



# Alleluia Confitemini Domino


Edited by Jason Smart


John Sheppard (d.1558)

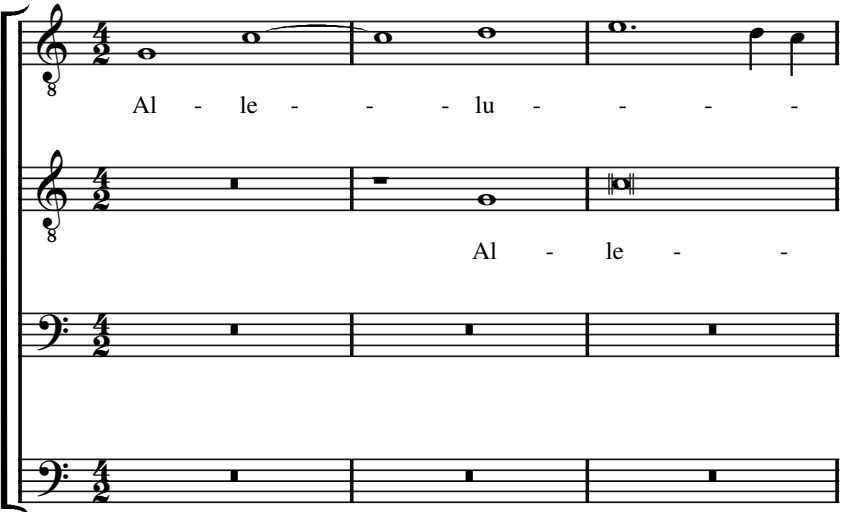
*Four soloists*

Countertenor 1 

Countertenor 2 

Tenor 

Bass 



4 

8 

8 

8 

8 

9 

8 

8 

8 

8 

13

Musical score for measures 13-17. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: - - - - - ia. - - - - - ia. - - - - - ia. - - - - - ia.

*Chorus*

Musical score for the Chorus section, featuring a single vocal staff. The lyrics are: Al - le - - - - - lu - - - - - ia. \_\_\_\_\_

18

*Four soloists*

Musical score for measures 18-22, featuring four soloist staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: Con - - - - - Con - fi - te - mi - ni Do - mi - - - - - Con - - - - - Con - fi - te - mi - ni Do - mi -

23

fi - te - mi - ni Do - mi -

fi - te - mi - ni Do - mi -

28

no quo - ni-am bo -

no quo - ni-am bo -

no quo - ni-am bo - nus, quo - ni-am bo -

no quo - ni-am bo -

33

nus, quo -

nus, quo - ni - am in sae - cu -

nus, quo - ni - am in sae - cu -

nus, quo - ni - am in

38

ni - am in sae - cu - - - - -  
 - - - - -  
 sae - cu - - - - -

42

- - - - - lum mi -  
 - - - - - lum mi - se - ri -  
 - - - - - lum mi - se - ri - cor -

46

- - lum mi - se - ri - cor - di - - - - -  
 - se - ri - cor - di - - - - - a, mi - se - ri -  
 - cor - di - - - - - a, mi - se - ri - cor - di -  
 - di - - - - - a, mi - se - ri - cor - di -

51

Musical score for four staves. The first staff is a vocal line with lyrics: - - - - - a. The second staff is a vocal line with lyrics: - cor - di - - - - a. The third staff is a vocal line with lyrics: - - - - - a. The fourth staff is a vocal line with lyrics: - - - - - a. The music is in 3/4 time and features various rhythmic patterns and rests.

*Chorus* **REPEAT FROM BEGINNING TO END**

Musical score for a chorus line. The lyrics are: e - - - ius. The music is in 3/4 time and features a repeating melodic pattern.

## Translation

Alleluia. Alleluia. O give thanks unto the Lord, for he is gracious, because his mercy endureth for ever.  
(*Psalm 118, v.1 + Alleluias.*)

## Liturgical Function

Alleluia at combined Mass and Vespers, Easter Eve and at the Masses on the Eve of Pentecost and the Monday in Rogationtide in the pre-Reformation Sarum Use. In its only surviving source Sheppard's setting is clearly designated for Easter Eve, but performance on the Eve of Pentecost would also have been appropriate.

## Editorial Conventions

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

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

Editorial accidentals are placed above the notes concerned.

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

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 (c.1572–8).

17802	(Ct2)	f.133	at beginning:	<i>Vigilia pasce m<sup>f</sup> sheperde</i>
			at end:	<i>m<sup>f</sup> sheperde</i>
17803	(Ct1)	f.131	at beginning:	<i>Vigilia pasce m<sup>f</sup> sheperde</i>
17804	(T)	f.134	at beginning:	<i>Vigilia pasce m<sup>f</sup> sheperde</i>
17805	(B)	f.126 <sup>v</sup>	at beginning:	<i>Vigilia pasce m<sup>f</sup> sheperde</i>

Plainsong: London, British Library, Add. MS. 17001, f.68<sup>v</sup>.

## Notes on the Readings of the Sources

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters.

### Accidental

15 Ct2 # for C

### Underlay

37–39 Ct1 *-nus quoniam in saecu-* all 2 notes later

### Other readings

18 T mensuration symbol  $\phi$

41 Ct2 D is C (this reading could be correct since the C is present in the Bass, but Ct2 is here imitating Ct1 and the D is present in the Tenor)