

Mass: Small Devotion

Edited by Jason Smart

John Taverner (c.1495-1545)

Gloria

Celebrant

Treble Mean Counterenor Tenor Bass

Glo - ri - a in ex - cel - sis De - o.
Et _____ in ter - ra pax ho -
Et in ter - ra pax ho -

4

- mi - ni-bus Lau - da - mus te.

- mi - ni-bus Lau - da - mus te.

bo - nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis. Lau - da - mus

bo - nae vo - lun - ta - tis. Lau - da - mus

10

te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo -

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

te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri -

16

Gra - ti - as a - gi-mus

Gra - ti - as a - gi-mus ti -

- ri - fi - ca - mus te.

Glo - ri - fi - ca - mus te.

- fi - ca - mus te.

22

ti - bi pro - pter ma - gnam glo - ri - am tu - - -

- bi pro - pter ma - gnam glo - ri - am tu - - - am. Do -

8

27

- am. Do - mi-ne De - us, rex cae - le - stis,
 - mi-ne De - us, rex cae - le - - - stis,
 8 Do - mi-ne
 Do - mi-ne De - us,
 Do - mi - ne De - - us,

32

Do - mi-ne De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 Do - mi - ne De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 8 De - us, rex cae - le - stis, De - us Pa - ter o - mni - po -
 rex cae - le - stis, De - us Pa - ter o - mni - po - tens.
 rex cae - le - stis, De - us Pa - ter o - mni - po - tens.

37

- tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi-ne Fi - -
 - tens. Do - mi-ne Fi - li u - ni - ge - ni - te, Do-mi-ne Fi - - li
 8 - tens. Do - mi - ne Fi - - li
 Do - mi-ne Fi - - li
 Do - mi-ne Fi - - li

42

- li u - ni - ge - ni-te, Je - su Chri - - - -
u-ni-ge - ni - te, Je - su Chri - - - -
u - ni - ge - ni-te, Je - su Chri - - - -
u - ni - ge - ni-te, Je - su Chri - - - -
u - ni - ge - ni-te, Je - su Chri - - - -

47

- - - - ste. Do - mi-ne De - us,
- - - - ste. Do - mi-ne De - us,
- - - - ste. Do - mi-ne De - - - -
Chri - - - - ste. Do - mi-ne
- - - - ste. Do - mi-ne De - us,

52

A - gnus De - i, Fi - li - us Pa - - - -
A - gnus De - i, Fi - - li - us Pa - - - -
us, A - gnus De - - i, Fi - li - us Pa - - - -
De - us, A - gnus De - i, Fi - li - us
A - gnus De - i, Fi - li - us

57

Fi - li-us Pa -

Fi - li-us Pa -

Pa -

62

tris.

tris.

[tris.]

tris.

tris.

68

Qui tol - lis pec - ca - ta mun - di, mi -

Qui tol - lis pec - ca - ta mun - di, mi - se -

8

74

- se - re - re no - - - - -

- re - re no - - - - -

G 4

80

bis.

[bis.]

Qui tol - lis pec - ca - ta mun - - - - -

Qui tol - lis pec - ca - ta mun - - - - -

Qui tol - lis pec - ca - ta mun - - - - di,

86

- di, su - sci-pe de - pre - ca - ti - o - nem

- di, su - sci-pe de - pre - ca - ti - o -

su - sci-pe de - pre - ca - ti - o - nem no -

91

Qui se -
Qui se -
no stram.
nem no stram.
stram.

97

- des ad dex - te - ram Pa -
- des ad dex - te - ram Pa -
Qui se - des ad dex - te - ram Pa -
Qui se - des ad dex - te - ram Pa -
Qui se - des ad dex - te - ram Pa -

102

tris,
tris,
tris,
tris,

107

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

113

no - - bis.
no - - bis.
no - - bis.
Quo - ni - am tu so - lus san - - - ctus,
Quo - ni - am tu so - lus san - - - ctus,
Quo - ni - am tu so - lus san - - - ctus,

119

tu so - - lus Do - mi - - - nus,
tu so - - lus Do - mi - - - nus,
tu so - -
tu so - - lus al -
tu so - - lus Do - mi - - - nus,

124

8 - lus al - tis - si - mus,

- tis - - si - mus,

129

Je - su

Je - su

8 Je - su Chri - - - - -

Je - su Chri - - - - -

Je - su Chri - - - - -

135

cum San - cto Spi - ri - tu

cum San - cto Spi - ri - tu

8 ste, cum San - cto Spi - - - -

ste, cum

ste, φ

139

in glo - ri - a De - i
in glo - ri - a De - i Pa -
ri - tu
San - cto Spi - ri - tu in glo - ri - a De - i
cum San - cto Spi - ri - tu

142

Pa - tris, in glo - ri - a De - i Pa - - - -
- tris, in glo - ri - a De - i Pa - tris.
in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
Pa - tris, in glo - ri - a De - i Pa - tris, in glo -
in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
Pa - tris, in glo - ri - a De - i Pa - tris.

145

tris. A - - - - men.
A - - - - men.
Pa - - - - tris. A - - - - men.
- ri - a De - i Pa - - tris. A - - - - men.
in glo - ri - a De - i Pa - - tris. A - - - - men.

Credo

Celebrant

8 Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - tem, fa - cto -

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae -

8

6

- rem cae - li et ter -

- li et ter -

8

11

rae,
[rae,]
vi - si - bi - li - um o - mni - um
vi - si - bi - li - um o - mni - um et
vi - si - bi - li - um o - mni - um et in -

16

et in - vi - si - bi - li -
in - vi - si - bi - li -
- vi - si - bi - li -

21

Et in u - num Do - mi-num Je - sum Chri - stum,
Et in u - num Do - mi-num Je - sum Chri - stum, Fi -
- um.
- um.
- um.

26

Musical score page 26. The music is in common time, key signature is one flat. The vocal line consists of two staves. The top staff has a soprano clef, and the bottom staff has an alto clef. The vocal line begins with "Fi - li - um De - i u - ni - ge - [ni]". The basso continuo part is shown in three staves below, with a bass clef and a '8' indicating octave. The bassoon part is also present in the basso continuo section.

31

Musical score page 31. The music continues in common time with one flat. The vocal line (two staves) includes "tum. Et ex Pa - tum. Et ex Pa - Et ex Pa - tre na - Et ex Pa - tre na - Et ex Pa - tre na -". The basso continuo part (three staves) provides harmonic support throughout the section.

36

Musical score page 36. The music remains in common time with one flat. The vocal line (two staves) continues with "tre na - tum an - te o - mni - a sae - cu - tre na - tum an - te o - mni - a sae - cu - la. tum an - te o - mni - a sae - cu - la.". The basso continuo part (three staves) continues to provide harmonic support.

41

- la.

De - um de De - o,

De - um de De - o,

De - um de

- la.

De - um de

De - um de

46

Lu - men de Lu - mi - ne,

De - um ve -

Lu - men de Lu - mi - ne,

De - um ve -

De - o,

Lu - men de Lu - mi - ne,

De - o,

Lu - men de Lu - mi - ne,

De -

De - o,

Lu - men de Lu - mi - ne,

De - um ve -

51

- rum de De - o ve - ro.

- rum de De - o ve - ro.

De - um ve - rum

de De - o ve -

- um ve - rum

de De - o ve -

- rum de De - o ve -

56

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem
 Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 - - - - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a -
 - - - - ro. Ge - ni - tum non fa - ctum, con - sub - stan - -

61

Pa - tri per quem o - mni - a fa - cta sunt.
 - lem Pa - tri per quem o - mni - a fa - cta sunt.
 - lem Pa - tri per quem o - mni - a fa - cta
 - lem Pa - tri per quem o - mni - a fa - cta
 - ti - a - lem Pa - tri per quem o - mni - a fa -

66

Qui pro - pter nos ho - mi - nes et pro - pter
 Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -
 cta sunt.

71

no - stram sa - lu - tem de - scen - dit de cae - lis.
 lu - tem de - scen - dit de cae - lis.
 lu - tem de-scen - dit de cae - lis.
 lu - tem de-scen - dit de cae - lis.
 lu - tem de - scen - dit de cae - lis.

76

Et in - car - na - tus est _____ de Spi - ri - tu _____
 Et in - car - na - tus _____ est de Spi - ri - tu San - - - -
 Et in - car-na - tus est de Spi - ri - tu San - - - -

81

San - - - - cto ex Ma - ri - a vir - gi-ne,
 - - - - cto ex Ma - ri - a vir - gi-ne, _____
 - - - - cto ex Ma - ri - a vir - gi-ne, _____

86

et ho - mo fa - - - ctus est.
et ho - mo fa - - - ctus est.
et ho - mo fa - - - ctus est.
et ho - mo fa - - - ctus est.
et ho - mo fa - - - ctus est.

92

Cru - ci - fi - xus e - ti - am pro no - - -
Cru - ci - fi - xus e - ti - am pro no - - -

97

- bis sub Pon - ti - o Pi - la - to. Pas - sus et se -
- - - bis sub Pon - ti - o Pi - la - to. Pas - sus

102

- pul - tus
et se - pul - - - - - - - - tus
8
sub Pon - ti - o Pi - la - - to. Pas - sus et

107

est. Et re - sur-re - - xit ter - ti - a di - - e se -
est. Et re - sur - re - xit ter - ti - a di - e se -
8 Et re - sur - re - xit ter - ti - a di - e se -
Et re - sur - re - xit ter - ti - a di - e se -
— se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e se -

112

- cun - dum scri - ptu - ras. Et a - scen - dit in cae - -
- cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,
8 - cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,
- cun - dum scri - ptu - ras. Et a - scen - dit in cae - -
- cun - dum scri - ptu - ras. Et a - scen - dit in cae - lum,

117

- lum, se - det ad dex - te - ram Pa - - -
 se - det ad dex - te - ram Pa - - - tris.
 — se - det ad dex - te - ram Pa - - -
 - lum, se - det ad dex - te - ram
 se - det ad dex - te - ram Pa - - -

122

- tris. Et i - te - rum ven - tu - rus est
 — Et i - te - rum ven - tu - rus est
 — tris. Et i - te -
 Pa - - - - tris. Et i - te -
 — tris. Et i - te -

127

cum glo - ri - a ju - di - ca - re vi - vos et
 cum glo - ri - a ju - di - ca - re vi - vos et
 — rum ven - tu - rus est cum glo - ri - a
 - rum ven - tu - rus est cum glo - ri - a
 - rum ven - tu - rus est cum glo - ri - a

132

132

mor - tu - os, cu - jus
mor - tu - os, cu - jus
ju - di - ca - re vi - vos et mor - tu - os, cu - jus
ju - di - ca - re vi - - - vos et mor - tu - os, cu - jus
ju - di - ca - re vi - vos et mor - tu - os, cu - jus

137

137

re - - - - - gni non e - rit fi -
re - - - - gni non e - rit fi -
re - - - - - gni non e - rit fi -
re - - - - - gni non

142

142

- - - - - nis. Et ex - spe - cto
- - - - nis. Et ex - spe -
non e - rit fi - - - nis.
- - - - nis.

147

re-sur-re-cti-o-nem mor-tu-o-rum
- cto re-sur-re-cti-[o] nem mor-tu-o-rum
Et ex-spe-cto re-sur-re-cti-o-
Et ex-spe-cto re-sur-re-cti-
Et ex-spe-cto

151

et vi-tam ven-tu-ri
et vi-tam ven-tu-
- nem mor-tu-o-rum
- o-nem mor-tu-o-rum et vi-tam ven-
re-sur-re-cti-o-nem mor-tu-o-rum

155

sae-cu-
- ri sae-cu- li. A-
et vi-tam ven-tu-
- ri sae-cu-
- tu-ri sae-cu- li. A-
et vi-tam ven-tu-
- ri sae-cu- li.

158

Musical score for page 22, measures 158-160. The score consists of five staves. The top two staves are soprano, the middle two are alto, and the bottom is bass. Measure 158 starts with a rest followed by a dotted half note. The soprano and alto sing eighth-note patterns. Measure 159 begins with a bass eighth-note pattern. Measure 160 continues the soprano and alto patterns.

161

Musical score for page 22, measures 161-163. The score consists of five staves. The soprano and alto voices provide harmonic support to the bass line, which features sustained notes and eighth-note patterns.

164

Musical score for page 22, measures 164-166. The bass line continues with sustained notes and eighth-note patterns. The vocal parts are labeled "men." at the end of each measure.

Sanctus

1

6

11

16

san - - -

san - - -

8
ctus,

ctus,

ctus,

21

26

8
ctus, Do - mi-nus De -

ctus, Do - mi -

Do - mi-nus De -

Do - mi-nus De -

Do - mi-nus De -

31

us
nus De
us
us
us

36

Sa - ba -
us
Sa - ba -
Sa - ba -
Sa - ba -
us
Sa - ba -
ba -

41

oth.
oth.
oth.
oth.
oth.

46

Ple - ni sunt cae

Ple - ni sunt cae

Ple - ni sunt cae

51

li

56

et ter

li

et ter

et ter

li

61

Musical score page 61. The score consists of five staves. The top three staves begin with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with an 8th note bass clef, and the fifth staff begins with a bass clef. The vocal line starts with a rest followed by eighth notes. The lyrics "ra" appear at the end of each line of music.

66

Musical score page 66. The score consists of five staves. The top three staves begin with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with an 8th note bass clef, and the fifth staff begins with a bass clef. The vocal line starts with a rest followed by eighth notes. The lyrics "glo - ri - a tu -" are written below the first two staves. The vocal line continues with rests and eighth notes.

71

Musical score page 71. The score consists of five staves. The top three staves begin with a treble clef, a key signature of one flat, and a common time signature. The fourth staff begins with an 8th note bass clef, and the fifth staff begins with a bass clef. The vocal line starts with a rest followed by eighth notes. The vocal line continues with rests and eighth notes.

76

a.

O - san

81

na in ex - cel

na in ex - cel

na in ex - cel

na _____ in

na

85

ex - cel

in ex - cel

89

Musical score for measure 89. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are bass and piano in bass clef. The music is in common time.

93

Musical score for measure 93. The vocal parts (soprano, alto, tenor) end with a fermata over the last note of the first measure. The piano part continues. The vocal parts then re-enter with a repeat sign and continue. The vocal parts end again with a fermata over the last note of the second measure. The piano part continues.

97

Musical score for measure 97. The vocal parts begin with a forte dynamic. The lyrics "Bene - ne - di" are written below the vocal staves. The piano part continues throughout.

103

Musical score page 30, measures 103-108. The score consists of five staves. The top three staves have treble clefs and a key signature of one flat. The bottom two staves have bass clefs and a key signature of one flat. Measures 103-105 are mostly rests. Measure 106 begins with eighth-note patterns in the lower voices.

109

Musical score page 30, measures 109-114. The score consists of five staves. The top three staves have treble clefs and a key signature of one flat. The bottom two staves have bass clefs and a key signature of one flat. Measures 109-111 are mostly rests. Measure 112 begins with eighth-note patterns in the lower voices.

115

Musical score page 30, measures 115-120. The score consists of five staves. The top three staves have treble clefs and a key signature of one flat. The bottom two staves have bass clefs and a key signature of one flat. The vocal parts sing "qui ve -" and "ctus".

121

Musical score for system 121. It consists of five staves. The top two staves are soprano (G clef) and alto (C clef). The third staff is bass (F clef) with a '8' below it. The fourth and fifth staves are bass (F clef). The music includes various note heads (solid, hollow, stems up, stems down), rests, and a fermata over the third measure of the alto staff.

126

Musical score for system 126. It consists of five staves. The top two staves are soprano (G clef). The third staff is bass (F clef) with a '8' below it. The fourth and fifth staves are bass (F clef). The lyrics are: nit, nit, in no - mi - ne, Do -, in no - mi -, in no - mi - ne, Do -. The bass staves show rhythmic patterns of eighth and sixteenth notes.

131

Musical score for system 131. It consists of five staves. The top two staves are soprano (G clef). The third staff is bass (F clef) with a '8' below it. The fourth and fifth staves are bass (F clef). The lyrics are: ne __ Do -. The bass staves show rhythmic patterns of eighth and sixteenth notes.

136

136

141

141

146

146

151

Musical score for system 151. The score consists of four staves. The top two staves begin with rests followed by measures in 3/2 time. The bottom two staves start with eighth-note patterns. The music then shifts to 4/4 time. The bass staff ends with a fermata over a dotted half note. The vocal parts have lyrics "ni." repeated three times.

156

Musical score for system 156. The score consists of six staves. The vocal parts sing "O san" and "O ex". The lyrics are aligned with specific notes in each measure. Measures 1 and 2 show "O san". Measures 3 and 4 show "O ex". Measures 5 and 6 show "O san". Measures 7 and 8 show "O ex". The bass staff ends with a fermata over a dotted half note.

162

Musical score for system 162. The score consists of six staves. The vocal parts sing "na in ex" and "san". The lyrics are aligned with specific notes in each measure. Measures 1 and 2 show "na in ex". Measures 3 and 4 show "san". Measures 5 and 6 show "na in ex". Measures 7 and 8 show "na in ex". The bass staff ends with a fermata over a dotted half note.

168

cel cel

174

cel cel

180

sis. sis. [sis.] sis. cel sis.

Agnus Dei

The musical score consists of three staves of music, likely for three voices (Soprano, Alto, and Bass). The key signature is one flat (B-flat), and the time signature is common time (indicated by '4'). The music is divided into three systems.

System 1 (Measures 1-5):

- Staff 1: Starts with a whole rest, followed by a dotted half note, a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "Agnus Dei" are sung on the last four notes.
- Staff 2: Starts with a dotted half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "Agnus Dei" are sung on the last four notes.
- Staff 3: Starts with a whole rest, followed by a dotted half note, a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "Agnus Dei" are sung on the last four notes.
- Staff 4: A bass staff, mostly consisting of whole rests.
- Staff 5: A bass staff, mostly consisting of whole rests.

System 2 (Measures 6-10):

- Staff 1: Starts with a dotted half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 2: Starts with a dotted half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 3: Starts with a whole rest, followed by a dotted half note, a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 4: A bass staff, mostly consisting of whole rests.
- Staff 5: A bass staff, mostly consisting of whole rests.

System 3 (Measures 11-15):

- Staff 1: Starts with a dotted half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 2: Starts with a dotted half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 3: Starts with a whole rest, followed by a dotted half note, a quarter note, a eighth note, a sixteenth note, and a eighth note. The lyrics "qui tol" are sung on the last four notes.
- Staff 4: A bass staff, mostly consisting of whole rests.
- Staff 5: A bass staff, mostly consisting of whole rests.

16

tol - lis pec - ca - ta mun
- ta mun - - - -
- ca - ta mun - - - -

21

26

mi - se - re - re no -
mi - se - re - re
di:
di:
di:

31

no

mi - se - re - re no

mi - se - re - re no

mi - se - re - re no

36

41

46

bis.
gnus De
A
bis.
A
bis.
A

51

i, qui tol lis pec ca -
gnus De i, qui tol
gnus De i, _____

56

ta
lis pec ca - ta mun -
qui tol lis pec ca - ta mun -

61

Musical score page 61. The score consists of four staves. The top two staves are blank. The third staff (Treble clef) starts with a dotted half note followed by eighth notes. The fourth staff (Bass clef) starts with a dotted half note followed by eighth notes. The lyrics "mun" are written below the third staff.

66

Musical score page 66. The score consists of four staves. The top two staves are blank. The third staff (Treble clef) starts with a dotted half note followed by eighth notes. The fourth staff (Bass clef) starts with a dotted half note followed by eighth notes.

71

Musical score page 71. The score consists of four staves. The top two staves are blank. The third staff (Treble clef) starts with a dotted half note followed by eighth notes. The lyrics "mi - se - re - re" are written below the staff. The fourth staff (Bass clef) starts with a dotted half note followed by eighth notes. The lyrics "mi - se - re - re" are written below the staff. The next section begins with a dotted half note followed by eighth notes. The lyrics "di:" are written below the staff. The final section begins with a dotted half note followed by eighth notes. The lyrics "di:" are written below the staff.

77

Musical score page 77. The score consists of four staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 77. It contains a single note followed by a dash, then a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note. The word "no" is written below the staff. The second staff has a treble clef, a key signature of one flat, and a tempo marking of 77. It contains a sixteenth-note pattern: a note, a note. The third staff has a treble clef, a key signature of one flat, and a tempo marking of 8. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 77. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note.

82

Musical score page 82. The score consists of four staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 82. It contains a sixteenth-note pattern: a note, a note. The second staff has a treble clef, a key signature of one flat, and a tempo marking of 82. It contains a sixteenth-note pattern: a note, a note. The third staff has a treble clef, a key signature of one flat, and a tempo marking of 8. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 77. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note.

87

Musical score page 87. The score consists of four staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 87. It contains a sixteenth-note pattern: a note, a note. The second staff has a treble clef, a key signature of one flat, and a tempo marking of 87. It contains a sixteenth-note pattern: a note, a note. The third staff has a treble clef, a key signature of one flat, and a tempo marking of 8. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 87. It contains a sixteenth-note pattern: a dash, a note, a note, a note, a note, a note, a note, a note. The word "bis." is written below the staff.

92

Three staves in common time, key signature one flat. The vocal parts sing "Agnus Dei" in a simple homophony. Measure 92: Treble staff has a fermata over the first note. Measures 93-94: Second and third staves have fermatas over the first notes of their respective measures. Measures 95-96: All three staves have fermatas over the first notes. Measures 97-98: All three staves have fermatas over the first notes.

A - gnus De - - - -
A - gnus De - - - -

99

Three staves in common time, key signature one flat. The vocal parts sing "qui tollis peccata munera" in a homophony. Measure 99: Treble staff has a fermata over the first note. Measures 100-101: Second and third staves have fermatas over the first notes. Measures 102-103: All three staves have fermatas over the first notes. Measures 104-105: All three staves have fermatas over the first notes.

i, qui tol - lis pec - ca - ta
i, qui tol - lis pec - ca - ta mun
i, qui tol - lis pec - ca - ta mun
i, qui tol - lis
i, qui tol -

105

Three staves in common time, key signature one flat. The vocal parts sing "dona eis misericordiam" in a homophony. Measure 105: Treble staff has a fermata over the first note. Measures 106-107: Second and third staves have fermatas over the first notes. Measures 108-109: All three staves have fermatas over the first notes. Measures 110-111: All three staves have fermatas over the first notes.

- mun - - di: do - na
-
-
pec - ca - ta mun - - - - - - - - - - - - - -
lis pec - ca - - - - - - - - - - - - - - - -

112

Musical score page 112. The music is in common time, key signature is one flat. There are four staves. The vocal parts sing "no - bis pa - di: do - na no - bis pa - do - na no - bis pa - di:". The bass part provides harmonic support.

119

Musical score page 119. The music continues in common time with one flat. The vocal parts sing a continuous line of notes. The bass part provides harmonic support.

126

Musical score page 126. The music is in common time with one flat. The vocal parts sing a continuous line of notes. The bass part provides harmonic support. The word "cem." appears at the end of each line of the vocal part.

Critical Commentary

A Note about the Music

Taverner's 'Small Devotion' mass shares some musical material with his votive antiphon (*O Christe Jesu, pastor bone*). Direct quotations occur in the Gloria (at bars 1–8, 37–42 and 143–end) and in the Agnus Dei (at bars 29–35, 112–3 and 124–end). There are also other, more fleeting allusions, some of which may be imaginary.¹ The Credo and Sanctus contain no obvious cross-references, but the frequent antiphony throughout the mass between the two high and three low voices has been held to derive from the antiphon.

The mass can be dated to 1526–30 when the composer was Master of the Choristers at Cardinal College, Oxford. *O Christe Jesu, pastor bone* is believed originally to have had a text addressed to St William of York and to have been written at Cardinal College, where an antiphon to St William was sung every evening. The founder of the college, Cardinal Thomas Wolsey, required the feast of St William to be celebrated there as a double feast. Perhaps Taverner's 'Small Devotion' mass, with its links to his antiphon to St William, was considered particularly appropriate for performance on this day, but there is no reason to suppose that the title, cantus firmus, or other musical connection of any Tudor festal mass restricted the days on which it might be sung.

It has been proposed that the title 'Small Devotion' is a scribal misreading of the contraction 'S. will. devotio' (for 'Sancti Willelmis Devotio'). Over the years this ingenious and attractive suggestion has achieved the status of received wisdom, yet the proposed name would be as unusual for an English mass as is the given one and it remains no more than an interesting possibility. An alternative suggestion is that the title of the mass might derive from the fact that it is shorter than most contemporary festal masses. In this respect it may or may not be pertinent that, although Wolsey originally proposed that the feast of St William should be celebrated at Cardinal College as a greater double, he subsequently revised its status downwards to that of a minor double feast.

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 at the start of the piece.

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

Ligatures are denoted by the sign , coloration by the sign .

Spelling of the text has been modernised.

Underlay between square brackets is editorial.

The Tenor part has been reconstructed by the editor, drawing on previous reconstructions by the editors of *Tudor Church Music: I: John Taverner c.1495–1545* (Oxford University Press, 1923) and Hugh Benham.

Sources

A Cambridge, Peterhouse MSS 40, 41, 31, 32 (c.1540).

40	(Tr)	f.65 ^v	header:	Tauernor
			at end:	Small deuotyon / John Tauernor.
41	(M)	f.62 ^v	in index:	Miſa small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small deuotion
31	(Ct)	f.73	in index:	Missa Small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small devotion / John Tavernor
32	(B)	f.58 ^v	in index:	Miſa Small deuotion ... Tauernor
			header:	Tauernor
			at end:	Small deuotyon. John Tauernor

B Oxford, Bodleian Library, Tenbury MS 1464 (c.1575).

(B)	f.47	at beginning:	Smale / devucion by / m ^r Taverner
		at end:	finis smalle / devucion by / m ^r Taverner

C Oxford, Bodleian Library, Tenbury MS 342 (c.1610. Bars 92–108 of Credo only).

(Tr, M, B)	f.100 ^v	[no title or ascription]
------------	--------------------	--------------------------

¹ Further on the musical correspondences between mass and antiphon, see Hugh Benham, *John Taverner: His Life and Music* (Ashgate Publishing Ltd, Aldershot and Burlington VT, 2003), pp.178–184.

D Oxford, Bodleian Library, MSS Mus. Sch. e 420–2 ('The Wanley Partbooks', c.1549–1552).

- 420 (Ct) f.103^v
421 (M) f.108^v part label (each page): medius [or medyus]
(Tr) f.109 part label (not first page): tryplex
422 (B) f.104^v

An adaptation (with some re-ordering of sections) to the vernacular text of the 1549 Prayer Book. Not fully collated here, but used to settle some points that are doubtful in **A** as noted below.

Notes on the Readings of the Sources

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹F = first note F in the bar.

Abbreviations

B	Bass	Ct	Countertenor	m	minim	q	quaver	Tr	Treble
corr	corrected	lig	ligature	MS	Mensuration symbol	sb	semibreve	+	tie
cr	crotchet	M	Mean	om	omitted	SS	staff signature		

Accidentals and Staff Signatures

Gloria

A 70 M \flat for B / 130 Tr \natural for E /

B 18 B new page with SS \flat s for B and E begins with D (all staves on this and next page carry this SS implying \flat s for all Es until bar 37 of Credo) /

Credo

A 22 M \flat for B / 59 M new page with SS \flat s for upper and lower B begins with E / 85 Ct no \sharp (supplied from **D**) / 148 M new page without \flat for lower B in SS begins with F /

B 37 B new page with SS \flat for B only begins with E /

Sanctus

A 20 M new line with SS \flat s for upper and lower B begins with ¹F / 40 M new line without \flat for lower B in SS begins with D / 89 M new line with SS \flat s for upper and lower B begins with F /

Agnus

A 108 M new line without \flat for lower B in SS begins with G / 121 M new line with SS \flat s for upper and lower B begins with rest /

Underlay and Ligatures

Gloria

A 35–36 Ct *omnipo-* undivided below CDC, *-tens* separately below ²B / 47 M *-ste* below DF / 53 Tr *-i* below C (A om) / 65–67 M *-tris* *Qui* below GFDF (entered before notation) / 72 Tr *-di* below B / 98 M *-ram* ambiguously positioned below FD / 105–113 M *-tris miserere nobis* misaligned below E in 105 to G in 113 (entered before notation) / 120–121 M *-lus Domi-* possibly intended two notes earlier / 139 M *in* below ²F (not in 140) / 144 M *-i* below ¹C, *Pa-* below ²C, (145) *-tris* below FE, (146) A- below A /

B 18 B *te* below F (not in 20) / 83 B *-ta mun-* one note later / 93 B *-stram* below G (and in 96) / 120 – 121 B *Dominus* contracted below AB / 145 underlay repetition sign (for *in gloria Dei Patris*) below F /

Credo

A 24–25 Tr *Christum* undivided below DCDC / 35 Ct *-tre na-* ambiguously placed (possibly intended for BD) / 43 Ct *-la* below A (not in 40) / 73 M *-scendit* (both syllables) below ¹F / 85 B *-ne* below A (not in 84; reading of **B** adopted) / 116–117 M *-lum sedet ad* all one note earlier / 145 B *-nis* om / 154 M *-ri* below E²F, *sae-* below D (both also in 156) / 156 Ct *-ri* below ¹C, (156–157) *saeculi* undivided below ²CA¹G, A- below ²G /

B 138 B *-gni* below A (not in 140) /

C 102 M *-tus* below ²G (not in 104) /

Sanctus

A 55 Ct -*li* below E / 79 B -*san-* below D (reading of **B** adopted) / 83 M *ex-* below ²C, (88) -*cel-* below E / 96 B -*sis* om / 127 M originally pause for C and barline (at end of line) but pause erased / 170 M *ex-* below F (not in 166) / 171 Tr -*cel-* below C (but cf. imitative placing in Ct and B) /

B 30–31 B lig for CB / 38 B -*ba-* below E / 139–140 B lig for EF / 150 B no lig / 160 B -*san-* below A / 169 B no lig /

Agnus

A 74–77 Tr *miserere no-* below CAC+CF+F /

B 34–35 B no lig / 52 B *De-* below C / 105 B hairline from -*lis* to A, (106) *pecca-* below DC / 107 B lig for AF (not BA) / 111 B lig for BA with ‘2’ below A / 116–117 B lig for CFA / 121 B no lig /

Other Readings

Gloria

A 28 Tr C is B / 45 all parts MS \emptyset (**D** has O in all parts) / 49 Ct B MS \emptyset (om in Tr M) / 53 Tr A om (**D** has C, but has B for A in 50) / 68 Tr M Ct MS \emptyset (no MS in B) / 71 M F is corr *cr* / 99–100 M D+D is corr *cr* / 101 B G is B / 107–110 Tr three *sb*-rests only / 137 all parts MS \emptyset /

B 44–45 B no barline, no MS / 49 B MS \emptyset / 62 B G is F corr to G / 130 B no barline after C / 137 B MS \emptyset /

Credo

A 1 all parts MS \emptyset / 4 Tr E is D / 56 B G is corr *cr* / 76 B MS \emptyset / 125 Tr E is F (**D** has E) / 126 M D is corr *cr*; Ct D is C / 133 Ct F is corr *cr* / 144–145 Tr C+C is corr *cr* / 142 M crG deleted between F¹A / 146 all parts MS \emptyset / 146–9 B seven *m*-rests too many / 162 Tr ¹C is B corr to C / 165 M ¹G is corr *cr* /

B 1 B MS \emptyset / 146 B MS \emptyset / 164 B *mF cr-rest* for *cr-rest mF* (but **D** agrees with A) /

C 92 Tr M B MS \emptyset / 103–104 B *cr-rest crF mF crF crF crF crF* for *crF mF crF crF crF crF mF* /

Sanctus

A 1 all parts MS \emptyset / 60 B ²G is corr *cr* / 79 all parts MS \emptyset ; Tr *m*-rest repeated / 82 M E is D but ink smudged / 87 B ²G is F / 97 all parts MS \emptyset / 111–112 B C+C is corr *cr* / 146 Ct ²A is corr *cr* / 156 all parts MS \emptyset (**D** has \emptyset in all parts) / 179 Tr A is corr *cr* /

B 1 B MS \emptyset / 34 B F is corr *cr* / 79 B MS \emptyset / 97 B MS \emptyset / 144 B B is A / 156 B MS \emptyset (**D** has \emptyset) /

Agnus

A 1 all parts MS \emptyset / 22 B D is corr *cr* / 72 B ²F is dotted-*m* / 76 M direct F at end of line after rest (but *crD* follows) / 92 all parts MS \emptyset (**B** and **D** have \emptyset) / 120–121 Tr F+F is G+G / 124 Tr A is corr *cr* /

B 1 B MS \emptyset / 92 B MS \emptyset / 100–101 B ‘6’ above G / 114–115 B DC colored / 118 B D not colored /