

Alleluia Confitemini Domino

Edited by Jason Smart

John Sheppard (d.1558)

Four soloists

Countertenor 1

Countertenor 2

Tenor

Bass

Al - le - lu -

4

lu - Al - le - lu -

9

lu - Al - le - lu -

END

13

ia. ia. ia. ia.

Chorus

Al - le - lu - ia.

18

Four soloists

Con - fi - te - mi - ni Do - mi - Con - fi - te - mi - ni Do - mi

23

fi - te - mi - ni Do - mi -

28

no quo - ni-am bo -

33

nus, quo -

38

ni - am in sae - cu - - - - - sae - cu - - - - -

42

lum mi - lum mi - se - ri - lum mi - se - ri - cor -

46

lum mi - se - ri - cor - di - - - - - se - ri - cor - di - - - - - a, mi - se - ri - cor - di - - - - - a, mi - se - ri - cor - di -

51

8 - - - - - a

8 - cor - di - - - - a

- - - - - a

- - - - - a

Chorus **REPEAT FROM BEGINNING TO END**

8 e - - - ius.

Translation

Alleluia. Alleluia. O give thanks unto the Lord, for he is gracious, because his mercy endureth for ever.
(*Psalm 118, v.1 + Alleluias.*)

Liturgical Function

Alleluia at combined Mass and Vespers, Easter Eve and at the Masses on the Eve of Pentecost and the Monday in Rogationtide in the pre-Reformation Sarum Use. In its only surviving source Sheppard's setting is clearly designated for Easter Eve, but performance on the Eve of Pentecost would also have been appropriate.

Editorial Conventions

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

The original clef, 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.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

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

17802	(Ct2)	f.133	at beginning:	<i>Vigilia pasce m^r sheperde</i>
			at end:	<i>m^r sheperde</i>
17803	(Ct1)	f.131	at beginning:	<i>Vigilia pasce m^r sheperde</i>
17804	(T)	f.134	at beginning:	<i>Vigilia pasce m^r sheperde</i>
17805	(B)	f.126 ^v	at beginning:	<i>Vigilia pasce m^r sheperde</i>

Plainsong: London, British Library, Add. MS. 17001, f.68^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. Pitches are in capital letters.

Accidental

15 Ct2 # for C

Underlay

37–39 Ct1 -*nus quoniam in saecu*- all 2 notes later

Other readings

18 T mensuration symbol 

41 Ct2 D is C (this reading could be correct since the C is present in the Bass, but Ct2 is here imitating Ct1 and the D is present in the Tenor)