

Gaude Maria Virgo

Edited by Jason Smart

Robert Johnson (*fl.* 16th cent.)

Mean

Countertenor

Tenor

Bass

Gau - de Ma -

Gau - de Ma -

Gau - de Ma - ri - a Vir - - - -

Gau - de Ma - ri - a Vir - - - -

4

- ri - a Vir - go cun - ctas hae - re - ses so - la, cun -

- ri - a Vir - go cun - ctas hae - re - ses so - la,

- go cun - ctas hae - re - ses, cun - ctas hae - re - ses

- - - go cun - ctas hae - re - ses so - la, cun - ctas hae - re - ses

9

- ctas hae - re - ses so - la in - te - me - ri - sti, in - te - me - ri -

cun - ctas hae - re - ses so - la in - te - me - ri - sti, in - te - me - ri -

so - - - - la in - te - me - ri - sti, in - te - me - ri -

so - - - - la in - te - me - ri - sti, in - te - me - ri -

14

- sti in u-ni-ver - so mun - - - do,

- sti in u-ni-ver - so mun - do, in

- sti in u-ni-ver - so mun - do, in u-ni-ver - so mun -

- sti in u-ni-ver - so mun - - - do, in u-ni-ver-so mun -

19

in u-ni-ver - so mun - - - do quae Ga - bri - e - lis _____

u-ni-ver - so mun - - - do quae Ga - bri - e -

- - do, in u-ni-ver - so mun - - - do

- - - do, in u - ni - ver - so mun - do

24

— arch - an - ge - li di - ctis cre-di - di - - - sti,

- lis arch - an - ge - li di - ctis cre-di - di - - - sti, arch-an - ge -

quae Ga - bri - e - lis _____ arch-an - ge -

quae Ga - bri - e - - lis arch-an - ge -

29

cre-di - di - - - - sti, cre-di-di -

- li di - ctis cre-di-di - sti, cre-di-di - sti, cre-di -

- li di - ctis cre-di - di - - - sti, cre-di - di - sti, cre-di - di - - -

- li di - ctis cre-di - di - - - - - - - - - - - - - sti, cre-di-di -

34

- - - sti. Dum vir - go De - um et ho - mi -

- di - - - - - - sti. Dum vir - go De - um et

- sti. Dum vir - go De - um et ho - mi-nem, — dum vir - go -

- - - sti. Dum vir - go De - um et ho - mi - nem, dum

39

- nem, dum vir - go De - um et ho - mi-nem ge - nu - i - sti, ge -

ho - mi-nem, dum vir - go - De - - - - um et ho - mi-nem

De - - - um et ho - mi-nem ge - nu - i - sti, —

vir - go De - - - - um et ho - mi-nem ge - nu -

44

- nu - i - sti, et ho - mi-nem ge - nu-i - sti, et
 ge - nu - i - - - sti, et ho - mi-nem ge - nu - i -
 et ho - mi-nem ge - nu - i - sti, et ho - mi-nem ge - nu - i - sti
 - i - sti, et ho - mi-nem ge - nu - i - sti

49

post par - tum vir - - - go, et post par - tum
 - - sti, et post par - tum vir - - -
 et post par - tum vir - go, et post par - tum, et
 ge - nu - i - - - sti et post par - tum vir -

54

vir - - - go, et post par - tum vir - go in -
 - go, et post par - tum vir - - - go
 post par - tum vir - - - go, et post par - tum vir -
 - - - go, et post par - tum vir - - - go

59

- vi - o - la - - - ta, in - vi - o - la - - - [ta,] in - vi - o -
 in - vi - o - la - ta, in - vi - o - la - ta, in -
 - - - - - go in - vi - o - la - - - ta,
 in - vi - o - la - - - ta, in - vi - o - la - - - ta

64

- la - ta per - man - si - sti, in - vi -
 - vi - o - la - ta, in - vi - o - la -
 in - vi - o - la - - - ta, in - vi - o - la - ta per -
 per - man - si - - - sti, in - vi - o - la - ta per - man -

69

- o - la - ta per - man - si - sti, in - vi - o - la - ta per - man -
 - ta per - man - si - - - sti, in - vi - o -
 - man - si - - - sti, in - vi - o - la - ta per - man - si -
 - si - - - sti, in - vi - o - la - ta

74

- si - - - - - sti. A - - - - -

- la - ta per - man - si - sti. A - - - - -

- - - - - sti. A - - - - -

per - man - si - - - - sti. A - - - - -

79

- - - - -

- - - - -

- - - - -

- - - - -

85

- - - - - men.

- - - - - men.

- - - - - men.

- - - - - men.

Translation

Rejoice, O Virgin Mary: you alone have destroyed all heresies in the whole world. You believed the words of the archangel Gabriel. Whilst a virgin you gave birth to God and man; and after the birth you remained an inviolate virgin. Amen.

Liturgical Function

Gaude Maria virgo was the ninth respond at Matins on the Feast of the Purification (2 February). Johnson's setting, however, was evidently intended as a votive antiphon since it is not based on the plainsong, makes no provision for the liturgical *repetenda* and does not include the verse and *Gloria Patri*.

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.

Editorial accidentals are placed above the notes concerned.

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

Spelling of the text has been modernised.

A text repetition sign in the underlay has been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

Sources

A London, British Library Add. MSS 17802–4 (c.1572–c.1578).

17802 (Ct) f.227 at beginning: M^f Johnson pryste

17803 (M) f.226 at beginning: M^f Johnson pryste

17804 (T) f.218 at beginning: M^f Johnson pryste

17805 (B) f.207 at beginning: M^f Johnson pryste

B London, British Library, Add. MS 31390 (c.1578; textless, with an added fifth part).

(I–V) f.44^v above III: Gaude virgo q^d mr Jhonsou

B is a book of textless music 'for voyces or instrumentes'. It contains Johnson's *Gaude Maria Virgo* without underlay, but with an added fifth part. There is no reason to suppose that this fifth part has anything to do with Johnson: **B** includes a number of four-part pieces, all of which have had a fifth voice added in order to provide occupation for five performers.

Notes on the Readings of the Sources

Ignoring the extra voice in **B** and the frequent elision of repeated notes common in instrumental arrangements of vocal music, **A** and **B** agree very well. The few variants in **B** are almost all in the Tenor part and none inspire confidence that they are authoritative. This edition is based entirely on **A**. **B** is not collated here.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source(s); 4) reading of the source(s). Pitches are given in capital letters, preceded by a number where necessary, e.g. ¹F = 1st note F in the bar (or group of bars).

Accidentals

Any B in the Bass that does not appear in the following list does not have an accidental.

2 B \flat for B / 5 B \flat for B / 18 B \flat for B / 34 B \flat for B / 44 B \flat for B / 54 B \flat for upper B before C (perhaps intended to affect B in 60) / 60 B no \flat for B / 61 B \flat for B /

Underlay

5–9 all parts *cuntas* for *cunctas* / 7–8 M Ct *solla* for *sola*; Ct *-ses* ambiguously aligned below CBG, *sola* below ¹F²F / 11–12 Ct *sola redemisti* (error for *sola intemeristi*) below ECFFFE / 12–14 Ct *intemeristi* for *intemeristi* / 16–17 M *mundo* undivided below ²AGF / 20 M *mundo* undivided below GFD; B underlay repeat sign below C (perhaps signifying only the word *mundo* since the fuga does not occur here) / 22 & 26 all parts *qui* for *quae* / 25 & 29 Ct T B *dictus* for *dictis* / 37–47 T B *homine* for *hominem* / 52–53 T *et post partum virgo* below FCCFAG / 63 T *-ta* below E / 65–75 all parts *permancisti* for *permansisti* / 67 T *-ta* below G /

Other Readings

18 T F is G / 43 T C is D / 44 T ²G is F / 56 T C is D / 88 T ¹F is G /