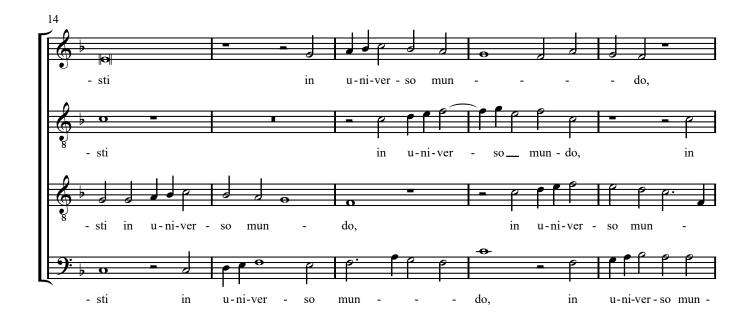
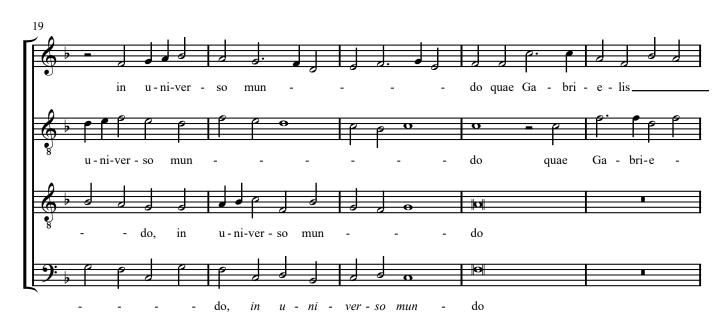
Gaude Maria Virgo

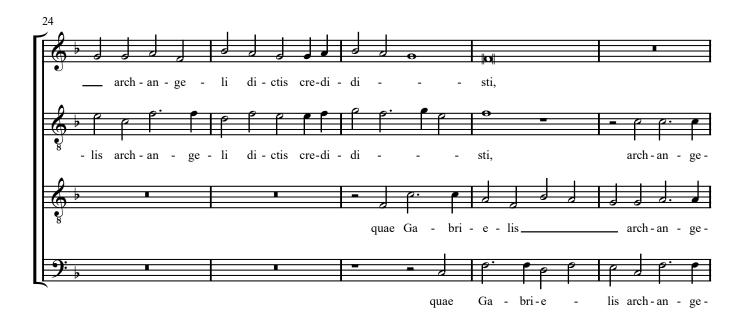
Edited by Jason Smart

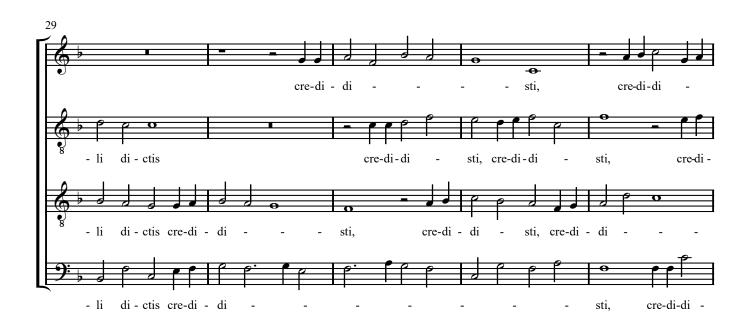
Robert Johnson (fl. 16th cent.)

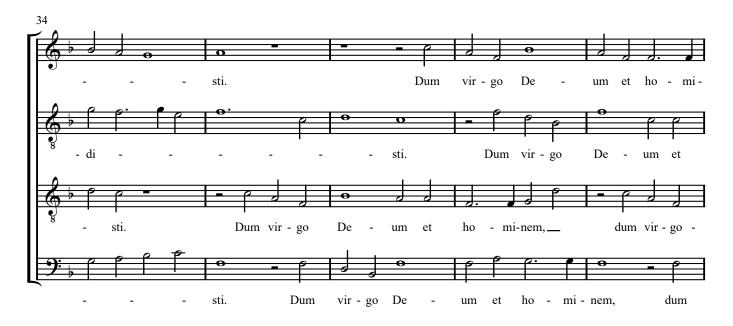


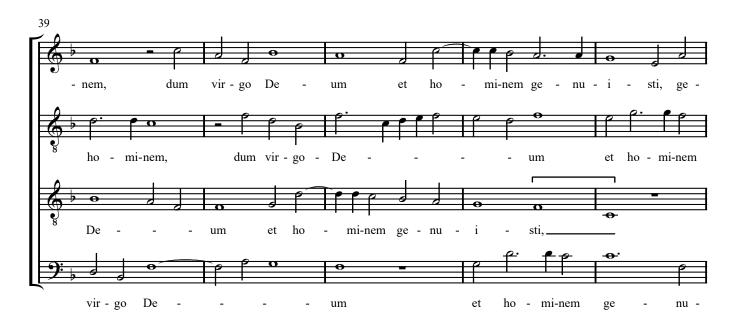


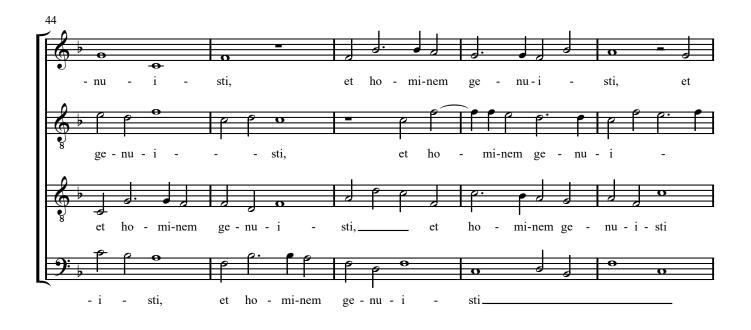


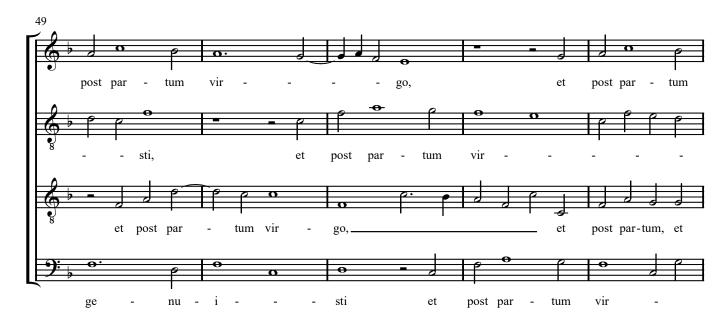


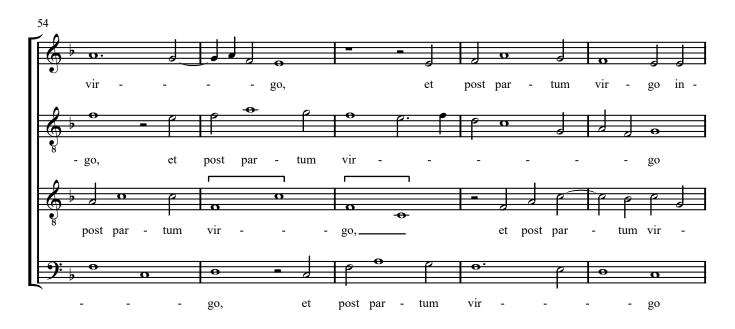


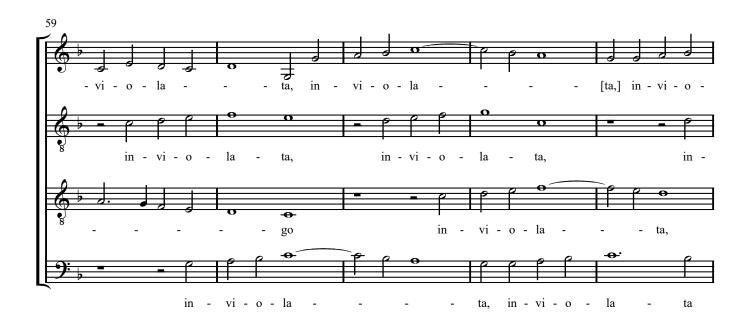


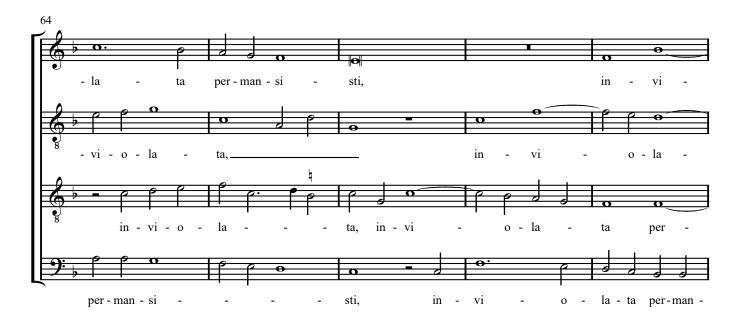


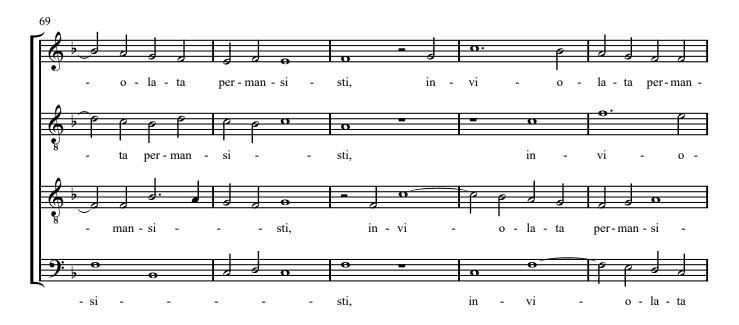


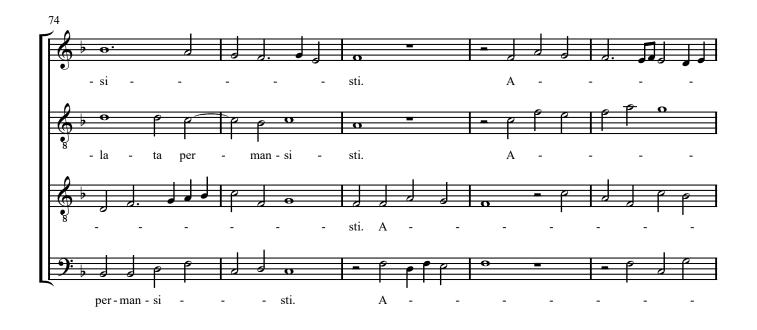
















Translation

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

Spelling of the text has been modernised.

A text repetition signs 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 ^r Johnson pryste
17803	(M)	f.226	at beginning:	M ^r Johnson pryste
17804	(T)	f.218	at beginning:	M ^r Johnson pryste
17805	(B)	f.207	at beginning:	Mr Johnson pryste

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

(I–V) f.44 $^{\nu}$ above III: Gaude virgo q^d mr Jhonson

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 $\bf B$ and the frequent elision of repeated notes common in instrumental arrangements of vocal music, $\bf A$ and $\bf B$ agree very well. The few variants in $\bf B$ are almost all in the Tenor part and none inspire confidence that they are authoritative. This edition is based entirely on $\bf A$. $\bf B$ 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. ${}^{1}F = 1$ st 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 b for B / 5 B b for B / 18 B b for B / 34 B b for B / 44 B b for B / 54 B b for upper B before C (perhaps intended to affect B in 60) / 60 B no b for B / 61 B b 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 *interemisti* 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 vurgo* 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 /