



Chorus

8 Ky - ri - e - - - lei - son.

14

Chri - ste e - - -

Chri - ste e - - -

8 Chri - ste e - - - lei -

18

- - - lei - - -

- - - lei - - -

- - -

22

- - - son.

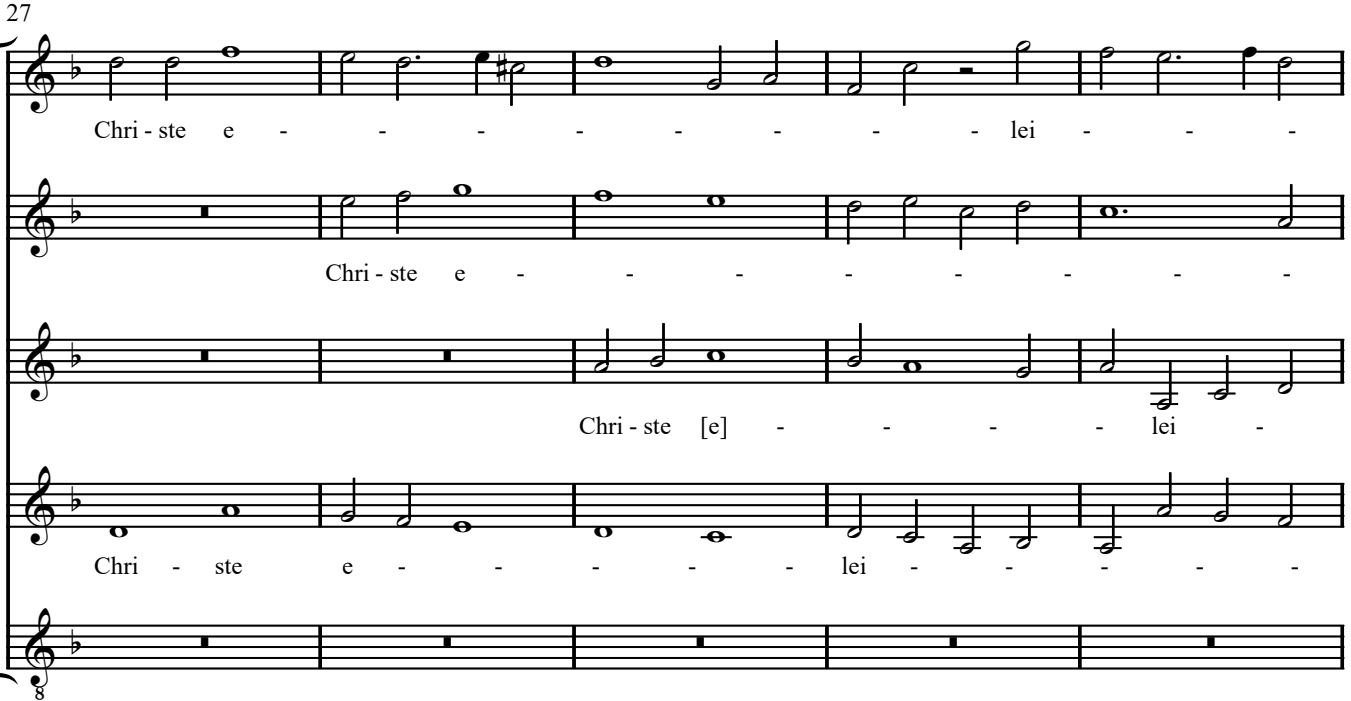
- - - son.

8 - - - son.



Chri - ste - - - - - lei - son.

27



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

Chri - ste e - - - - -

Chri - ste [e] - - - - - lei - -

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

32



- - - - -

lei - - - - -

37

son.  
son.  
son.  
son.  
son.

8 Ky - ri - e - - - - - lei - son.

41

3  
Ky - ri - e - - - - -  
3  
Ky - ri - e - - - - -  
3  
Ky - ri - e - - - - - lei -  
3  
Ky - ri - e - - - - -

44

lei

lei

lei

47

son.

son.

son.

son.

8 Ky - ri - e

8 lei - son.

## Liturgical Function

An untroped Kyrie probably intended for the daily Lady Mass. Mundy's polyphony may allude to the plainsong Kyrie *Cunctipotens*, the Kyrie for the Lady Mass *Salve sancta parens* on Wednesdays, which has been chosen for the plainsong invocations in this edition. In practice, however, Mundy's polyphony very likely alternated not with chanted plainsong, but with an organist improvising on the plainsong.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Where the mensuration changes the new symbol is shown above the staff.

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

Ligatures are denoted by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ .

Spelling of the text has been modernised.

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

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–8).

17802	(M1)	f.20	at beginning:	Master Mondy
17803	(Tr)	f.17 <sup>v</sup>	at beginning:	m <sup>f</sup> wyllyam mondy
17804	(M2)	f.17 <sup>v</sup>	at beginning:	m <sup>f</sup> wyllyam mondy
17805	(Ct)	f.18	at beginning:	mr mondy

Plainsong: Newcastle University, Philip Robinson Library, MS ROB 405, f.176<sup>v</sup>.

## Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references readings in different voices are separated by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>3</sup>F = third note F in the bar.

### Staff Signatures and Accidentals

1 M2 staff signature omitted / 28 Tr1 # is a later addition / 33 M1  $\flat$  for B / 39 T1 # is a later addition / 40 Tr2 # is a later addition / 46 M2 new line with staff signature  $\flat$  for upper B begins with <sup>3</sup>F / 47 M1  $\flat$  for <sup>1</sup>B /

### Underlay and Ligatures

23 Tr -*lei*- below G (not in 19) /

### Other Readings

14–26 M1 'Christe' below rests / 27 Tr1 'gimell' on staff; Tr2 'gimell' and mensuration symbol  $\text{C}$ ; on staff; Ct 'Chryste' below rests / 28 M1 extra semibreve rest / 41 Tr M2 Ct proportion sign  $\text{C}$ ; M1 proportion sign  $\text{C}$  but meaning the same as  $\frac{\text{C}}{3}$  /