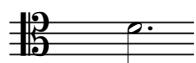


Alleluia. Virtutes caeli

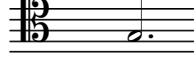
Edited by Jason Smart

John Sheppard (d.1558)

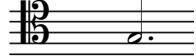
Countertenor 1



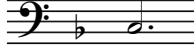
Countertenor 2



Tenor



Bass



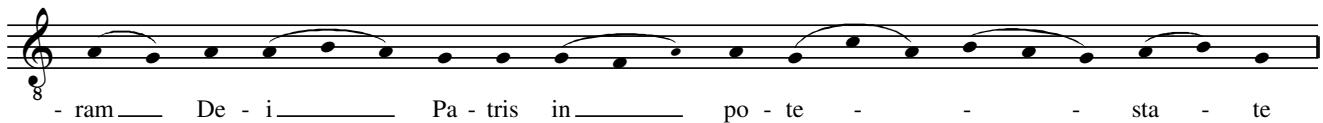
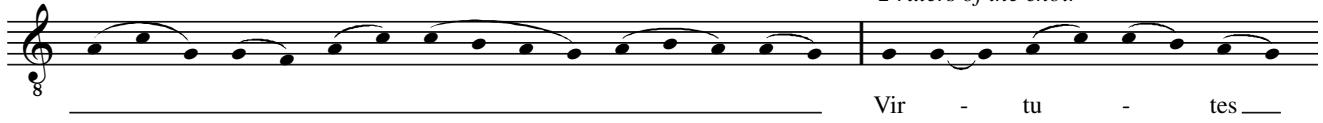
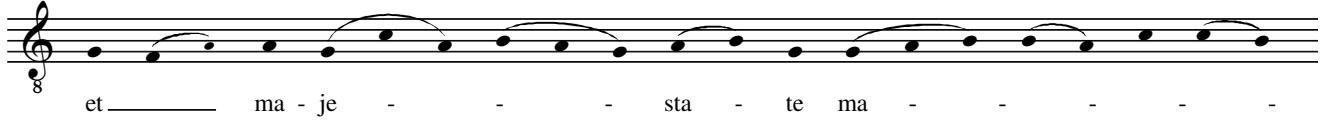
A musical score for four voices: Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in common time, with a key signature of B-flat major. The lyrics "Al - le - lu - ia." are repeated at the end of each line. The vocal parts are arranged in a two-over-two grid, with Countertenor 1 and Countertenor 2 in the top row and Tenor and Bass in the bottom row.

A musical score for four voices: Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in common time, with a key signature of B-flat major. The lyrics "Al - le - lu - ia." are repeated at the end of each line. The vocal parts are arranged in a two-over-two grid, with Countertenor 1 and Countertenor 2 in the top row and Tenor and Bass in the bottom row.

Chorus

A musical score for a single melodic line, labeled "Chorus". The music is in common time, with a key signature of B-flat major. The lyrics "Al - le - lu - ia." are repeated at the end of each line. The vocal parts are arranged in a single line.

A musical score for a single melodic line, continuing from the "Chorus" section. The music is in common time, with a key signature of B-flat major. The lyrics "Al - le - lu - ia." are repeated at the end of each line. The vocal parts are arranged in a single line.

2 rulers of the choir*Chorus***REPEAT POLYPHONY**

Translation

Alleluia. Alleluia. The powers of heaven worship thee, O Virgin Mary, as they look upon thine only-begotten at the right hand of God the Father in power and great majesty. Alleluia.

Liturgical Function

Alleluia for the Lady Mass *Salve sancta parens* on Wednesdays from the Purification of the BVM (2 February) to the day before Septuagesima and from Easter Day to the day before Advent. Also sung, with a different verse, at Mass on the second Sunday in Advent. Sheppard's setting, however, is undoubtedly for votive use. Sheppard may well have written a complete cycle of Alleluias for the Lady Mass *Salve sancta parens*, of which this and three companion settings in the same source are the only survivors.

Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but ♫ is assumed.

The dotted accidental in bar 3 is not present in the source but is implied by the original staff signature.

Ligatures are denoted by the sign [—].

Spelling of the text has been modernised.

Sources

Polyphony: London, British Library, Add. MSS 17802–5 (c.1572–8).

17802	(Ct2)	f.24	at beginning:	master sheperd
17803	(Ct1)	f.22 ^v	at beginning:	master sheperde
17804	(T)	f.22	at beginning:	master sheperde
17805	(B)	f.22	at beginning:	Maister shepard

Plainsong: London, British Library, Add. MS. 17001, f.123^v.

Notes on the Readings of the Sources

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source. The symbol ≈ denotes an underlay repetition sign.

3 Ct2 ≈ below C

4 B -ia ≈ below FE

4–5 T -ia ≈ below GC