

Gaude mater matris Christi

Edited by Jason Smart

Hugh Aston (c.1485–1558)

Treble

Mean

Countertenor

Tenor

Bass

Gau - de, ma - ter ma - tris

Gau - - - de, ma - ter ma -

4

Chri - - - sti, quae per au - rem ap -

- tris Chri - - - sti, quae per au - rem ap - plau-si -

9

Musical score for measures 9-12. The system includes five staves: a grand staff (treble and bass clefs) and three vocal staves (soprano, alto, and tenor). The lyrics "plau - si" are written under the vocal staves. The music is in a minor key with a common time signature.

13

Musical score for measures 13-16. The system includes five staves: a grand staff and three vocal staves. The lyrics "sti De - i Pa - tris nun - ti" are written under the vocal staves. A sharp sign (#) is present above the first staff in measure 14. The music continues in the same key and time signature.

17

Musical score for measures 17-20. The system includes five staves: a grand staff and three vocal staves. The lyrics "De - i Pa - tris nun - ti" are written under the vocal staves. The music concludes in the same key and time signature.

21

(b)

Musical score for measures 21-24. The score consists of five staves. The top staff is the vocal line, starting with a whole note rest, followed by quarter notes G4, A4, B4, and C5. The second staff is a piano accompaniment with eighth notes. The third staff is a piano accompaniment with quarter notes. The fourth and fifth staves are empty.

25

Musical score for measures 25-28. The score consists of five staves. The top staff is the vocal line with lyrics: - o. The second staff is a piano accompaniment with lyrics: - o. The third staff is a piano accompaniment with lyrics: - - o. The fourth staff is a piano accompaniment with lyrics: Gau - de, qui - - - - a. The fifth staff is a piano accompaniment with lyrics: Gau - de, qui - - - - a con - ce -

29

Musical score for measures 29-32. The score consists of five staves. The top staff is the vocal line with lyrics: con - ce - pi. The second staff is a piano accompaniment. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment with lyrics: - pi. The fifth staff is a piano accompaniment.

33

- - - - -
 - - - - -
 - - - - -
 - - - - -
 - - - - -

sti ste - re-lis - que

37

- - - - -
 - - - - -
 - - - - -
 - - - - -
 - - - - -

ste - re-lis - que tu fu - i -

- sti ste - re - lis - que tu fu - i -
 tu fu-i -

41

- - - - -
 - - - - -
 - - - - -
 - - - - -
 - - - - -

- - sti Jo - a - chim con-iu - gi -
 - sti Jo - achim con - iu - gi -
 - - sti Jo - a - chim con-iu - gi -

45

- - - - -

- - - - -

- - - - -

- - - - -

- - - - - o.

49

Gau - de, qui - a tu - a na - - -

Gau - de, qui - - - a - - - - -

- o. - - - - - Gau - de, qui - a tu - a

- o. - - - - - Gau - de, qui - a tu - a - - -

Gau - de, qui - a tu - a na - -

53

- ta in te clau - sa sit mun - da - - - -

tu - a na - - - - - ta in - - - - te

na - - - - - ta in te clau - sa - - - - sit mun -

- na - ta - - - - in te clau - sa sit

- ta in te clau - sa sit mun -

57

clau-sa sit mun - da - ta pa - ri - ta - li vi -
 - da - ta mun - da - ta pa - ri - ta

61

pa - ri - ta - li vi -
 - ti - pa - ri - ta - li vi - ti -
 pa - ri - ta - li vi - ti -
 - li vi - ti

65

- ti

69

o. Gau - de, qui - a

o. Gau - de, qui - a vas

73

vas vir - tu - tis pe - pe - ri - sti et sa - lu -

vir - tu - tis pe - pe - ri - sti et sa - lu -

77

tis ca - sti - ta -

tis ca - sti - ta - tis li - li -

80

Musical score for measures 80-83. The system consists of five staves. The top staff is a vocal line with lyrics: "ca - sti - ta - tis li - li - - - - -". The second staff continues the vocal line with lyrics: "- tis li - li - - - - -". The third staff is a vocal line with lyrics: "- - - - -". The fourth staff is a vocal line with lyrics: "- - - - -". The fifth staff is a bass line with lyrics: "- - - - -". A bracket labeled "(b)" spans the end of the second staff.

84

Musical score for measures 84-86. The system consists of five staves. The top staff is a vocal line with lyrics: "- - - - -". The second staff is a vocal line with lyrics: "- - - - -". The third staff is a vocal line with lyrics: "- - - - -". The fourth staff is a vocal line with lyrics: "- - - - -". The fifth staff is a bass line with lyrics: "- - - - -".

87

Musical score for measures 87-90. The system consists of five staves. The top staff is a vocal line with lyrics: "- - - - -". The second staff is a vocal line with lyrics: "- - - - -". The third staff is a vocal line with lyrics: "- - - - -". The fourth staff is a vocal line with lyrics: "- - - - -". The fifth staff is a bass line with lyrics: "- - - - -".

90

Gau -

o.

Gau -

o.

o.

93

de, qui - a mun - di stel - lam

de, qui - a mun - di stel - lam at -

97

at - que sum - mi re - gis cel - lam la -

que sum - mi re - gis cel - lam la - cta - sti cum

101

- cta - sti cum gau - di -

gau - di -

la - cta - sti cum gau - di -

104

- - - - -

- - - - -

- - - - -

- - - - -

108

- - - - - o, per

- - - - - per

- - - - - o, per quam

- - - - - o,

111

— quam la - te vul - tus tu - - - - -

quam la - te vul - tus tu - - - - -

la - - - te vul - tus tu - - - - -

per quam la - te vul - tus tu - - - - -

per quam la - te vul - tus tu - - - - -

115

- - - - - [i] — sem - per no - bis de - - - - -

- - - - - [i] — sem - per no - bis de - tur fru - - - - -

- - - - - i sem - per

- - - i sem - per no - bis — de - tur fru - - - - -

- - - - - i sem - per no - bis de - - - - - tur

119

- tur fru - - - - - i

- - - - -

no - bis de - - - - - tur fru - i

- - - i in cae - li pa - la -

fru - - - - - i in

122

in cae - li pa - la - - - ti - - - - -
 - - - - - i in cae - li pa - la - -
 in
 - ti - - - - -
 cae - li pa - la - - - ti - - - - -

125

- - - - - o.
 - ti - - - - - o.
 cae - li pa - la - ti - - - - - o.
 - - - - - o.
 - - - - - o.

128

O An - na, ma - ter ma - tris re - dem - pto - ris no -
 O An - na, ma - ter ma - tris re - dem - pto - ris no -
 - o.

132

O An - na, ma - ter ma - tris re - dem -
 - stri;
 - stri;
 O An - na, ma - ter ma - tris re - dem -
 O An - na, ma - ter ma - tris re - dem - pto -

136

- pto - ris no - stri;
 O An - na, ma - tro -
 O An - na, ma - tro -
 - pto - ris no - stri;
 - ris no - stri; O An -

140

O An - na, ma - tro -
 - na no - bi - lis - si - ma,
 - na,
 O An - na, ma - tro - na
 - na, ma - tro - [na] no - bi - lis - si -

143

(b)

- na no - bi - lis - si - ma, O An - na, ma - tro -

O An - na, ma - tro - na no - bi -

no - bi - lis - si - ma, O An - na, ma - tro -

- ma, O An - na ma - tro - na

146

- na no - bi - lis - si - ma, quae iam re - gnas cum an -

quae iam re - gnas

- lis - si - ma, quae iam re - gnas cum

- na no - bi - lis - si - ma, quae iam re - gnas

no - bil - lis - si - ma, quae iam re - gnas cum an - ge -

149

- ge - lis, co - ro - na - ta in glo - ri -

cum an - ge - lis, co - ro - na - ta in glo - ri - a,

an - ge - lis, co - ro - na - ta in glo - ri - a,

cum an - ge - lis, co - ro - na - ta in glo - ri - a,

- lis, co - ro - na - ta in glo - ri - a, i -

153

- a, i - bi no - stri
 i - bi no - - - - stri
 i - bi no - stri me - mor e -
 i - bi no - stri me - mor e -
 - bi no - stri me - mor e - - - - -

156

me - mor e - sto.
 me - mor e - - - - sto. O An - na san - ctis - si - - - -
 - sto. O
 - - - - - sto. O An - na san - ctis - si -
 - - - - - sto.

159

O An - na san - ctis - si - ma, O An - na san -
 - ma, O An - na,
 An - na san - ctis - si - - - - ma, O An - na san -
 - ma, O An - na san - ctis - si - ma, O
 O An - na san - ctis - si - ma, O An - - -

162

- ctis - si - ma, fun - de pre - ces

O An - na san-ctis - si - ma,

- ctis - si - ma, O An - na san-ctis - si - ma, fun - de pre -

An - na san-ctis - si - ma,

- - na san-ctis - si - ma, fun - de pre - ces tu pro

165

- ces tu pro no - - - - -

fun - de pre - ces tu pro no - - - - -

no - - - - -

no - - - - -

no - - - - -

168

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

171

ut pos - si - mus il - lic
 ut pos - si - mus il - lic tu - o
 - - - - - bis,
 [bis,]
 - - - - - bis,

174

tu - o so - ci - a - ri col - le - gi - - - - - o,
 so - ci - a - ri col - le - gi - - - - - o,
 il - lic tu - o so - ci - a - ri col -
 il - lic tu - o

177

il - lic tu - o so - ci - a - ri - - - - -
 il - lic
 il - lic tu - o so - ci - a - ri col - le - gi - - - - -
 - le - gi - - - - -
 so - ci - a - ri col - le - gi - - - - -

180

col - le - gi - - - o.
tu - o so - ci - a - ri col - le - gi - - - o. A - - -
- - - - - - - - - - - - - - - - - - o. A - -
- - - - - - - - - - - - - - - - - - o.
- - - - - - - - - - - - - - - - - - o. A - - -

183

A - - - - -
A - - - - -

186

189

Musical score for measures 189-191. The score is written for five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 189 features a melodic line in the top treble staff with a sharp sign above it, and a bass line. Measure 190 continues the melodic development. Measure 191 includes a note marked with a '(b)' in the fourth treble staff. The score includes various musical notations such as beams, slurs, and rests.

192

Musical score for measures 192-194. The score is written for five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 192 shows a melodic line in the top treble staff. Measure 193 continues the melodic line. Measure 194 concludes the section with a final note in the top treble staff. The score includes various musical notations such as beams, slurs, and rests.

195

Musical score for measures 195-197. The score is written for five staves: four treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 195 features a melodic line in the top treble staff. Measure 196 continues the melodic line. Measure 197 concludes the section with a final note in the top treble staff. The score includes various musical notations such as beams, slurs, and rests.

198

Musical score for measures 198-200. The score consists of five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Brackets are used to group notes across measures. The piece concludes with a double bar line and repeat dots.

201

Musical score for measures 201-203. The score consists of five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). The music continues with similar rhythmic patterns and phrasing as the previous section. It ends with a double bar line and repeat dots.

204

Musical score for measures 204-206. The score consists of five staves: four treble clefs and one bass clef. The key signature changes to two sharps (F# and C#). The music features a more complex rhythmic structure, including dotted rhythms and rests. The word "men." is written below the notes in the second, third, fourth, and fifth staves. The piece concludes with a double bar line and repeat dots.

Translation

Rejoice, mother of the mother of Christ, who heard and welcomed the message of God the Father.
Rejoice, for you conceived, who had been barren in wedlock with Joachim.
Rejoice, for your child confined within you has been cleansed of the stain of childbirth.
Rejoice, for you brought forth the vessel of virtues and salvation, the lily of chastity.
Rejoice, for you have suckled with joy the star of the world and the shrine of the most high king,
through whom let it be granted to us, far and wide, forever to enjoy your face in the palace of heaven.
O Anne, mother of the mother of our redeemer,
O Anne, most noble matron, who now reigns with the angels, crowned in glory, be mindful of us there.
O most holy Anne, pour out your prayers for us, that we may take part there with your company. Amen.

Liturgical Function

Votive antiphon to St Anne, mother of the Virgin Mary.

Editorial Conventions and Procedure

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.

Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Editorial flats in brackets represent notes that are implied natural by the original staff signatures, but which have been flattened editorially. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \square , coloration by the sign \square \square . Colored ligatures in *tempus imperfectum*, a purely cosmetic feature of source **A** below, are not recorded.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Sources

A Oxford, Bodleian Library MSS Mus. e. 1–5 (c.1580–1585).

| | | | | |
|---|------|-------------------|---------|-------------------------|
| 1 | (Tr) | f.31 | at end: | Hugo Aschton |
| 2 | (M) | f.29 | at end: | Hugo Aschton |
| 3 | (Ct) | f.29 | at end: | Hugo Aschton |
| 4 | (T) | f.26 ^v | at end: | [attribution illegible] |
| 5 | (B) | f.27 | at end: | [attribution illegible] |

B Cambridge, Peterhouse, MSS 40, 41, 31 and 32 (c.1540; lacking Tr and T).

| | | | | |
|----|--------|-------------------|-----------|-------------|
| 40 | [lost] | — | | |
| 41 | (M) | f.106 | in table: | Aston |
| | | | at end: | H. Aston. |
| 31 | (Ct) | f.127 | at end: | Aston |
| 32 | (B) | f.99 ^v | in table: | Aston |
| | | | at end: | Hugh. Aston |

C London, British Library, Harley MS 1709 (c.1525–30; M only.)

| | | |
|-----|-------------------|------------------|
| (M) | f.44 ^v | [no attribution] |
|-----|-------------------|------------------|

D London, British Library, Add. MS 34191 (c.1530 with later additions; B only.)

| | | | |
|-----|-------------------|-----------------|---------------|
| (B) | f.25 ^v | header on f.27: | Assheton |
| | | at end: | hugh Assheton |

This antiphon survives with two different sets of words. Source **A**, which dates from more than 20 years after Aston's death and is the only source to preserve all five voices, has the text for St Anne presented here. The other three sources, which all date from Aston's lifetime, preserve the work with the text *Gaude virgo mater Christi*, a regular constituent of books of hours set by several other Tudor composers. There is no way of knowing which version was Aston's original: indeed, it is not inconceivable that he was responsible for both. A fleeting reference to St Anne in another of Aston's antiphons, *Ave Maria, divae matris Annae filia unica*, might suggest that he had some relationship with an institution that accorded her some significance, but this is weak evidence. Various

rhythmic differences between the two versions, made to accommodate the different texts do not settle the question. Either version could have been adapted from the other and both exhibit examples of ungainly word accentuation.

This edition is based upon source **A**, but the accidentals have been conflated from all sources and variant readings in the earlier sources have occasionally been adopted. Given the different texts, there is little point in recording variants from the secondary sources comprehensively. Important notational variants and differences in accidentals and staff signatures are noted, but not variants in ligatures and coloration. The alternative text and variants arising from it have also been ignored, although a very few notational variants where the words of the two versions are identical have been included.

Notes on the Readings of the Sources

In each section below the references are listed by source. 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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. Note values are abbreviated in italics, e.g. *dot-b* = dotted breve. The sign + denotes a tie.

Staff Signatures and Accidentals

- A** 1 Tr staff signature omitted until 60 / 28 T *b* for B / 60 Tr new line with staff signature *b* for B begins with rest / 64 Ct no *h* for B / 66 B no *h* for B / 68 Ct no *h* for B / 69 M new line without staff signature begins with D / 85 M new line with staff signature *b* for upper B begins with C / 87 M *b* for B / 89 B new line without staff signature begins with ¹C, but *b* for B before G / 107 Tr new line without staff signature begins with ¹G (and thus to end) / 115 B new line with staff signature *b* for B begins with G / 118 M new line with *b* for lower B only begins with E / 119 M Bs not implied *h* / 122 M *h* implied only / 126 M new line with staff signature *b* for upper B only begins with rest / 130 Ct no *h* for ²C / 134 T new line without staff signature begins with C / 148 M no *h*; Ct no *h* / 152 M no *h* for ¹B / 154 B new line without staff signature begins with C / 162 B *b* for B before 2A / 164 B new line with staff signature *b* for B begins with C / 166 B *b* for B below G / 168 Ct *h* for B / 174 M new line without staff signature begins with ¹B, *h* for ¹B is at end of previous line / 183 M new line with staff signature *b* for upper B begins with G; Ct no *h* / 187 M B not implied *h* / 189 M ¹B not implied *h*, no *b* for ²B / 195 M no *h* / 197 M new line without staff signature begins with ²G, *h* for B is at beginning of line / 198 M no *b* for ²B; T new line with staff signature *b* for B begins with E / 200 M *b* for B / 201 T *b* for ¹B / 201 B # for F / 203 M new line with staff signature *b* for upper B begins with ²A / 204 Ct no # for F; B no # for F /
- B** 1 M staff signature *bs* for upper and lower B / 64 M no *h* for ¹B or ²B / 68 M B not implied *h* / 69 M no # for F / 103 Ct *b* for ¹B / 119 M B not implied *h* / 122 M no *h* for B / 124 M B not implied *h* / 125 M B not implied *h* / 150 M B not implied *h* / 152 M no *h* for ¹B / 160 Ct Pet # for ¹C / 174 M no *h* for ¹B / 180 M Bs not implied *h* / 187 M B not implied *h* / 189 M ¹B not implied *h*, no *b* for ²B / 190 M new line with staff signature *b* for upper B only begins with ¹A / 196 M new line with staff signature *bs* for upper and lower B begins with ¹G /
- C** 1 M staff signature *bs* for upper and lower B / 54 M new line without *b* for lower B begins with ²E / 70 M no # for ¹F / 87 M new line with *bs* for upper and lower B begins with B / 91 M new line with staff signature *b* for upper B only begins with E / 124 M B not implied *h* / 125 M B not implied *h* / 151 M no *h* for B / 157 M new line without staff signature begins with C, B implied *h* / 174 M Bs implied *h* / 191 M new line begins with *sb*C, B implied *h* / 192 M B implied *h* / 197 M ¹B implied *h* / 198 M new line with staff signature *b* for upper B only begins with B / 200 M *h* for B /
- D** 120 B no *h* for B / 146 B *b* for ¹B / 193 B new line without staff signature begins with G / 200 B B implied *h* / 202 B B implied *h* /

Underlay and Ligatures

- A** 49 Ct *-o* below A / 57 B *-ta* below D (not in 59) / 94–95 Ct *stellam* undivided below C+C FB / 118 M *-i* below D (not in 123) / 140 M underlay *nobilissi-* ambiguous / 152 Tr *-ti* for *-ta* / 154–156 M *-stri memor e-* all two notes earlier, (156) *dot-sbF* is *sbF m-rest* / 162 Ct ³D is C, *-ma* below ⁴C / 164 B ligature for C²D, (165) B *tu pro no-* below ²ABC (reading of **B** followed) /
- B** 153–154 M no tie for G+G, (154) *-bi nostri memor* below GAFGE, (156) *dot-sbF* is *sbF m-rest*, *e-* below ²F / 153–155 Ct *ibi nostri* one note earlier, *memor* undivided below CBAG, (155–156) *esto* omitted, (156–157) A+A / 179 Ct *-gi-* below ¹C /
- C** 154–155 M *-stri me-* below ²GE+E, (156) *dot-sbF* is *sbF m-rest*, *-mor e-* below FF /

Other Readings

- A** 39 T B is A; B signum congruentiae above ¹B / 46 Ct F is E / 53 M notation from E to ³E in 57 illegible / 54–55 Ct A¹G²G illegible / 61 Ct ¹D is C / 71 all parts mensuration symbol Φ / 80 B signum congruentiae and ‘medius’ above dot of D / 80–81 B B is *sbB sbB* with ligature for C¹B (reading of **B** and **D** adopted) / 90 B F is E / 126 Ct A is B / 150 M B is C / 162 Ct ³D is C / 181 Ct rest ²ABC illegible / 183–185 Ct DAD+DEC DAC illegible / 184–185 B rests for BD²A (reading of **B** and **D** followed) / 186 M rest omitted / 190 T F is *m*, (191) E is *sb* / 192 Ct ²D illegible / 199 Ct ¹A is G / 202 Ct A is G; T D is C / 204 M ²A omitted; T D is *b* /
- B** 1–2 Ct *dot-bD* only for *dot-bD+sbD*, (2) ²D is *b* / 11 Ct ¹F is A / 20–21 M ²E is *m*, *mA+mA* is *sbA+mA* / 39 B signum congruentiae above ¹B / 48 Ct ³C is B; B ¹A is C / 61 M ³G is A+, (62) ¹AG is *+mA dot-sbG* (no ligature) / 67 Ct ²F is *m* / 71 M Ct B mensuration symbol Φ / 161 Ct D is C / 170 Ct *sb*-rest omitted / 181 Ct ³D ³C are *m m* / 190 M B²A are *m sb* / 201 Ct E is D /
- C** 12 M ¹AG are *dot-m cr* / 61 M ³G is A+, (62) ¹AG is *+mA dot-sbG* (no ligature) / 71 M mensuration symbol Φ / 161 M A is *dot-b* / 175 M signum congruentiae above ²E / 190 M B²A are *m sb* / 200 M rest omitted, ²A²G are *m m* / 202 M ¹C omitted / 205 ¹D is E /
- D** 71 B mensuration symbol C / 86 B *dot-mF crE mD* for *mF sbD* /