

Christ our Paschal Lamb

Edited by Jason Smart

John Sheppard (d.1558)

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Christ our Pas-chal Lamb is of - fered up for us —

Christ our Pas-chal Lamb is of - fered up for us

Christ our Pas-chal Lamb is of - fered up for

Christ our Pas-chal Lamb is of - fered up for us once —

5

— once for all when he bare our sins on his

once for all when he bare our sins on his

us once for all when he bare our sins on his bo -

— for all when he bare our sins on his bo -

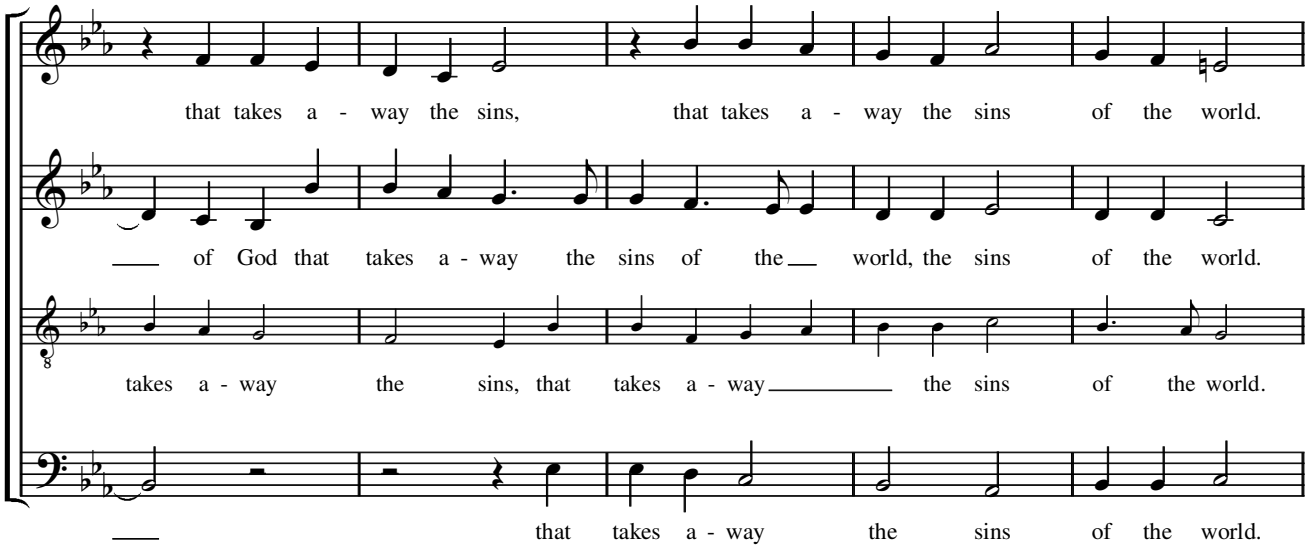
10

bo - dy up - on the cross. For he is the ve - ry Lamb of God

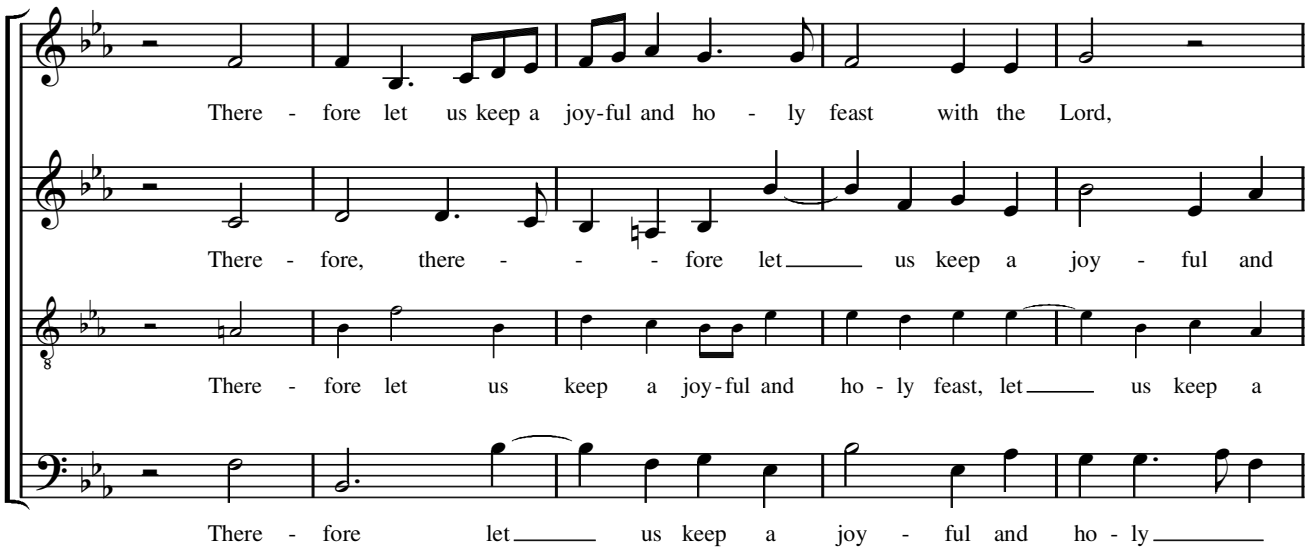
bo - dy up - on the cross. For he is the ve - ry Lamb of God, —

- dy up - on the cross. For he is the ve - ry Lamb of God that

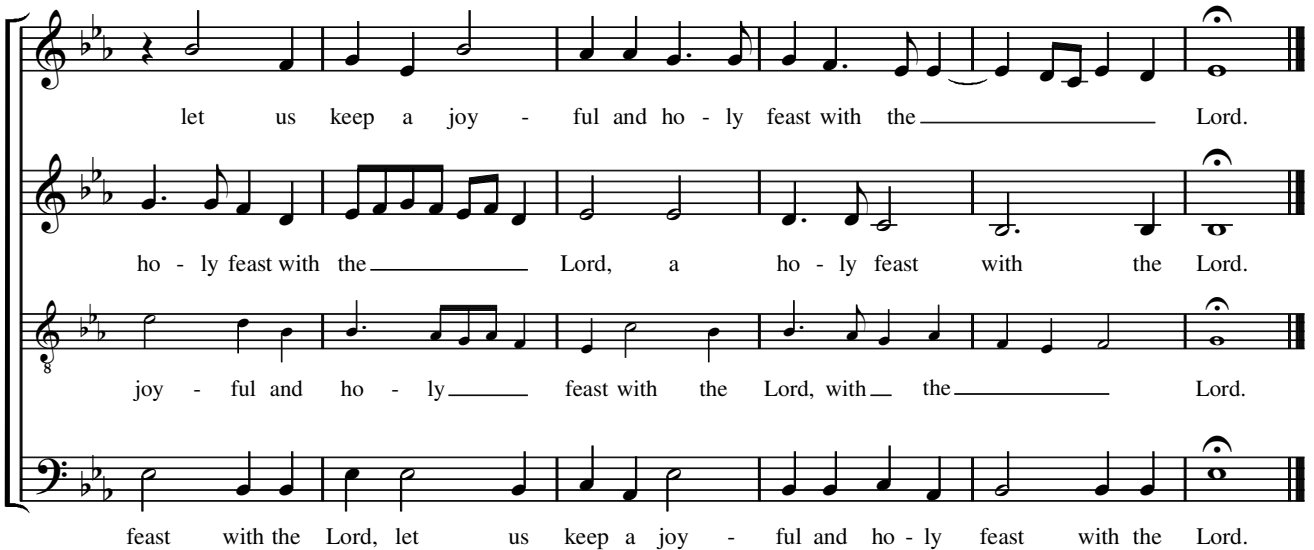
- dy up - on the cross. For he is the ve - ry Lamb of God —



that takes a - way the sins, that takes a - way the sins of the world.
 of God that takes a - way the sins of the world, the sins of the world.
 takes a - way the sins, that takes a - way the sins of the world.
 that takes a - way the sins of the world.



There - fore let us keep a joy-ful and ho - ly feast with the Lord,
 There - fore, there - - - fore let us keep a joy - ful and
 There - fore let us keep a joy-ful and ho - ly feast, let us keep a
 There - fore let us keep a joy - ful and ho - ly feast.



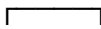
let us keep a joy - ful and ho - ly feast with the Lord.
 ho - ly feast with the Lord, a ho - ly feast with the Lord.
 joy - ful and ho - ly feast with the Lord, with the Lord.
 feast with the Lord, let us keep a joy - ful and ho - ly feast with the Lord.

Text

The text set by Sheppard is taken from the communion service of the 1549 Book of Common Prayer, where it was said by the priest immediately after pronouncing the peace, prior to the reception of the sacraments. The Prayer Book does not stipulate that it could be sung by 'the clerks', but Sheppard's piece may well have been performed in its correct liturgical position. The text was not retained in later prayer books.

Editorial Conventions

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

The sign  represents a ligature.

The missing tenor part has been reconstructed by the editor.

Sources

A London, British Library, Add. MS 15166 (c.1570, Countertenor 1 only).

f.76 at end: m' sheperd

B Oxford, Bodleian Library MSS Mus. Sch. e. 420–22 (c.1549–52).

420 (Ct2) f.70^v no attribution

421 (Ct1) f.71^v no attribution

422 (B) f.69 no attribution

C Shrewsbury, Shropshire County Record Office MS LB/15/1/225 (c.1570; Bass only).

f.18^v no attribution

Notes on the Readings of the Sources

In the list of readings below the order within each entry is: 1) bar number(s); 2) voice; 3) source; 4) reading of the source. The last is expressed at the pitch and in the note values of the edition. Pitches are given in capital letters, preceded by a number where necessary, e.g. ¹E = 1st note E in the bar.

Accidentals

11 Ct1 A no ♯

19 Ct1 A no ♯

Underlay

5–6 Ct1 A slur for ¹E²ED

15–17 all parts **BC** *taketh* (always to one note) for *takes*, but **B** has *takest* in Ct1 at bar 15 and in the B



Lord, there - fore let us keep a joy - ful and ho - ly

28–29 Ct1 A slur for ¹E²EDC³ED

Other Reading

14 Ct1 B F is D