

# Kyrie

Edited by Jason Smart

John Mundy (c.1553-1630)

[It is doubtful that Mundy envisaged performance of the plainsong sections: see the commentary]

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

Mean

Countertenor

Tenor

Bass

Ky - ri - e - lei -  
Ky - ri - e - lei - - - son,  
8  
Ky - ri - e - lei -

4

- - - - - son, ky - ri - e -  
ky - ri - e - lei - - - son, ky - ri - e - lei - - -  
8 Ky - ri - e - lei -  
Ky - ri - e - lei - - - son, ky - ri - e - lei - son, —

9

- lei - - - son, ky - ri - e - lei - son.  
- - - son, ky - ri - e - lei - - - ky - son.  
8 - - - - - son.  
— ky - ri - e - lei - - - - - son.

## [Chorus]

Ky - ri - e - lei - son.

13

Chri - ste e - lei -

Chri - ste e - lei -

Chri - ste [e] - lei - son, Chri - ste e - lei -

17

- son, Chri - ste e - lei - son, Chri - ste e -

- son, Chri - ste e - lei - son, Chri - ste e - lei -

e - lei -

- son, e - lei - son, Chri - ste [e] - lei -

22

- lei - son.

son.

son.

son.

- son, e - lei - son, e - lei - son.

\* See the Notes on the Readings of the Sources.

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

**IF THE CHANT IS SUNG, REPEAT THE POLYPHONY *CHRISTE ELEISON* (BARS 13-25)**

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

26

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

Ky - ri - e - lei - - - [son, e - lei] - son,

Ky - ri - e - lei - son, ky - ri - e - lei - - - -

Ky - ri - e - lei - - - - - son, ky - ri - e -

32

- son, ky - son, - e - lei - son, ky - ri - e - lei - - - son.

ky - ri - e - lei - son, ky - ri - e - lei - - - son.

- - - - - son.

- lei - - - son, ky - ri - e - lei - - - son.

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

## Note on the Music

Mundy's Kyrie is probably his earliest surviving composition, written before he was in his mid-twenties. A setting of the plainsong Kyrie *Lux et origo* in its untroped form, it survives uniquely in a set of manuscripts known as the Gyffard Partbooks. The annotation there, 'In die pasce' ('on Easter Day'), reflects the fact that in the pre-Reformation Use of Sarum this chant had been sung instead of the hymn at Second Vespers on Easter Day and during the following week.

Mundy was only about four years old when the Catholic services were superseded by the Elizabethan prayer book, so he can hardly have envisaged his setting being sung in church. Both composition and improvised singing upon plainsong cantus firmi remained standard musical training long after plainsong had become obsolete liturgically and it is likely that Mundy wrote his setting as just such a student exercise.<sup>1</sup> In a secular performance singers would probably not have included the chanted plainsong sections, (which, as usual, are not present in the partbooks). On the other hand, although the Gyffard Partbooks probably never saw active use, they were very clearly compiled as a systematically ordered anthology of Catholic music for the whole church year and the specific allocation of Mundy's Kyrie to Easter Day implies that an *alternatim* performance was at least imagined.

Recent research has raised the possibility that in the pre-Reformation Latin services the plainsong sections in most *alternatim* compositions were not sung but supplied by an organist playing composed or improvised polyphony upon some form of the chant. Whilst it is hard to imagine anyone bothering to sing the monophonic plainsong in a secular environment, it is perhaps not entirely unthinkable that the alternation of voices and keyboard continued to be heard occasionally, using any keyboard instrument available.

## 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.

The superscript F sharp in bar 33 is editorial and remains operative throughout the bar.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Repeat signs in the underlay have been expanded using italicised text.

Underlay between square brackets is wholly editorial.

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802	(Ct)	f.154 <sup>v</sup>	at beginning:	In die pasce John mundye
17803	(M)	f.153 <sup>v</sup>	at beginning:	In die pasce John mundye
			at end:	John mundye
17804	(T)	f.149 <sup>v</sup>	at beginning:	In die pasce John mundye
17805	(B)	f.143 <sup>v</sup>	at beginning:	In die pasce John mundye

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f.217<sup>v</sup> of the temporale.

## Notes on the Readings of the Sources

The Tenor A in bar 16 produces a strong dissonance with the other parts. One is tempted to suspect a scribal error, but the given note does agree with the plainsong. The Kyrie contains one or two other infelicities that the older, more experienced Mundy would not have countenanced, so the fault is likely to be a technical lapse on his part. Singers wishing to avoid the dissonance may replace the minim A with a crotchet G and crotchet A.

The Kyrie settings in the Gyffard Partbooks are not always consistent regarding the elision or otherwise of the first syllable of *eleison*. In Mundy's Kyrie the scribe twice gives *Kyrie eleison* (Ct 10–11; T 29–31) and only *Christeleison* in the Bass, but is otherwise consistent in writing *Kyrieleison* and *Christe eleison*. For this edition the underlay has been adjusted where necessary so that all voices behave similarly, but Mundy's intentions are unknowable.

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

## Clefs, Staff Signatures and Accidentals

4 Ct new line without staff signature begins with A / 5 M new line without staff signature begins with <sup>2</sup>A / 11 M ♯ for <sup>1</sup>B / 13 M clef C<sub>2</sub> with ♯ for upper B before rest / 18 M new line without staff signature begins with <sup>2</sup>A / 26 M clef C<sub>1</sub> with ♯ for B before rest; Ct ♯ for B / 28 Ct ♯ for B / 29 M new line without staff signature begins with <sup>2</sup>C, ♯ for <sup>2</sup>B / 36 M ♯ for B /

## Underlay

4–5 Ct *-lei-* ambiguously positioned below ADB / 10–11 Ct *-e lei-* below B<sup>3</sup>DE / 13–14 B *Christelei-* undivided below ADEFGA / 14–15 Ct *Christe* undivided below ADEFGA; T *-ste* ambiguously positioned below BAC / 15–16 M *Christe* undivided below ADEFGA; Ct *-leison* ♯ below <sup>1</sup>F<sup>1</sup>G<sup>2</sup>E (no *-son* in 17) / 18–19 M *-ste lei-* one note later / 19 Ct *-son* below D / 20–21 Ct *Christe* undivided below AGFE / 22–23 B *-son* positioned between F<sup>2</sup>E / 29–30 T *-e e-* below DC, (31) *-lei-* below D /

## Other readings

26 Ct rests omitted / 29–30 T EEEDCB in black mensural notation /

<sup>1</sup> David Mateer, 'The 'Gyffard' Partbooks: Composers, Owners, Date and Provenance', *Royal Musical Association Research Chronicle*, 28 (1995), pp.21–50, at p.39.