

Gaude Virgo Christipara

Edited by Jason Smart

John Sheppard (d.1558)

Treble 

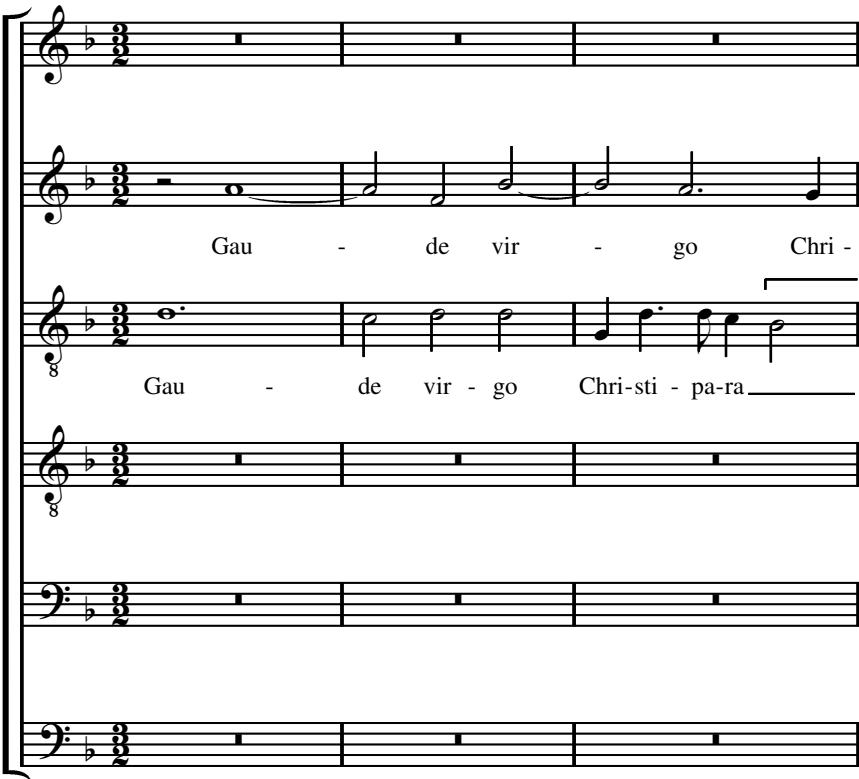
Mean 

Countertenor 1 

Countertenor 2 

Tenor 

Bass 



Gau - de vir - go Chri -
Gau - de vir - go Chri -sti - pa - ra

4



[Gau - de vir - go Chri -sti - pa - ra - sti - pa - ra

8

quam ad - um-brans lux di - vi

12

quam ad - um-brans lux di - vi

ad - um-brans lux di - vi

quam ad - um-brans lux di -

16

na se - le - git ex vir - gi - ni
na se - le - git ex vir - gi - ni
na se - le - git ex vir - gi - ni
se - le - git ex vir - gi -

20

- ni na se - le - git ex vir - gi - ni
na se - le - git ex vir - gi - ni

24

bus.]

bus.

bus.

bus.

So - la ut

So -

29

So - la ut es - ses sin-gu-la -

es - ses sin-gu - la -

la ut es - ses sin-gu-la -

34

ri
ri quam con - ti-git
ri
quam con - ti-git de - co -

38

quam con - ti - git de - co - ra
quam con - ti-git de - co - ra
de - co - ra
ra

42

ri par-tu im -
ri par-tu im - bu-ta cae - li-bus.
ri par - tu im - bu - ta cae - li -
ri par - tu im - bu - ta cae - li-bus.

46

- bu - ta cae - li bus.
- bus.

50

8

54

Ex te se - - - men hoc di - vi -

Ex te se - - - men hoc di - vi -

Ex te se - - - men hoc -

Ex te se - - - men hoc di - vi -

Ex te se - - - men hoc di -

Ex te se - - - men hoc di -

59

di - vi

men _____ hoc di - vi

[vi]

63

num

num cu - jus ca - put

67

67

num cu - jus ca - put
cu - jus ca - put ser - pen - ti
8 num cu - jus ca - put ser - pen - ti
num cu - jus ca - put ser - pen - ti
ser - pen - ti

71

71

ser - pen - ti
cu - jus ca - put ser - pen - ti
8 num est
est con -

75

num est con-tri-tum
 num est con-tri-tum vi -
 num est con-tri-tum vi - ri - bus,
 con-tri-tum vi - ri - bus.
 tri-tum vi - ri - bus.
 num _____ est con - tri-tum vi - ri - bus.

79

vi - ri - bus.
 - ri - bus.
 est con - tri - tum vi - ri - bus.
 est con - tri - tum vi - ri - bus.

83

Musical score page 83. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measures 1 through 5 are in common time (indicated by a 'C'). Measure 6 begins in 3/2 time, indicated by a '3' over a '2'. Measures 7 through 10 are in common time again. Measures 11 through 14 are in 3/2 time. Measures 15 through 18 are in common time. Measures 19 through 22 are in 3/2 time. Measures 23 through 26 are in common time. Measures 27 through 30 are in 3/2 time. Measures 31 through 34 are in common time. Measures 35 through 38 are in 3/2 time. Measures 39 through 42 are in common time.

87

Musical score page 87. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measures 1 through 4 are in 3/2 time. Measures 5 through 8 are in common time. Measures 9 through 12 are in 3/2 time. Measures 13 through 16 are in common time. Measures 17 through 20 are in 3/2 time. Measures 21 through 24 are in common time. Measures 25 through 28 are in 3/2 time. Measures 29 through 32 are in common time. Measures 33 through 36 are in 3/2 time. Measures 37 through 40 are in common time. Measures 41 through 44 are in 3/2 time. Measures 45 through 48 are in common time. Measures 49 through 52 are in 3/2 time. Measures 53 through 56 are in common time. Measures 57 through 60 are in 3/2 time. Measures 61 through 64 are in common time. Measures 65 through 68 are in 3/2 time. Measures 69 through 72 are in common time. Measures 73 through 76 are in 3/2 time. Measures 77 through 80 are in common time. Measures 81 through 84 are in 3/2 time. Measures 85 through 88 are in common time.

91

Chri - stum di - co de - si - gna

Chri - stum di - co de - si - gna

Chri - stum di - co de - si - gna

94

tum sed pro no - bis in - car -

Chri - stum di - co de - si - gna

Chri - stum di - co de - si - gna

97

Musical score page 97. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a rest followed by a melodic line. Measure 2 begins with a dotted half note, followed by eighth notes. The lyrics "na -" appear below the first staff. Measure 3 continues the eighth-note pattern, ending with a fermata over the second staff. The lyrics "tum" appear below the second staff. Measure 4 starts with a rest, followed by eighth notes. The lyrics "sed pro no - bis in - car -" appear below the second staff. Measure 5 starts with a rest, followed by eighth notes. Measure 6 begins with a dotted half note, followed by eighth notes. The lyrics "sed pro" appear below the second staff. Measure 7 starts with a rest, followed by eighth notes. The lyrics "tum" appear below the first staff. Measure 8 begins with a dotted half note, followed by eighth notes. The lyrics "sed pro no - bis in - car - na" appear below the second staff.

100

Musical score page 100. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a rest followed by a melodic line. Measure 2 begins with a dotted half note, followed by eighth notes. Measure 3 begins with a sixteenth-note pattern, followed by eighth notes. The lyrics "na -" appear below the first staff. Measure 4 starts with a rest, followed by eighth notes. Measure 5 starts with a rest, followed by eighth notes. Measure 6 begins with a sixteenth-note pattern, followed by eighth notes. The lyrics "no - bis in - car - na" appear below the second staff. Measure 7 starts with a rest, followed by eighth notes.

103

Musical score for page 14, system 103. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 103 starts with a rest followed by a melodic line in the upper voices. Measure 104 begins with a bass line in the bass voices.

106

Musical score for page 14, system 106. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The lyrics "tum ex" appear in measure 106, followed by "tu - is vi - sce - ri-bus," which is repeated in measure 107. Measures 108 and 109 show a continuation of the bass line.

109

Musical score page 109. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-3 show a continuous eighth-note pattern. The lyrics "tu - is vi - sce - ri-bus," are written below the top staff, and "ex tu - is vi -" are written below the bottom staff. Measure 4 starts with a rest followed by a sixteenth-note pattern. Measures 5-6 show a continuous eighth-note pattern. The lyrics "- sce - ri-bus," are written below the top staff, and "ex tu - is vi - sce - ri-[bus;]" are written below the bottom staff. Measure 7 starts with a rest followed by a sixteenth-note pattern. Measures 8-9 show a continuous eighth-note pattern. The lyrics "ex tu - is vi - sce - ri [bus;]" are written below the bottom staff.

112

Musical score page 112. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-3 show a continuous eighth-note pattern. The lyrics "- sce - ri-bus;" are written below the top staff. Measure 4 starts with a rest followed by a sixteenth-note pattern. Measures 5-6 show a continuous eighth-note pattern. Measure 7 starts with a rest followed by a sixteenth-note pattern. Measures 8-9 show a continuous eighth-note pattern. The lyrics "ex tu - is vi - sce - ri [bus;]" are written below the bottom staff.

118

A musical score for five voices. The top three voices are soprano (S), alto (A), and tenor (T), each with a treble clef and a key signature of one sharp. The bottom two voices are bass (B) and basso continuo (C), each with a bass clef. The vocal parts sing in four-measure phrases, with the basso continuo providing harmonic support. The lyrics are as follows:

Soprano: Er - go Sa - than, mors, pec - ca
Alto: - go Sa - than, mors, pec - ca

121

tum hinc vi - de - tis

124

hinc vi - de - tis pro-cre - a

pro-cre - a

a

127

Treble clef, one flat, tempo 127.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

130

Treble clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

Bass clef, one flat.

tum ut ve - stra ha-bens ca - pi-ta.

tum ut ve - stra ha-bens ca - pi-ta.

tum ut ve - stra ha-bens ca - pi-ta.

133

Musical score for page 19, system 133. The score consists of five staves. The top staff uses a treble clef and a key signature of one flat. The second staff uses a treble clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat, with a '8' below it. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a bass clef and a key signature of one flat.

136

Musical score for page 19, system 136. The score consists of five staves. The top staff uses a treble clef and a key signature of one flat. The second staff uses a treble clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat, with a '8' below it. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a bass clef and a key signature of one flat. The word "Laus" appears at the end of the third staff.

139

A musical score for a six-part setting of the hymn "Laus sit Patri et maje". The score consists of six staves, each with a different vocal range and a unique melodic line. The lyrics are written below each staff, corresponding to the notes. The music is in common time, with various note values including eighth and sixteenth notes. The key signature changes between G major and F major throughout the piece.

Laus sit Patri et maje

142

A musical score for five voices (SATB plus basso continuo). The top three staves are soprano, alto, and tenor, all in treble clef. The bottom two staves are basso continuo, in bass clef. The lyrics are as follows:

stas ti - bi Chri - sti rex po - te

stas ti - bi Chri - ste

[stas]

145

Music for voices and basso continuo, measure 145. The vocal parts sing "stas, ti - bi Chri-ste rex po -". The basso continuo part is present in the bottom staff.

148

Music for voices and basso continuo, measure 148. The vocal parts sing "te - stas, ti - bi Chri-ste rex po -". The basso continuo part is present in the bottom staff. The vocal parts repeat "stas," three times, with each repetition starting on a new line.

151



- te - - - - stas, qui con - so-pi - sti

qui con - so-pi - sti om - ni -

⁸ ti - bi Chri-sti rex po - te - - - - stas, stas,

[stas,] [stas,]

154

om - ni-a.

- a.

⁸ qui con - so-pi - sti om - ni - a.

⁸ qui con - so-pi - sti om - ni - a.

qui con - so-pi - sti om - ni - a.

qui con - so -

157

A - - - -

A - - - -

A - - - -

- pi - sti om - ni - a. A - - - -

160

A - - - -

A - - - -

A - - - -

A - - - -

163

Musical score for page 24, system 163. The score consists of five staves of music for two voices. The top three staves are soprano (G clef), the bottom two are bass (F clef), and the fifth staff is bass (F clef) with a 8/8 time signature. The music is in common time with a key signature of one flat. The vocal parts are separated by a vertical bar.

166

Musical score for page 24, system 166. The score consists of five staves of music for two voices. The top three staves are soprano (G clef), the bottom two are bass (F clef), and the fifth staff is bass (F clef) with a 8/8 time signature. The music is in common time with a key signature of one flat. The vocal parts are separated by a vertical bar. The lyrics "men." appear at the end of each line.

Translation

Rejoice, O Christ-bearing virgin, whom the eclipsing divine light chose from all virgins, so that you alone should be the one whom it befell to be made glorious by the unique birth imbued by heaven. From you came the divine seed, by whose power the serpent's head was crushed.

I speak of the appointed Christ, yet born for us from your womb. Therefore Satan, death and sin see him born, that he may have your heads. Praise be to the Father, and majesty and power to you, O Christ the King, who has vanquished them all. Amen.

Notes on the Text and the Music

Gaude virgo Christipara is a votive antiphon to the Virgin. Its text is known only from Sheppard's setting. The third word is uncertain. The two sources that give underlay for the opening section (**A** and **B** below) both have it as 'Christipera', but there is no such word in Latin. The author must have meant either *Christifera* (perhaps spelt *Christiphera*) or *Christipara*. The rhythm of Sheppard's music favours the former (and it has to be said that his accentuation of Latin was usually sound), but the text is a poem whose rhythm requires *Christipara*. Neither word was at all commonplace and the corruption could be the result of someone with an imperfect grasp of Latin, perhaps even Sheppard himself, incorrectly expanding an abbreviation such as 'Cristip^a', the 'p' being a contraction commonly used to represent either 'per' or 'par'. Curiously, an antiphon with this title is recorded as having been sung in late 1569 at Durham, when there was a swiftly suppressed Catholic uprising during which the old Latin services were briefly reinstated in the cathedral and some neighbouring churches. Prebendary George Cliffe confessed that at the cathedral 'on Saturdaye, the said thirde day of December, he, this examineate, was at evensonge in Latten, and at singing of the anthem caulde *Gaude, virgo Christipara*, upon the said sonndaye at night, as he had bein ther at mattyns byfore in the morninge.'¹ No plainsong with this text is known, so it is very likely that the Durham performance was polyphonic.

The proportions of Sheppard's antiphon are governed by length relationships between the sub-sections on two levels:

- | | | |
|----|---|-------------|
| 1. | Total tactus in Φ , reduced texture: | 53 |
| | Total tactus in Φ , full texture: | 36 (= -17) |
| | Total tactus in Φ , reduced texture: | 48 |
| | Total tactus in Φ , full texture: | 31 (= -17) |
| 2. | Total tactus in Φ : | 89 |
| | Total tactus in reduced texture: | 101 (= +12) |
| | Total tactus in Φ : | 79 |
| | Total tactus in full texture: | 67 (= -12) |

The second of these schemes is also found in Tallis's antiphon *Gaude gloriosa*, which is now known to have been written during the reign of Henry VIII.²

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 and remain operative throughout the bar.

Ligatures are denoted by the sign

Underlay between square brackets is wholly editorial.

The lost portions of the Treble part have been reconstructed by the editor in small notation.

¹ James Raine (ed.), *Depositions and Other Ecclesiastical Proceedings from the Courts of Durham, Extending from 1311 to the Reign of Elizabeth*, Surtees Society, xxi (London and Edinburgh, 1845), p.136, where 'Christopara' is a misprint corrected in the errata.

² On the dating of Tallis's antiphon see David Skinner, 'Deliver me from my deceiptful ennemis': a Tallis contrafactum in time of war', *Early Music* xliv/2 (May 2016), pp.233–250.

Sources

A Oxford, Bodleian Library, MSS Tenbury 807–11 (lacking T).

807	(M)	f.20	at end:	m ^r John Shepherd
808	(Ct1)	f.19 ^v	at end:	m ^r Shepherd
809	(Ct2)	f.20	at end:	m ^r Shepherd
810	(T)	f.17 ^v	at end:	m ^r Shepherd
811	(B)	f.17 ^v	[no ascription]	

B Oxford, Bodleian Library, MS Mus. Sch. e. 423 (Ct1 only).

(Ct1)	3rd section, no.6	at end: mr Shepperd
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C London, British Library, MS R.M. 24.d.2 (section *Ergo Sathan* only, all three voices).

f.150 ^v	at end of Ct2:	S:—
	at end of T:	m ^r : iohn: shepperde:—

D Oxford, Bodleian Library, MSS Tenbury 354–8 (section *Gaude virgo* only, all four voices, textless).

354	(Tr)	f.7	[no ascription]
355	—	—	
356	(M)	f.7	[no ascription]
357	(Ct2)	f.7	[no ascription]
358	(Ct1)	f.7	at end: Mr Tallis

Notes on the Readings of the Sources

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon, and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source(s); 4) reading of the source(s). The last is expressed at the pitch and in the note values of the edition, pitches being given in capital letters and preceded by a number where necessary, e.g. ¹C = 1st note C in the bar. Note values are abbreviated in italics, e.g. *dot-sb* = dotted semibreve.

Staff signatures and accidentals

7 Tr **D** # for F / 48 Ct2 **A** b is fa sign / 53 Ct1 **A** no #: Ct2 **A** # for ¹C, # for ²C, b for B / 55 Ct2 **A** b is C fa ut sign / 61 Ct1 **AB** # for C / 136 Ct2 **A** # for ²C / 138 Tr **D** b for B is placed below the note and may be intended to be read horizontally as a # for the following F, but that F has its own # / 141 Ct2 **A** # for C / 147 T **A** -stas below ²A, (149) *pote-* below DA / 157 Ct1 **A** -a below ²B (not in 156) / 160 Ct2 **A** b for ²B / 168 Ct1 **A** no b /

Ligatures and underlay

3–6 M Ct1 **AB** *Christipera* for *Christipara*; 3–4 Ct1 **D** no ligature / 15 Ct1 **D** no ligature / 17–18 **D** Ct2 no ligature / 19–20 M **D** no ligature for AF; 19 Ct2 **D** no ligature / 29 T **A** -set for -ses / 46 Ct1 **B** mE for *dot-crE* qE, -li- below C, (54) -bus below D / 53 B **A** -bus below A (not in 45) / 54 Ct1 **AB** -bus below D (not in 46); Ct2 T **A** -bus below *dot-sb* (not in 44 and 46 respectively) / 55–56 M **A** slur for BABG / 80 M **A** *viri-* below CE, (90) -bus below ²A / 90 Ct1 Ct2 T **B** **AB** -bus below *dot-sb* (not in 76–81) / 92–93 M Ct1 B2 **A** *deigna-* for *designa-* / 108 Ct1 **B** mG for *dot-crG* qG, -ri- below F / 110 B1 **A** -bus below ¹F (not in 109) / 111 M **A** -bus below ¹F (not in 109) / 117 M **A** -bus below ²F (not in 112); Ct1 **AB** -bus below ²D (not in 108) / 122 T **C** no ligature / 123 Ct2 T **A** *hunc* for *hinc*; Ct2 -tes for -tis / 129 T **C** no ligature / 130 Ct2 **C** no ligature / 131 Ct2 **AC** -bent for -bens; T **C** -bet for -bens, mC for *dot-crC* qC, -pi- below ²F (-ta postponed to last note of counterverse) / 132 Tr **C** -bent for -bens; Ct2 **C** mG for *dot-crG* qG, -pi- below F (-ta postponed to last note of counterverse) / 138 Tr Ct2 T **AC** -ta below sb (not in 131 or 132) / 140 M **A** -tris for -tri / 153 M **A** *consipisti* for *consopisti* /

Other readings

1 Tr M Ct1 Ct2 **D** mensuration symbol $\frac{1}{2}$ / 24 Ct1 **D** G is A / 27 Tr **D** FEDE for ²E³D²C⁴D / 40 B **A** signum congruentiae below ¹B / 58 Ct1 **B** E colored / 66 Ct1 **B** D colored / 91 all parts **AB** mensuration symbol $\frac{1}{2}$; B1 B2 **A** ‘Gimell’ (B2 is entered before B1) / 99 Ct1 **AB** signum congruentiae above ²C; B2 **A** signum congruentiae above ²A / 116 M **A** C is *cr* / 117–118 Tr Ct2 T **C** mensuration symbol $\frac{1}{2}$ at start of section *Ergo Sathan*; Ct2 clef F3 / 135–136 Ct2 **C** *crF+qF* qE are *crF crE* /