

Filiae Hierusalem venite

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

A musical staff with a treble clef. It contains four notes connected by a horizontal line, with a fermata over the third note. Below the staff, the lyrics "Fili - li - ae" are written in a cursive font.

Treble

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. To its right is a 'C' symbol representing common time. Further to the right is a black square representing a half note.

A musical score consisting of five staves. The top three staves are in treble clef, the fourth is in bass clef, and the bottom one is also in bass clef. The time signature is common time (indicated by '4'). The vocal line consists of the lyrics 'Hie ru - sa - lem' repeated twice, with a melodic line above it. The first two repetitions are in a simple homophony style. The third repetition begins with a bass line entry, followed by a continuation of the vocal line. The fourth staff (bass) and the fifth staff (bass) provide harmonic support throughout the piece.

Mean

Countertenor 1

A musical staff consisting of five horizontal lines. A large, ornate bass clef is positioned at the top left. In the center, there is a note with a vertical stem and a circular head. To the right of this note is a small black dot.

Countertenor 2

A musical staff consisting of five horizontal lines. At the top left is a bass clef. To its right is a key signature of one sharp (F#). Further to the right is a tempo marking '♩ = 120'.

Tenor

A musical staff consisting of five horizontal lines. A bass clef is positioned at the top left. In the center, there is a large letter 'C' and a small black dot to its right.

Bass

A musical staff starting with a bass clef, followed by a 'C' indicating common time, and a small black dot positioned above the staff, likely indicating a repeat sign.

4

The musical score consists of five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The first staff begins with a dotted half note followed by a quarter note. The second staff begins with a dotted half note followed by a eighth note. The third staff begins with a dotted half note followed by a quarter note. The fourth staff begins with a dotted half note followed by a eighth note. The fifth staff begins with a dotted half note followed by a quarter note.

- sa - lem, _____

- - - - - lem, ve - ni - te et vi -

8 Hie - ru - sa - lem, Hie - ru - sa - lem, Hie - ru - sa - lem, ve - ni -

8 Hie - ru - sa - lem, Hie - ru - sa - lem, _____ ve - ni - te et

lem, Hie - ru - sa - lem, ve - ni -

lem, Hie - ru - sa - lem, ve - ni - de

9

ve - ni - te
de - te mar - ty
te et vi - de - te, ve - ni - te et vi - de - te
vi - de - te, ve - ni - te
te et vi - de - te, ve - ni - te et vi - de - te

14

et vi - de - te mar - rem
ve - ni - te et vi - de - te mar - ty
te mar - ty rem
te et vi - de - te mar - ty
mar - ty rem
ve - ni - te et vi - de - te
mar - ty rem
rem, ve - ni - te et vi - de - te mar - ty rem

19

- ty - - - - rem _____ cum co - -

- - - rem cum co - ro - na, cum co - ro -

⁸ cum co - ro - - - -

- - - - rem cum co - ro -

mar - tyrem cum co - ro - na, _____ cum co - ro - - -

- - cum co - ro - na, _____ cum co - ro -

24

ro - - - - na -

- na, cum co - ro - - - - na, cum co - ro - - -

⁸ - na, cum co - ro - - - - na, cum co - ro - - [na,

⁸ - na, cum co - ro - - - - na, cum co - ro - - -

- na, cum co - ro - - - - na, cum co - ro - - -

- na, cum co - ro - - - - na, cum co - ro - - -

29

qua co - ro na
na qua co - ro - na - qua co - ro - na -
cum co - ro] na qua co - ro - na - vit e -
na qua co - ro - na - vit e - um Do - mi -
na qua co - ro - na - vit e - um Do - mi -
na

39

A

mi - nus _____ in _____

nus, e - um Do - mi - nus in di - e so -

na - vit e - um Do - mi - nus

nus, e - um Do - mi - nus in di - e so - le - mni -

e - um Do - mi - nus

qua co - ro - na - vit e - um Do - mi - nus

58 **B**

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- ae. Al - le - lu - [ia,] al - le - lu - ia, al - le - lu - ia, al -

- ae. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- ae. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- ae. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

63

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

68

A musical score for 'Alleluia' featuring five staves. The top staff uses a treble clef and common time (indicated by a 'C'). The second staff uses a treble clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a bass clef and common time. The score consists of five measures. Measure 1: Treble staff has eighth-note pairs (F, A) and (B, D). Bass staff has eighth-note pairs (D, G) and (A, C). Measures 2-5: Treble staff has eighth-note pairs (G, B) and (A, C). Bass staff has eighth-note pairs (E, G) and (B, D). Measures 6-10: Treble staff has eighth-note pairs (A, C) and (B, D). Bass staff has eighth-note pairs (F, A) and (C, E). Measures 11-15: Treble staff has eighth-note pairs (B, D) and (C, E). Bass staff has eighth-note pairs (G, B) and (D, F). Measures 16-20: Treble staff has eighth-note pairs (C, E) and (D, F). Bass staff has eighth-note pairs (A, C) and (E, G). Measures 21-25: Treble staff has eighth-note pairs (D, F) and (E, G). Bass staff has eighth-note pairs (B, D) and (F, A). Measures 26-30: Treble staff has eighth-note pairs (E, G) and (F, A). Bass staff has eighth-note pairs (C, E) and (G, B). Measures 31-35: Treble staff has eighth-note pairs (F, A) and (G, B). Bass staff has eighth-note pairs (D, F) and (A, C). Measures 36-40: Treble staff has eighth-note pairs (G, B) and (A, C). Bass staff has eighth-note pairs (E, G) and (B, D). Measures 41-45: Treble staff has eighth-note pairs (A, C) and (B, D). Bass staff has eighth-note pairs (F, A) and (C, E). Measures 46-50: Treble staff has eighth-note pairs (B, D) and (C, E). Bass staff has eighth-note pairs (G, B) and (D, F). Measures 51-55: Treble staff has eighth-note pairs (C, E) and (D, F). Bass staff has eighth-note pairs (A, C) and (E, G). Measures 56-60: Treble staff has eighth-note pairs (D, F) and (E, G). Bass staff has eighth-note pairs (B, D) and (F, A). Measures 61-65: Treble staff has eighth-note pairs (E, G) and (F, A). Bass staff has eighth-note pairs (C, E) and (G, B). Measures 66-70: Treble staff has eighth-note pairs (F, A) and (G, B). Bass staff has eighth-note pairs (D, F) and (A, C). Measures 71-75: Treble staff has eighth-note pairs (G, B) and (A, C). Bass staff has eighth-note pairs (E, G) and (B, D). Measures 76-80: Treble staff has eighth-note pairs (A, C) and (B, D). Bass staff has eighth-note pairs (F, A) and (C, E). Measures 81-85: Treble staff has eighth-note pairs (B, D) and (C, E). Bass staff has eighth-note pairs (G, B) and (D, F). Measures 86-90: Treble staff has eighth-note pairs (C, E) and (D, F). Bass staff has eighth-note pairs (A, C) and (E, G). Measures 91-95: Treble staff has eighth-note pairs (D, F) and (E, G). Bass staff has eighth-note pairs (B, D) and (F, A). Measures 96-100: Treble staff has eighth-note pairs (E, G) and (F, A). Bass staff has eighth-note pairs (C, E) and (G, B).

END

A musical score for 'Alleluia' featuring five staves. The top staff uses a treble clef, the second and third staves use a treble clef with a key signature of two sharps, the fourth staff uses a treble clef with a key signature of one sharp, and the bottom staff uses a bass clef. The music consists of quarter notes and eighth notes. The lyrics 'ia.' appear in the first staff, followed by 'ia, al - le - lu - ia,' in the second staff. The third staff begins with 'ia,' followed by 'al - le - lu - [ia,'. The fourth staff continues with 'al - le - lu - ia,'. The fifth staff concludes with 'ia.]'. The score includes measure numbers 1, 2, 3, 4, and 5.

1 ia.
2 ia, al - le - lu - ia,
3 ia, al - le - lu - [ia,
4 al - le - lu - ia,
5 ia.]

1st TIME*3 from the higher stalls*

Quo - ni - am _____ con - for - ta - vit se - ras por - ta - rum _____
 tu - a - rum, be - ne - di - xit fi - li - is _____
 tu - is _____ in _____ te _____

REPEAT FROM A TO END**2nd TIME***3 from the higher stalls*

Glo - ri - a _____ Pa - tri _____ et _____ Fi - li _____ o, et Spi -
 - ri, - tu - i _____ San, - cto.

REPEAT FROM B TO END

Translation

Daughters of Jerusalem, come and behold this martyr with the crown with which the Lord crowned him on this day of solemnity and rejoicing. Alleluia.

℣ For he hath strengthened the bars of your gates and hath blessed your children within you
on this day of solemnity and rejoicing. Alleluia.

℣ Glory be to the Father, and to the Son, and to the Holy Ghost.
Alleluia.

Liturgical Function

Respond at First Vespers, third respond at Matins and, if a double feast, respond at Second Vespers on feasts of one or many martyrs or confessors during Eastertide when the choir was ruled and the responds were from the common of saints. If, as seems likely, polyphony was restricted to the double feasts falling within this season, there were very few occasions when Sheppard's setting could have been performed. They can be narrowed down to the feast of St Ambrose (4 April), which fell during Eastertide in 1540, 1543, 1545, 1554 and 1556 and the feast of St George (23 April), which invariably fell during Eastertide. The feast of St George had especial royal significance, as it was the occasion of the annual procession and service for the Knights of the Garter. It may be that Sheppard composed *Filiae Hierusalem* and its companion hymn *Martyr Dei qui unicum* for such an event while he was a member of Queen Mary's Chapel Royal in the 1550s, although this supposition is not without some anomalies.

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 and remain operative throughout the bar.

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: **A** Oxford, Christ Church, Mus. 979–83 (lacking T).

979	(M)	no.149	at end:	m ^r : shepperde:·
980	(Ct1)	no.149	at end:	she:·
981	(Ct2)	no.149	at end:	m ^r : shepperde:·
982	(Tr)	no.149	at end:	m ^r : iohn: shepperde:·
983	(B)	no.149	index heading: at end:	m ^r : shepperde: 6: voc: m ^r : iohn: shepperde:·

B London, British Library, Add. MS 31390 (textless).

(all parts) f.6^v above Ct2: mr Shepherd

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f.3^v of the Commune Sanctorum.

Notes on the Readings of the Sources

In the notes below, 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 commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹E = first note E in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and ? and underlay repeat sign.

Staff signatures and accidentals

Source A

23 M ♭ is letter *f* / 41 Ct1 no ♯ / 57 M no ♯ / 58 Ct2 no ♯ /

Source B

1 Ct2 staff signature ♯ for B throughout (in error) / 22–23 M no ♯, no ♭ / 35 M no ♯ / 42 Ct2 no ♯ / 43 M ♯ for F / 72 Ct2 ♯ for C / 77 Ct2 no ♯ /

Ligatures and underlay

Source A

12–13 B -*rum* ambiguously aligned below ²EDCBA / 14 Ct2 ↗ ambiguously aligned below BC, (15–16) Ct2 *martyrem* ambiguously aligned below C²BAGFE, (17) *marty-* below ED, (19) -*rem* below D, (20) ↗ below G / 19 Tr *mar-* below G, (20) -*ty-* below ²B / 21 B *coronavit* for *corona* / 30 M -*na qua* below AC, (31) *coronit* [sic] ambiguously aligned below BAGFE, (32) *eum* below GA / 31 Tr -*na* below A (not in 27), *qua coronavit eum* displaced one syllable to right with -*um* below D in 37 / 46 M *sole-* below GC, (47) -*mini-* below ²C, ¹A²A are one mA with -*ta-* below (48) -*tis* below A, (49–50) *et laetitiae* below ECDEF, -ae also below ²G in 54 (the MS reading lacks credibility since none of the other voices introduce *et laetitiae* so early and the dotted figure in 46–47 ought logically to carry the words *in die*, as in the other voices) / 49 Tr *et* below E, (53) *lae-* below D, (54) -*ti-* below ²D, (55) -*ti-* below C / 60 Tr -*lu-* below D (not in 72), (61) -*i-* separately below C; 60 Ct2 ↗ is below ¹C / 65 M ↗ ambiguously aligned below EA / 75 Tr -*a* below A /

Source B

1–58 Tr no ligatures / 59–end Tr ligatures for CD EF CA CA CB (C in 64 not in lig) AGA CD EC DEDC DC DE AB CB CBA /

Other readings

Source A

1 Ct1 mensuration symbol omitted / 8–9 Ct2 ¹ED are *cr+cr m* / 58 Ct1 B no signum / 64–67 Ct2 passage from E in 64 to G in 67 initially omitted and inserted at end with signs to signal the insert / 67 Ct2 FG are AB / 75 Ct2 ³E omitted / 76 Ct1 A omitted /

Source B

1 Ct1 clef C4 throughout / 3 Ct2 ¹E²E are one *mE* / 14–15 M *mE+mE* / 16 B A is *crB crA* / 18 T ¹F is E / 36 M ¹A²A are one *mA* / 37 M *mG* is *crG crG* / 39 Ct1 ¹E²E³E are one *sbE*, no tie / 42 Tr Ct2 B no signum / 44 Tr D²C are *mC* / 46 Ct2 DE is *crE* / 53 Ct1 ¹C²C are *cr cr* / 54–55 Tr *mD+crD crC* are *mD mC* / 58 Tr no signum / 58–59 Tr ²D+³D (no ligature for DC) / 59 Ct1 E is D / 67 Ct1 *qDqCqBqA* are +*qEqDqCqBq* / 72 Ct1 C is E /