

— Gaudent in coelis —

Peter Philips (c.1960-c.1983)
(edited by Maxwell Fernie, 1983)

Handwritten musical score for the first system. It features five staves with vocal parts. The lyrics are: "Gau--dent in coe--lis-->a--ni-mae-sancto--rum--,". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the second system. It features five staves with vocal parts. The lyrics are: "a--ni-mae-sancto--rum--," and "qui-Chri--sti--ve.". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the third system. It features five staves with vocal parts. The lyrics are: "ve-sti-gia sunt se-cu--ti--et--qui--a pro e--jus a-mo--re". The notation includes various musical symbols such as notes, rests, and dynamic markings.

"Gaudent in coelis" - Peter Philips.

mf

-re-- , et-- qui-- a pro e

-re-- , sangui-nem su< > um fu-dé-- runt-- , et-- qui-- a pro e

-re , Sa-ngui-nem su-um< > fu-dé-- runt-- , et-- qui-- a pro e

-re-- , sa-ngui-nem su< > um fu-- dé-- runt-- , et-- qui-- a pro e

mf. et-- qui-- a pro te

(4)

e--jus a-mo-- re-- , sangui-nem su< > um fu-dé--

e--jus-- a mo-- re-- , sangui-nem su< > um fu-dé--

e--jus a-mo-- re-- , sangui-nem su-um< > fu-dé--

e--jus a-mo-- re-- , sangui-nem su< > um fu-- dé--

(*air*)

-runt-- , et-- qui-- a pro e--jus a mo-- re-- , sangui-nem su< > um fu

-runt-- , et-- qui-- a pro e--jus a mo-- re-- , sangui-nem su-um fu-dé

et-- qui-- a pro e--jus a mo-- re , sangui-nem su-um< > fu-dé

-runt-- , et-- qui-- a pro-- e--jus a-mo-- re , sangui-nem su-um , fu-dé

-runt-- , et-- qui-- a pro e--jus a mo-- re-- , sangui-nem su< > um (fu

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"Gaudent in coelis" - Peter Philips.

(maintain semibreve pulse)

fu-- dé-- runt-- i-- de-o-- , i-- de-o

-de-- runt-- i-- de-o-- , (semibreve-pulse)

-de-- runt-- i-- de-o-- , (maintain semibreve pulse) i-- de-o

fu-- dé-- runt-- , (maintain semibreve pulse) i-- de-o

rall f tempo

-o-- cum-- Chri-- sto-- cum-- Chri-- sto-- ex-ul-tant si-- ne-- fi

cum-- Chri-- sto-- , ex-ul-tant si-- ne< > fi

-o-- cum-- Chri-- sto-- , cum-- Chri-- sto-- ex-ul-tant si-- ne-- fi

-o-- cum-- Chri-- sto-- , cum-- Chri-- sto-- ex-ul-tant si-- ne-- fi

-o-- , cum-- Chri-- sto-- (semibreve pulse)

fi-- ne-- , ex-ul-tant si-- ne fi

-ne-- , ex-ul-tant si-- ne fi-- ne-- , ex-ul-tant si-- ne-fi--

fi-- ne-- , ex-ul-tant si-- ne-- fi-- ne-- , ex-ul-tant si-- ne-- fi

fi-- ne-- , ex-ul-tant si-- ne-- fi-- ne-- , ex-ul-tant si-- ne-- fi

ex-ul-tant si-- ne-- fi-- ne-- ,

(f)

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"Gaudent in coelis" - Peter Philips

(p) (Maintain Semibreve pulse)

I — de o cum Chri — sto, cum Chri — sto

I — de o — — — — — , i — de o — — — — — cum Chri — sto

I — de o — — — — — , cum Chri — sto

I — de o — — — — — , i — de o — — — — — cum Chri — sto, cum Chri — sto

I — de o — — — — — , cum Chri — sto

(Semibreve pulse)

— sto, cum Chri — sto — — — — — ex — ul — tant si — ne — fi — ne — — — — — ex — ul — tant si

— sto, cum Chri — sto — — — — — ex — ul — tant si — ne — — — — — fi — ne — — — — — ne — — — — —

cum Chri — sto — — — — — ex — ul — tant si — ne — fi — ne — — — — — ex — ul — tant si

— sto, cum Chri — sto — — — — — ex — ul — tant si — ne — fi — ne — — — — — ex — ul — tant

cum Chri — sto — — — — — f ex — ul — tant (si

si — ne fi — ne — — — — — ex — ul — tant si — ne — fi — ne — — — — —

ex — ul — tant si — ne — fi — ne — — — — — ex — ul — tant si

(Maintain Semibreve pulse)

si — ne — fi — ne — — — — — ex — ul — tant — — — — — si — ne fi — ne — — — — — ex — ul — tant si

— tant si — — — — — ne — — — — — fi — ne — — — — — ex — ul — tant si — ne — fi — ne — — — — — ex — ul — tant si

si — ne — fi — ne — — — — — ex — ul — tant (s

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"Gaudent in coelis" - Peter Philips

ex — ul — tant si — ne fi — — — — — ne — — — — — ex — ul — tant si

si — ne fi — — — — — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — — ex — ul — tant si

si — ne fi — — — — — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — — ex — ul — tant si

si — — — — — ne — — — — — fi — — — — — ne — — — — — fi — — — — — ne — — — — — ex — ul — tant si

si — — — — — ne — — — — — fi — — — — — ne — — — — — ex — ul — tant (si

si — ne — fi — ne — — — — — ex — ul — tant si — ne fi — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — —

si — ne fi — — — — — ne — — — — — ex — ul — tant si — ne fi — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — —

si — ne fi — — — — — ne — — — — — ex — ul — tant si — ne fi — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — —

si — ne fi — ne — — — — — ex — ul — tant si — ne fi — ne — — — — — ex — ul — tant si — ne fi — — — — — ne — — — — —

si — ne — fi — ne — — — — — ex — ul — tant si — ne fi — ne — — — — — si — ne fi — — — — — ne — — — — —

Gaudent in coelis animae sanctorum, qui Christi vestigia sunt secuti: et quia ejus amore sanguinem suum fuderunt, ideo cum Christo exsultant sine fine. --- Magn. Ant. Martyrs.

"The souls of the saints, who followed the footsteps of Christ, rejoice in heaven: and because they shed their blood for His love, therefore do they exult with Christ for ever."

PETER PHILIPS was born in England about 1560, and lived most of his life in Antwerp and Brussels. He was a canon at various cathedrals and was very famous in his day. He wrote much vocal and instrumental music, - a volume of his Masses, Psalms and Motets being in the library of John IV of Portugal. - His work is not widely known, but is of great merit. - Much of his vocal work is for five voices which probably restricts its use by average choirs. Traces of Spanish influence may be detected in his works, which deserve to be much better known.

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Ngton. 6/7/63

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