five hundred and seven, the iiij. of the Ides of April (March 29).

Fortune may carry off our wealth : but cannot take away our spirit.<sup>177</sup>

[72v.]



[1508-C:62v.]

## Kyriale.

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### Notes, pages 1\*-96\*.

- <sup>1</sup> A considerable number of supplementary chants are given in the Appendix.
- <sup>2</sup> This Fascicule takes as its basis the order and content of the *Sarum Gradual* 1508-C:46v-62r.
- <sup>3</sup> GS:1+. References with '✠' are to the final section of the *Graduale Sarisburiense*. taken from BL MS. Lansdowne 462.
- <sup>4</sup> 1508-C:46v.
- <sup>5</sup> 1508-C:46v.
- <sup>6</sup> GS:1+. 'iste', GS:1 ✠.
- <sup>7</sup> 'et cetera sicut scribuntur per ordinem.', 1508-C:46v.
- <sup>8</sup> 1508-C:46v.
- <sup>9</sup> GS:1 ✠.
- <sup>10</sup> 1508-C:46v. 'in the month of September', 1513-C:59v.
- <sup>11</sup> GS:1+.
- <sup>12</sup> References with '✠' are to the final section of the *Graduale Sarisburiense*. taken from Brit. Mus. MS. Lansdowne 462.
- <sup>13</sup> Arsenal:228r. begins 'Pater Creátor'. In Petre's Gradual:173r. it appears that the choir joins in at 'omnium. 1508-C:46v. sets 'elýson' A.AG.FG.G. each time, except the first. Rylands-24:21. adds Kyries 'absque versibus' between the invocations. In 1508-C:46v. 'Consolátor' is set DC.DEDCC.ABb.A. In Rylands-24:21r. 'Tibi' is set G.G. In Rylands-24:21. 'conjugubíantes' is set G.G.G.D.DFG. In Rylands-24:21. the final invocation begins 'Distribútor grácie vite vite dona nobis tríbue misértus nostri tu dignéris elýson.'; 'misertúsque nostri', set C.D.C.A AA.F.
- <sup>14</sup> In 1508-C:47r. 'fons' is set E. 'humáni', 1508-C:47r; 'humáne', GS:2 ✠. In 1508-C:47r. the fifth 'Kýrie' appears to be set DC.DEDC.CBC; 'O consolátor' is set DCDEDCC ABD.C.AA.G.
- <sup>15</sup> In the sixth invocation Rylands-24:23, GS:2\* and Arsenal:229v, that is, the earlier sources, have 'clamémus'.
- <sup>16</sup> 1513 'plasmátum Fílio', 1513-C:60r. 'dator vivífice', 1508-C:49v; GS:3 ✠. In Petre's Gradual:174v. the second 'elýson' is set D.Ef.G. In GS:3\*. 'utróque' is set E.G.G. In 1508-S:51v. 'utróque' is set F.G.G. The edition follows Rylands-24:22v. here. In Petre's Gradual:174v. and Cam-Queens-MS-28:501. 'utróque' is set E.F.G.
- <sup>17</sup> In 1508-C:49v. This Kyrie is not set off by a block capital. 'alti thróni', GS:3 ✠; 'angelórum nomen', 1508-C:51v. 'Ipse idem', GS:3 ✠. In 1508-C:51v. 'alma' is set G.F. In 1508-C:51v. 'Rex regum' is set A.C.G. 'mercátus', GS:3 ✠. 'sine virtúte', 1513-C:60r; 'fide mórtue', 1508-C:52r; GS:3 ✠. has 'fine virtúte'. In Rylands-24:22. and 1508-C:49v. 'elýson' is usually set A.Ag.G. In the second invocation Arsenal:233r. has 'salútant Rex imménse nobis'. In Cam-Queens-MS-28:499. 'incessánter' is set G.A.A.F. In the third invocation Arsenal 233r. has 'respondénste'. In the fourth invocation Arsenal:233r. has 'altithroni'; 'angelórum novem' is set A.G.F.G A.D; Arsenal:233r. omits 'servis' and sets 'tuis semper' G.A Ag.F. Cam-Queens-MS-28:499. has added above each 'Christe' an alternative, 'Jhesu'. Arsenal:233r. exchanges invocations 5 and 6; in invocation 5 'ecclésia' is set G.F.G.A; the first 'et' is omitted; invocation 6 begins 'Christe idem'; 'perpétue' is set A.G.F.G; 'celebrántes' appears in

place of 'proclámant quam'. In Cam-Queens-MS-28:499. 'idem' is set A.A. In Arsenal:233r. the seventh invocation sets 'o' G; benedícte' is set A.G.F.G; Arsenal:233r. has 'mortis potestáte', set D.E F.G.AA.G. In Arsenal:233r. in the eighth invocation 'ingénite o' is set C.B.A.G G. Arsenal has 'genitor'; 'orígene jam' is set C.C.B.G A; 'et' is set G. In Arsenal:233v. the final invocation begins 'O piíssime'; 'glórie sol' is set C.B.A G; 'gentes' is set F.G.

<sup>18</sup> 'Redémptor ómnium', GS:4 ♯.

<sup>19</sup> 'plasmátor', GS:4 ♯. In Petre's Gradual:175r. the entry of the choir appears to be at 'Génitor'. In the second invocation Cam-Queens-MS-28:501. has 'lux et'. In the fifth invocation Rylands-24:21. and Petre's Gradual:175r. have 'lapis'. In 1508-C:50v. and Petre's Gradual:175r. 'Spíritus' is set ACA.GF.E; in Arsenal:228v. Spiritus is set ACA.GF.ED.

<sup>20</sup> In 1508-C:49v. 'ymas' is set Ba.G. 'Ut nostra', 1508-C:49v. In 1508-C:51r. 'nobis' is set A.A. 'factúram sed clemens' (omitting 'tuam'), 1513-C:60v. In 1508-C:51r. 'nobis eléyson' is set A.G F.GAA.G. In 1508-C:51r. 'tuo' is set G.G. In 1508-C:51r. 'júgiter' is set C.B.A. In Cam-Queens-MS-28:503. 'salvásti' is set AB.C.B. In the eighth invocation Rylands-24:24. sets 'qui manas' A C.E; Arsenal:228v. sets 'qui' AD.

<sup>21</sup> 'demónum', 1508-C:51r. 'assit Paráclite', 1508-C:51r; 'assit' is set A.C. In 1508-C:50r. a clef change at 'Paráclite' suggests the use of B-natural from there to the end. GS:5 ♯ has no B-flat from 'Patrem tuum' onwards.

<sup>22</sup> 1513-C. concludes here, after which there is a table of contents occupying a single page.

<sup>23</sup> The following section takes as its basis 1508-C:51v. ff. Pagination is from this source.

<sup>24</sup> In 1508-C:51v. the title "O Rex sempitérne" appears beneath the music of the first 'Kyrieléyson'. In 1508-C:51v. the text underlay is unclear. The final word, 'ymas' does not appear in the Missal.

<sup>25</sup> In 1508-C:51v. the title 'O Rex sempitérne' appears beneath the music of the first 'Kyrieléyson'. In 1508-C:51v. the second 'Christe' begins EF; Rylands-24:25 follows GS: 6 ♯. here. In 1508-C:51v. the break for the final 'Eléyson' occurs on the previous E.

<sup>26</sup> In 1508-C:52r. the first melisma of the final 'Kýrie' begins CEGED etc.; the second melisma omits the first six notes. There is considerable diversity in the text-placement of the invocations 'Kyrie' and 'Christe' that begin on the low D. Presumably this reflects varieties of practice and varieties of interpretation of rhythmical stress. In GS:6 ♯. and 1508-C:52r. the 'Kyrieléyson' appears to begin DE.FGA.G. In Arsenal:228v. it begins D.EF.GAG. In 1508-C:52r. the 'Christeléyson' begins DEFGA.GFA. Arsenal:228v. sets the first 'Christe' DED.CCBAADCEBGAGF. In Arsenal:228v. the second 'Kyrieléyson.' is set D.EF.GAGFACCBAGA.Fg.G. The edition follows Rylands-24:24. and Petre's Gradual:176r.

<sup>27</sup> GS:7 ♯;

<sup>28</sup> In 1508-C:52r. the title 'Rex splendens.' appears beneath the music of the first 'Kyrieléyson'. At 'Christeléyson' 1508-C:52r. indicates a flat followed by a natural, and continues with a flat signature to the end.

- <sup>29</sup> In 1508-C:52v. the title 'Cunctipotens genitor.' appears beneath the music of the first 'Kyrieléyson'. In 1508-C:52r. the first 'Kyrieléyson' begins A.AG.GAC etc. In 1508-C:52r. the second 'Kyrieléyson' ends ACAGFG.GA.A.
- <sup>30</sup> In 1508-C:52v. the title 'Conditor kyrie.' appears beneath the music of the first 'Kyrieléyson'.
- <sup>31</sup> In 1508-C:52v. the title 'Conditor kyrie.' appears beneath the music of the first 'Kyrieléyson'.
- <sup>32</sup> In 1508-C:52v. the title 'Orbis factor.' appears beneath the music of the first 'Kyrieléyson'.
- <sup>33</sup> In 1508-C:52v. the title 'Rex summe.' appears beneath the music of the first 'Kyrieléyson'. In 1508-C:52v. the first 'Kýrie' is set DA.CD.D. Ryland-24:25. omits part of the melisma:EFEDCD.
- <sup>34</sup> In 1508-C:52v. 'Kyrieléyson' begins A.AG.GAC etc.
- <sup>35</sup> In 1508-C:52v. the block capital is missing.
- <sup>36</sup> In 1508-C:52v. the block capital is missing. 1508-C:52v. has a flat only at the beginning. 1508-C:52v. omits the latter portion of the final melisma and omits the clef change, giving instead a conclusion on F. In Arsenal 229r. 'Christe' is set AG.DCDCB,GAAGEFED. In Rylands-24:25. the final melisma omits the middle CB. In Arsenal:229r. the second 'Kyrieléyson' is set A.G.ADDFAGFEFED.Cd.D; Arsenal:229r. omits final 'Kyrieléyson' entirely.
- <sup>37</sup> In 1508-C:53r. the block capital is B. In Arsenal:228v. the first 'léy' is set GAG. On the 'te' of 'Christeléyson' Arsenal:228v. omits rising B both times; 'léy' is set EFGAg. In Arsenal:228v. the final 'Kyrieléyson' begins BABCb.
- <sup>38</sup> In 1508-C:53r. the block capital is missing. In 1508-C:53r. the first 'Kyrieléyson' concludes . . . FEDCFD.FD.E. In 1508-C:53r. the fourth 'Kyrieléyson' is set . . . DAB, A.AGFGAGFEFGFGFDCD.ED.E. In the melisma of the final 'Kyrieléyson' 1508-C:53r. omits the last four notes, FDCD. In the final 'Kyrieléyson' 1508-C:53r. places 'e-' five notes earlier; GS:8 ♯. places it three notes later. Compare *Liber Usualis*:23. In Cam-Queens-MS-28:508. this chant is labelled '*Kyrie Deus omnipotens*'.
- <sup>39</sup> GS: 8 ♯. indicates Kyrie. O Rex clemens here.
- <sup>40</sup> GS:8 ♯.
- <sup>41</sup> In 1508-C:35r. the first 'Kyrieléyson' begins GAG.AC.C; the first, third, fourth, and final 'Kyrieléyson' conclude A.Ag.G. In 1508-C:35r. the second 'Kyrieléyson' begins G.FE.D. In 1508-C:35r. the third 'Christeléyson' concludes . . . GFED.EFG.G.
- <sup>42</sup> 'regitur', GS:9 ♯.
- <sup>43</sup> 'regitur', GS:9 ♯.
- <sup>44</sup> In 1508-C:53v. the music appears a fifth lower. 1508-C:53v. skips from the end of the third 'Christeléyson' to the end of the final 'Kyrieléyson', implying a direct repetition of the first three 'Kyrieléyson', concluding on the finalis. GS:9 ♯. has no flat. The flat appears in Rylands-24:25. in Petre's Gradual:177v. and Cam-Queens-MS-28:509. The 1508. version, untransposed, agrees as to mode with Rylands and Petre's Gradual. Whether mode I or III, there is no necessity for transposition here. Compare the other Mode III (I) Kyrie that appears below.
- <sup>45</sup> In 1508-C:53r. in the melisma of the final 'Kyrieléyson' the final note, B, is omitted.
- <sup>46</sup> GS:9 ♯ has no flat.

<sup>47</sup> GS:9 ♯. omits '*extra ebdo. penthe*'.

<sup>48</sup> 1513:134v.

<sup>49</sup> 1513:134v.

<sup>50</sup> 1513:134v.

<sup>51</sup> GS:9 ♯.

<sup>52</sup> The Missals indicate CCB at the second syllable of 'excelsis'; the Graduals indicate CC. This edition takes a middle position with the liquescent, CCb. In 1508-C:53r. 'Benedicimus' is set A.G.FE.FGE.G; 'Grátias' appears to be set D.EF.GG. In GS:9 ♯. 'Quóniam' is set F.G.AC. 1508-C:53r. is missing both text and music for 'Tu solus Dóminus'; the final 'solus' is set B.A; the final 'Christe' is set CDCBAG.G.

<sup>53</sup> In 1508-C:53v. 'sedes' is set EGFEFGFE.D. In 1513:133v. the incipit appears a fifth higher, in the C-clef. Rylands-24:26. has no division at '. . . te. glorificámus . . .' In Rylands-24:26. 'Qui sedes' appears to be set D DEGFE.FGFED.

<sup>54</sup> 1508-C:54r. omits the text and music for '-di : miserére nobis. Qui tollis peccáta mun-'; the music for 'sedes' is illegible. In Rylands-24:26. 'magnum' is set B.A. In Rylands-24:26. 'mundi' is set (both times) FGA.A. In 1508-C:54r. 'altissimus' is set Ba.C.C.GAG. The 'guide', however suggests that the second C ought to be A. In Rylands-24:26. 'Spíritu' is set A.G.F.

<sup>55</sup> In Arsenal:235r. 'excelsis' is set F.G.F. In GS:11 ♯. 'glóriam' is set GF.GA.GF; 'Amen' is set DGFGAGFGFF.DE. In 1512:133v. the incipit appears a fifth higher, in the C-clef. In Arsenal:235r. 'Laudámus' is set F.F.DE; 'Benedicimus' is set D.C.D.D.D; 'Adorámus' is set G.GA.AGAB.GFE; the fourth 'te' is set DGFGAGFGE. In Rylands-24:27. 'magnum' is set EF.F. In Rylands-24:27. and Petre's Gradual:178v. 'glóriam' is set GF.GA.GF. In Arsenal:234r. 'celéstis Deus Pater omnípotens' is set F.GFE.E GGFED.D DFGAGFG.E Dc.D.DE.E. In Rylands-24:27. 'Jesu' is set GGF.D. In Arsenal:234r. 'Jesu' is set GGFE.D. In Arsenal:234r. 'Agnus Dei Filius Patris' is set F.D E.E. F.D.C DE.E. In 1508-C:55v. 'Amen' is set DGFGAGFGFE.DE.

<sup>56</sup> In 1513:133v. 'excelsis' is st EFG.Ag.A.G.G. In 1508-C:55v. 'Benedicimus' is set C.EF.G.F.AA. In Rylands-24:27. the first 'te' is set EFD. In Arsenal:234v. and Petre's Gradual:179r. 'propter' is set G.BC. In GS and 1508 the first 'Deus' is set DEF.G. Here the edition follows Rylands-24:27. Petre's Gradual:179r. and Cam-Queens-MS-28:514, reflecting the setting of the second 'Deus'.

<sup>57</sup> GS:12 ♯. omits the first of these; 1508-C:56r. omits the second.

<sup>58</sup> In 1513:133v. the incipit appears a fifth higher, in the C-clef.

<sup>59</sup> In 1508-C:56r. the first neume is unclear. In 1508-C:56r. 'Benedicimus' and 'Glorificámus' are set E.E.E.DC.DE.A. GS:12 ♯. has no flat at 'Grátias'. GS:12 ♯. has 'magnum glóriam tuam'. (The variant 'glóriam tuam magnum.' as found in 1508-C:56r. occurs in Sarum and non-Sarum sources.) At flat appears at 'omnípotens' in Cam-Queens-MS-28:515. and in 1508-C:55v. In GS:12 ♯. 'mundi : miserére nobis. Qui tollis peccáta mundi : súscipe . . . miserére. and the music has been re-written in another hand, and more densely, as if to correct an omission. In 1508-C:56r. 'Sancto' is set EDC.DA. In GS:12 ♯. at 'Spíritu' a later hand has added the flat; 'Amen' is set GDDEDEDD.DC. In Rylands-24:27. the second 'in' is set D. In Rylands-24:27. 'voluntátis' is ED.C.D.C. GS:12 ♯. has

'magnam glóriam tuam'. In Rylands-24:27 'Christe' is set DCC.A. The flat at 'Spíritus' appears in Rylands-24:28. and in Petre's Gradual:179v. Petre's Gradual:180r. and Cam-Queens-MS-28:515. do not cancel the flat at 'Patris'.

<sup>60</sup> GS:13 ♯.

<sup>61</sup> At this point GS:13 ♯. gives the two incipits that belong after the next rubric.

<sup>62</sup> In 1513:134r. the incipit appears a fifth higher, in the C-clef.

<sup>63</sup> 'Cantor', GS:13 ♯.

<sup>64</sup> In 1508-C:56v. 'Benedímus' is set B.CD.D.C.CC. The variant 'glóriam tuam magnam.' occurs in Sarum and non-Sarum sources. In 1508-C:56v. the music of 'Dei Patris' is illegible; 'súscipe' is set D.D.D. In GS:13 ♯. 'tu solus Dóminus' is set A C.D C.B.A. In Arsenal:235r. 'Glorificámus' is set A.C.C.D.CC; 'magnam glóriam tuam' is set D.D. D.C.D CC.A. In 1508-C:61r. 'unigénite' is set C.D.E.D.D. In Arsenal:235r. 'omnípotens' is set CC.B.A. Petre's Gradual:179v. and Cam-Queens-MS-28:516. have B-flat at 'omnípotens'. In Arsenal:235r. the third 'Dómine' is set C.C.D; 'miserére nobis' is set E.E.D.E DD.B; Arsenal:235r. 'peccáta' is set D.D.D; 'súscipe' is set D.D.D. In Rylands-24:28. 'tu solus' is D C.D. both times. In GS:13 ♯. the second 'tu solus' is set A C.D; in Arsenal:235r. the second 'tu solus' is set C D.D; in Rylands-24:28. the second 'tu solus' is set D C.D. In Rylands-24:28. 'Sancto' is set CD.D. The final flats, at 'Patris. Amen.' appear in Rylands-24:28. Petre's Gradual:180r. and Cam-Queens-MS-28:516.

<sup>65</sup> The variant 'magnam tuam glóriam.' occurs in Sarum and non-Sarum sources. GS:13 ♯. has 'magnam glóriam tuam.' In GS:13 ♯. 'altísimus' is set A.C.AG.GA; 'Amen' is set DAAGABAGF.DE. Rylands-24:28. has no music for 'Benedímus', but the following 'te' is set GA. In Arsenal:235r. 'Laudámus' is set Ga.AB.AG. GS:14 ♯. has 'glóriam tuam'. Rylands-24:28. has 'tuam gloriam'; this is set F.G A.GF. G.F.F. Arsenal:235r. has 'glóriam tuam'; this is set B.A.G. A.G. Here the edition follows 1508-C:61r. Petre's Gradual:180r. and Cam-Queens-MS-28:517. In Arsenal:235r. 'Rex' is set B; the third 'Dómine' is set B.A.G. In 1508-C:61r. the second 'miserére' appears to be set CBAG.ACA.B.GAGFE. In Arsenal:235r. both 'miserére's are set C.BAG.ACA.BGAGFE. In Rylands-24:28. the first 'miserére' is set C.BAG.CA.BGAGFE; the second 'miserére' is set AC.BAG.CA.BGAGFE. In Petre's Gradual:180r. the first 'miserére' is set C.BAG.ACABG.AGFE. In Arsenal:235r. 'deprecatiónem' is set G.A.AC.A.A.G. GS:13 ♯. has 'Quia tu solus sanctus'; 'Quia' is set C.A, and an intervening B has been erased. Petre's Gradual:180r. has 'Q tu solus sanctus'; 'Q-' is set C.A. In Arsenal:235r. 'Quóniam' is set C.A.G. In 1508-C:57v. 'Quóniam' is set C.A.B. Here the edition follows Rylands-24:28. and Cam-Queens-MS-28:517. In Arsenal:235r. 'Dóminus' is set C.AG.AB; 'Jesu' is set GA.A; 'Sancto' is set A.AG; 'Dei' is set G.A.

<sup>66</sup> GS:14 ♯.

<sup>67</sup> 'et' is illegible in 1508-C:57v.

<sup>68</sup> 'ad', GS:14 ♯.

<sup>69</sup> GS:14 ♯.

<sup>70</sup> In 1508-C:57v. 'Glorificámus' is set C.E.D.CB.CDC.D; 'glóriam' is set ED.CB.ABB; the first 'Dómine' is set DCB.A.G; 'Deus Pater' is set A.C AG.C; 'orphanórum' is set Ed.CAB.C.E; 'Agnus Dei'

is set Dc.BA.C.D; the first 'Maríe' is set E.F.D; 'glóriam' is set FED.C.D. In GS:14  $\sharp$ . 'déteram Patris' is set F.E.D C.D. In 1508-C:57v. 'Tu solus altíssimus. Maríam' appears a third lower; 'Patris. Amen.' appears to be set FED.CDDCAG.AAG.FG. A possible reading of 'Amen.' is DCAGAAG.FG. In Arsenal:235v. 'voluntátis' is set G.Ag.FG.G; 'Laudámus' is set DDc.BA.CD. In Rylands-24:28. 'glorificámus' is set D.E.D.B.CD. In Petre's Gradual:180v. the text of the tropes appears in red. Petre's Gradual:180v. has no notes for the second 'Deus'. In Rylands-24:28. 'Maríe' is set E.F.D; 'gubernans' is set D.CD.D. In Cam-Queens-MW-28:518. 'gubernans' is set C.D.D. In Cam-Queens-MS-28:518. 'Patris' is set C.D. In Rylands-24:28. 'Spíritu : in' is set C.D.D DG; 'Amen' is set DCAG.DE.

<sup>71</sup> GS:14  $\sharp$ .

<sup>72</sup> In 1508-C:58r. 'In omnibus' is illegible.

<sup>73</sup> GS:15  $\sharp$ .

<sup>74</sup> In 1508-C:58r. 'Deus' is set AGFE.ED.

<sup>75</sup> GS:15  $\sharp$ .

<sup>76</sup> GS:15  $\sharp$ . has no flats. In 1508-C:58v. 'nómine' is set AG.F.AC. In Petre's Gradual:181r. this chant appears a fifth higher. In Cam-Queens-MS-28:521. 'Sábaoth' is set GFGAFFEDCFGACAAGF.GF.F; Petre's Gradual:181r. has the same, but a fifth higher. In Rylands-24:29. and Cam-Queens-MS-28:521. 'et terra' is set CDDCBb C.BbA. In Rylands-24:29. 'osánna in excélsis' is set E.Gf.FB,BbAGF GA GAGFE.FDCFGACAAGF.GF.

<sup>77</sup> In 1508:58v. the music is illegible at 'Benedíctus qui'; the third last note of 'the last 'excélsis' appears to have been erased. In Rylands-24:29. 'venit' is set BA.G.

<sup>78</sup> In 1508-C:59r. and F-clef appears until 'osánna'. In 1508-C:59r. the 'Benedíctus' is added by hand in the bottom margin. No flats appear in 1508-C:59r. In GS:16  $\sharp$ . a flat appears only at 'pleni'. It is possible to sing this melody with no flats. In Rylands-24:29. 'Sábaoth' is set CDEFEECD $\flat$ .DC.C. In Cam-Queens-MS-28:522. 'Dómini' is set CD.C.C.

<sup>79</sup> GS:16  $\sharp$ .

<sup>80</sup> In 1508-C:59r. 'Deus' is set BA.G. In Rylands-24:29. and Cam-Queens-MS-28:522. 'Sábaoth' is set G.FG.G. In Petre's Gradual:181v. and Cam-Queens-MS-28:523. 'Dómini' is set DEG.G.G.

<sup>81</sup> In 1508-C:59r. a C-clef is used. The music thus appears a fifth higher. However, beginning at the second syllable of 'Deus' the transposition is only a third higher, making the intervallic structure incorrect. 1508-C:59r. ends at the first 'excélsis'; 'Benedíctus qui venit' etc is added by hand in the lower margin. In 1509-C:59r. 'excélsis' is set EDFFE.CD.D.

<sup>82</sup> In 1508-C:59r. 'Benedíctus' is set DB.CD.DE.D; 'Dómini' is set EDFE.CD.D. In Cam-Queens-MS-28:524. 'Benedíctus' is set D.CD.DE.D. In Rylands-24:30. 'excélsis' is set DC.EFe.ED. '*Quando corpus adest presens et in omnibus anniversariis et trigintilibus et quando ultimo fit servitium mortuorum ante pascha et in die animarum dicatur hic cantus.*', Manual:101v.

<sup>83</sup> No flat appears in 1508:59v. In 1508-C:59v. 'excélsis' is set GF.GDGFEC.D.D. in both instances; 'Benedíctus' is set D.FA.A.F.

<sup>84</sup> 'et dicitur' is obliterated in 1508-C:59v. The text appears in 1527-C:59v.

<sup>85</sup> GS:17  $\sharp$ .



- <sup>86</sup> In 1508-C:59v. the first 'excélsis' is set G.A.FG; 'nómine' is set B<sub>2</sub>.A.A.
- <sup>87</sup> In 1508-C:59v. the block capital is missing. In Rylands-24:30. the first and third 'peccáta' are set DA.AAG.FEF.
- <sup>88</sup> GS:17 ♯. 1508-C:60r. has the rubric '*On Double Feasts let this Melody be sung.*' after the second Agnus Dei. This seems to be incorrect since it would provide no function for the second Agnus Dei.
- <sup>89</sup> In 1508-C:60r. the first 'peccáta' is set D.CBA.G; the third 'peccáta' is set D.CBAG.G;
- <sup>90</sup> In Rylands-24:30. each 'miserére' is set G.FG.A.EF.
- <sup>91</sup> GS:17 ♯.
- <sup>92</sup> GS:17 ♯.
- <sup>93</sup> In 1508-C:60r. the text underlay for 'miserére' is unclear.
- <sup>94</sup> GS:18 ♯.
- <sup>95</sup> GS:18 ♯.
- <sup>96</sup> GS:18 ♯.
- <sup>97</sup> In 1508-C:60r. 'Dei' is set D.EF. In Petre's Gradual:182. this chant appears a fourth higher. Rylands-24:30. omits 'dona nobis pacem', and has simply 'ijj.'.
- <sup>98</sup> Rylands-24:30. omits 'dona nobis pacem', and has simply 'ijj.'.
- <sup>99</sup> GS:18 ♯.
- <sup>100</sup> GS:18 ♯.
- <sup>101</sup> In 1508-C:60v. the first 'qui' is set AGAG; the first 'peccáta' is set DF.FAA.Ag; the final 'Agnus' is set CB.BCD; the final 'mundi' is set GFg.G. In Rylands-24:30. the third 'Agnus' is set CBA.CD.
- <sup>102</sup> Rylands-24:30. omits this chant.
- <sup>103</sup> GS:18 ♯.
- <sup>104</sup> In GS:18 ♯. 'nobis' and 'pacem' are set DCEFD.D. Rylands-24:31. omits 'dona nobis pacem', and has simply 'ijj.'. Cam-Queens-MS-28:525. omits this chant.
- <sup>105</sup> Rylands-24:31.
- <sup>106</sup> Manual-1506:101v.
- <sup>107</sup> Petre's Gradual:183r.
- <sup>108</sup> GS:18 ♯.
- <sup>109</sup> GS:18 ♯.
- <sup>110</sup> Rylands-24:31.
- <sup>111</sup> This chant does not appear in Sarum sources in this format. It has been reconstructed in analogy with the *Graduale Romanum* (LU:1815) and the Dominican Gradual 1950:125\*, and the York Gradual:134v.
- <sup>112</sup> In 1508-C:61r. a C-clef is used.
- <sup>113</sup> In 1508-C:61r. a C-clef is used.
- <sup>114</sup> In 1508-C:61r. the incipit appears as FACAGCD.C.
- <sup>115</sup> In 1508-C:61v. this incipit appears in the F-clef.
- <sup>116</sup> GS:18 ♯. The order of the following chants follows 1489:97v. which source has the complete set of chants. There is some discrepancy in the text setting in the various sources of these chants.

- <sup>117</sup> In 1508-C:61v. the top note is E. In 1513:150r. the syllable 'ca' begins CDDCF (omitting the B). 1513:150r. has no flat.
- <sup>118</sup> The duplicate settings of 'Benedicamus' with the text 'Ite missa est' appear only in the 1489, 1494, 1497, 1504 Verard(Paris), and 1508 Morin/Rothomagi Missals, those of Dickinson's Type A. In Cambridge, Trinity College MS B.11.3:130r. the first syllable of 'missa' appear 3 notes earlier.
- <sup>119</sup> In 1513:150r. the music is incorrectly aligned with the text. Cambridge, Trinity College MS B.11.3:130r. has B-flat.
- <sup>120</sup> Cambridge, Trinity College MS B.11.3:130r. has B-flat.
- <sup>121</sup> GS:19 ♯. and 1530:150r. have no flat. In 1513:150r. the music is incorrectly aligned with the text. In 1489:98r. and related missals, B<sub>♭</sub> is used throughout.
- <sup>122</sup> Cambridge, Trinity College MS B.11.3:130v. has B-flat only at the end.
- <sup>123</sup> This version is found in Dickinson's Type A Missals. In 1504-Paris-Verard:99v. 'Benedicamus' is set F.F.GA.B<sub>♭</sub>AAGF.FE. In GS:19 ♯. 'Dómino' is set FGAB<sub>♭</sub>A.GF.F.
- <sup>124</sup> In Cambridge, Trinity College MS B.11.3:130v. the second syllable of 'Ite' appears 8 notes later.
- <sup>125</sup> This version is found in Dickinson's Type B and C Missals.
- <sup>126</sup> There appears to be confusion as to the mode of this melody. In 1489:98r. it spans F-F with B<sub>♭</sub>; in 1497:100r. and 1513:150r. it spans D-D; in 1494. it spans G-G; in 1508. it spans A-A. In 1513:150r. the music is incorrectly aligned with the text. G. H. Palmer, *The Order of Vespers*:16\*. gives D in place of the second E; this seems to be a more natural melodic pattern.
- <sup>127</sup> In 1513:150r. the music appears a third lower.
- <sup>128</sup> In Cambridge, Trinity College MS B.11.3:130v. the second syllable of 'Ite' appears one note earlier.
- <sup>129</sup> In Cambridge, Trinity College MS B.11.11:159r. the music appears a fifth lower; the lowest note is one note higher; there is no flat.
- <sup>130</sup> In 1508-C:61v. 'Dómino' is set CAGCDGEEDC.DC.C.
- <sup>131</sup> Compare 14. In Cambridge, Trinity College MS B.11.3:130v. the second syllable of 'Ite' appears on an additional C directly before 'missa'.
- <sup>132</sup> In 1513:150v. 'Dómino' is set CBAB.G.A.
- <sup>133</sup> In Cambridge, Trinity College MS B.11.3:130v. the second syllable of 'Ite' appears 2 notes earlier.
- <sup>134</sup> 1513:150v. has no flats; the text is incorrectly aligned with the music. Cambridge, Trinity College MS B.11.3:130v. has no flat.
- <sup>135</sup> Cambridge, Trinity College MS B.11.3:130v. has no flat.
- <sup>136</sup> In GS:19 ♯. the following melodies appear in the order 1, 4, 2, 3.
- <sup>137</sup> 1508-C:61v. has a flat signature.
- <sup>138</sup> 1508-C:61v. has a flat signature. In 1513:150v. 'Ite' is set GAB.GAGFE.
- <sup>139</sup> 1508-C:61v. does not cancel the flat signature. In 1513:150v. 'missa' appears six notes earlier.
- <sup>140</sup> No flat appears in GS:19 ♯. In 1513:150v. the music appears a third higher, with no flat. In Cambridge, Trinity College MS B.11.3:130v. the first note is E.

- <sup>141</sup> In 1508-C:61v. 'est' and '-as' appear on the final two notes. In 1513:150v. 'missa' is set CCDECDC.FDED. In all the Sarum Missals and in Cam-Queens-MS-28:526. the response 'Deo grátias' is omitted.
- <sup>142</sup> GS:19 ♯.
- <sup>143</sup> 'disposicione', GS:19 ♯.
- <sup>144</sup> GS:19 ♯.
- <sup>145</sup> In the sources these titles appear below the music.
- <sup>146</sup> In 1513:150v. 'missa' appears four notes earlier.
- <sup>147</sup> In 1508-C:62r. the fourth note is obliterated by a crease.
- <sup>148</sup> In 1508-C:62r. the third-last note of 'Ite' is obliterated by a crease. In 1513:150v. the first syllable of 'missa' is G.
- <sup>149</sup> In 1508-C:62r. 'Ite' begins C.BAAGE. etc. In 1513:150v. the first syllable of 'missa' appears three notes later on the A.
- <sup>150</sup> In 1513:150v. the first syllable of 'missa' appears three notes later on a single A.
- <sup>151</sup> GS:19 ♯. has the melody of *Conditor kyrie*. here. In 1513:150v. the porrectus is CBC.
- <sup>152</sup> GS:19 ♯. reverses the order of this melody and the next.
- <sup>153</sup> GS:19 ♯.
- <sup>154</sup> GS:19 ♯.
- <sup>155</sup> 1508-C:62r. omits the response. In 1513:151r. 'Dómino' is set D.D.CB. In all the Sarum Missals the response 'Deo grátias' is omitted.
- <sup>156</sup> In Cambridge, Trinity College MS B.11.3:131r. 'pace' is set CB.C. In Cam-Queens-MS-28:526. the music appears a fifth lower; 'pace' is set FE.F.
- <sup>157</sup> Compare 9a. and 14.
- <sup>158</sup> This melody is taken from Trinity Sunday, Responsory 8, *Benedicamus Patrem*. The responsory commences this passage with CG, not DA.
- <sup>159</sup> In AS:54. this *Benedicamus*. appears at Lauds of Christmas. This melody is taken from Trinity Sunday, Responsory 6, *Honor virtus*. Cambridge, In Trinity College B.11.3:130r. the first syllable of 'Dómino' is set CDEFE.
- <sup>160</sup> This melody is taken from the Nativity of the Blessed Virgin, Responsory 9, *Solem Justicie*.
- <sup>161</sup> This melody is taken from the Assumption, Second Vespers, Responsory, *Candida virginitas*.
- <sup>162</sup> This melody is taken from the Nativity of the Blessed Virgin, Responsory 3, *Stirps Jesse*.
- <sup>163</sup> This melody is taken from the Nativity of the Blessed Virgin, Responsory 6, *Ad nutum Domini*.
- <sup>164</sup> This melody is taken from the Antiphon Crux fidelis, for processions in the summer, Brev.-1704, and for the Exaltation of the Cross Brev.-{1358}. Rylands-24:31. sets 'Dómino' C.B.A; this has been corrected to match the above version.
- <sup>165</sup> This melody is taken from Petri ad vincula, Responsory 8, *Dixit angelus*.
- <sup>166</sup> This melody is taken from Petri ad vincula, Responsory 1, *Misit impius*.
- <sup>167</sup> This melody is taken from St. Lawrence, Responsory 6, *Beatus Laurentius*.

## Kyriale.

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- <sup>168</sup> This melody is taken from St. Thomas, Martyr, First Vespers procession, Responsory *Jacte granum*. The correct text is '*Commutans lutea*'.
- <sup>169</sup> This melody is taken from St. Thomas, Martyr, Responsory 6, *Christe Jesu per Thome*.
- <sup>170</sup> This melody is taken from Palm Sunday, Responsory 3, *Dominus Jesus ante sex dies*.
- <sup>171</sup> This melody is taken from St. Nichiolas, Responsory 5, *Qui cum audissent*.
- <sup>172</sup> This melody is taken from the Common of Virgins, Responsory 9, *Regnum mundi*.
- <sup>173</sup> This melody is taken from St. Nicholas, Antiphon at Second Vespers, *O Christi pietas*.
- <sup>174</sup> For both Vespers and Matins of the Feast of the Epiphany. In 1520:71r. 'Dómino' is set E.F.A.
- <sup>175</sup> This melody is taken from a middle phrase of the Kyrie *Cuntipotens Genitor*.
- <sup>176</sup> This melody appears to be adapted from the Christmas Lauds hymn of the same name.
- <sup>177</sup> Seneca, *Medea*, 176. 'animum' is often translated 'courage' or 'character'.