

John Sheppard

Plainsong Mass for a Mean



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

A practical edition of the chant and polyphony
prepared for Salisbury Cathedral Choir
as part of the research project
The Experience of Worship
in late medieval Cathedral and Parish Church

Kyrie eleison

Chant: Kyrie *Cunctipotens Genitor*

Polyphony: *Plainsong Mass for a Mean*, John Sheppard

Rulers **Full**

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

VERSE

[Quite slow (♩ = 70)]

MEAN Ky - ri - e _____ e -

ALTO Ky - ri - e _____ e -

TENOR Ky - ri - e _____

BASS Ky - ri - e _____ e - lei -

4

M - lei - - - - - son.

A - lei - - - - - son.

T e - lei - - - - - son.

B - - - - - son.

Full

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

Boys

Chri - ste _____ e - - - - - lei - son.

VERSE

MEAN
Chri - - ste e - lei - -

TENOR 1
Chri - - ste e - lei -

TENOR 2
Chri - - ste

BASS
Chri - - ste

5
M
- son, e - lei - - - - - son.

T 1
- son, e - lei - - - - - son.

T 2
e - lei - - - - - son.

B
e - lei - - - - - son.

Boys
Chri - ste e - lei - son.

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

VERSE

MEAN Ky - ri - e e - lei - - -

ALTO Ky - ri - - - e e - lei - - -

TENOR Ky - ri - e e -

BASS Ky - ri - - - e e - lei - - -

5 M - - - - - son.

A - - - - - son.

T lei - - - - - son.

B - - - - - son.

Men Full Ky - ri - e e - - - - - lei - son.

Gloria in excelsis

Chant: Gloria VII

Polyphony: *Plainsong Mass for a Mean*, John Sheppard

Celebrant Full

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

VERSE

[With some energy ($\text{♩} = 92$)]

MEAN
ALTO
TENOR
BASS

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

5
M
A
T
B

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

Full

Gra - ti - as a - gi - mus ti - bi prop - ter glo - ri - am tu - am mag - nam.

VERSE

[Flowing (♩ = 88)]

MEAN
Do - mi - ne De - us,

ALTO
Do - mi - ne De - - us, Rex

TENOR
Do - mi - ne De - us, Rex cae - le - stis,

BASS
Do - mi - ne De - us, Rex cae - le - stis,

M
Rex cae - le - stis, De - us Pa - ter om - ni - po - tens.

A
cae - le - stis, De - us Pa - ter om - ni - po - tens.

T
Rex cae - le - stis, De - us Pa - ter om - ni - po - tens.

B
De - us Pa - ter om - ni - po - tens.

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

VERSE

MEAN
Do - mi - ne De - us, Ag - nus

ALTO
Do - mi - ne De - us, Ag - nus De

TENOR
Do - mi - ne De - us

BASS
Do - mi - ne De - us,

4

De - i, Ag - nus De - i, Fi - li - us Pa - - tris.

A i, Ag - nus De - i, Fi - li - us Pa - tris.

T Ag - nus De - i, Fi - li - us Pa - - tris.

B Ag - nus De - i, Fi - li - us, Fi - li - us Pa - tris.

Full

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

VERSE

MEAN sus - ci-pe de - pre-ca - ti - o -

ALTO sus - ci-pe de - pre-ca - ti -

TENOR Qui tol - lis pe - ca - ta mun-di, sus - ci-pe, sus - ci - pe

BASS Qui tol - lis pec - ca - ta mun-di, sus - ci-pe, sus - ci - pe

6

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

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

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

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

Full

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

VERSE

[A little faster, and with energy (♩ = 96)]

MEAN

Quo - ni - am tu so - lus Sanc - tus, Tu so -

TENOR 1

Quo - ni - am tu so - lus Sanc - tus, Tu so - lus

TENOR 2

Quo - ni - am tu so - lus Sanc -

BASS

Quo - ni - am tu so - lus Sanc - tus,

5

M

lus Do - mi - nus Tu so - lus Al - tis - si - mus.

T 1

Do - mi - nus, Tu so - lus Al - tis - si - mus.

T 2

tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus.

B

Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus.

Full

Je - su.

VERSE

MEAN
Chri - - - ste.

ALTO
Chri - - - ste.

TENOR
Chri - - - ste.

BASS
Chri - - - ste.

Full
Cum Sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

12

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

T 1
tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

T 2
ri - a tu - a, glo - ri - a tu - a.

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

Full

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

VERSE

[Unhurried ($\text{♩} = 72$)]

MEAN
Be - ne - dic - tus, be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui

ALTO
Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

TENOR
Be - ne - dic - tus, be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui

BASS
Be - ne - dic - tus, be - ne - dic - tus qui ve - nit, be - ne - dic -

7

M
ve - nit in no - mi-ne Do-mi-ni, in no - mi-ne Do-mi-ni, in

A
ni in no - mi-ne Do - mi - ni, in no - mi - ne Do-mi-ni, be - ne - dic-tus qui

T
8
ve - nit in no - mi-ne Do - mi - ni, in no - mi-ne Do - mi-ni,

B
tus qui ve-nit in no - mi-ne Do - mi - ni, in no - mi-ne Do-mi -

13

M
no - mi-ne Do-mi-ni, be - ne - dic-tus qui ve-nit in no - mi-ne Do - mi-ni.

A
ve - nit in no - mi-ne Do-mi - ni, in no - mi-ne Do-mi-ni.

T
8
be-ne - dic - tus qui ve - nit in no - mi-ne Do-mi - - - ni.

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

Full

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

Agnus Dei

Chant: Agnus Dei IX

Polyphony: *Plainsong Mass for a Mean*, John Sheppard

Rulers **Full**

Ag-nus De - i, qui tol - lis pec - ca - ta mun - di:
mi - se - re - re no - bis.

VERSE

[Quite slow (♩ = 76)]

MEAN
Ag - nus De - i, Ag - nus De - i, Ag-nus De - i, qui tol-lis pec-

ALTO
Ag - nus De - i, Ag - nus De - i, qui tol - lis pec-ca - ta

TENOR
Ag - nus De - i, qui tol - lis pec-ca - ta mun - di:

BASS
Ag - nus De - i, Ag - nus De - i, qui tol-lis pec - ca - ta mun - di, qui tol-

M
ca - ta mun - di, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

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

T
mi - se-re - re no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

B
lis pec-ca - ta mun - di, Ag - nus De - i, qui tol-lis pec - ca -

13

M mi - se - re - re no - bis, qui

A - di, mi - se - re - re no - bis, Ag - nus De -

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

B - ta mun - di: mi - se - re - re no -

17

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

A i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

T bis, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

B bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Full

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:
do - na no - bis pa - cem.

Notes on performance and the edition

Performance

The chant should be sung by all in choir, representing the full body of the chorus. The chant is also presented in semi-metrical form, endeavouring not only to make the chant easier to sing for choirs which usually sing in measured polyphony, but also as an approximation of the more mannered style of singing chant which may have prevailed in the earlier sixteenth century, and which may better match the restrained measured idiom of the polyphony.

The polyphony should be sung as a verse (i.e. single voices to the lower parts, and no more the three or four means on the top part). The contratenor part is in a problematic range for modern voices – falling high for tenors and low for altos. In two polyphonic sections the tessitura seemed to warrant allocation of the contratenor to a tenor. However, even in some of the other movements, the contratenor goes low – even below the bass. The solution may be for a tenor or baritone to take over these low phrases if it proves more practical for the voices available.

It is worth saying that the small group of so-called ‘plainsong’ masses, with four voices, limited imitation and generally only three note values (modern minim, crotchet and quaver) belong in a class of their own. Their interest lies in the texture of the choral writing, and the intimate relationship of the parts, rather than in grander melodic, contrapuntal or harmonic features.

Edition

This is a working rather than a scholarly edition of both the chant and the polyphony. The original chant is found in the Sarum Graduals of both 1528 and 1532 (among other printed and manuscript sources of the Use of Sarum). The polyphony is found in the Gyffard partbooks, British Library, Add. MSS 17802-5. This reading is based principally on the edition found in *Early English Church Music*, volume 18, edited by Nicholas Sandon (London, 1976). The Credo is not included in this practical edition.

The note values of the polyphony are halved, and the music is transposed up one tone. A very few minor changes have been made to the underlay. In the *Agnus Dei*, one adjustment has been made to rhythm and pitch: in bar 19 the original and Sandon’s edition read *cr a, m e’*, *cr f#’*. This creates the only irregularity in the harmony, and an editorial reading has been supplied here.

Except in the *Kyrie Cunctipotens Genitor* (XV in the Sarum sequence of *Kyrie* chants), the choice of plainchant is different from that selected by Sandon. Since Sheppard seemed to be experimenting with syllabic setting of the text in the polyphony, more syllabic settings have been chosen from the Sarum repertory: *Gloria in excelsis* VII, *Sanctus* VIII and *Agnus Dei* IX. The relationship between chant pitch and polyphonic pitch is also different. It assumes that the chorus sang comfortably within the baritone range (roughly *c-d’*). The final of the chant and the final of the polyphony are one fifth apart. In the *Kyrie*, the final of the chant is one fifth below the polyphony; in the other movements, it is one fifth above (as in the improvised polyphonic tradition of *faburden*). This pragmatic approach addresses issues of tessitura and mode, and raises questions about the practicalities of sixteenth-century performance.

John Harper
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The Experience of Worship in late medieval Cathedral and Parish Church

This is a research project based in the International Centre for Sacred Music Studies at Bangor University. The project is directed by John Harper, research professor in Christian music and liturgy, assisted by Sally Harper, senior lecturer in the School of Music.

The project is being conducted in partnership with Salisbury Cathedral and with St Fagans: National History Museum Wales. The majestic thirteenth-century cathedral of Salisbury, whose liturgical practice was so influential in the Middle Ages, and the small parish church of St Teilo (now re-erected at St Fagans) provide the contrasting locations for a small group of pre-Reformation liturgies which are to be enacted in 2011 following the medieval Latin texts and rubrics. Insofar as is possible, the liturgies follow the customs of the earlier sixteenth century and use music typical of that period.

In these liturgies we hope to encounter some of the experiences of medieval clergy, singers and congregations – experiences that go beyond text, rubric and musical score; to better understand the configuration of medieval buildings and the way they were used for worship; and to explore and uncover aspects of worship that may have relevance in our own time, but which may be less apparent in the forms we use day by day. The project is engaged with worship which is always in the present (however historically informed), not with liturgical archaeology.

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