

Gaude Virgo Christipara

Edited by Jason Smart

John Sheppard (d.1558)

Treble  

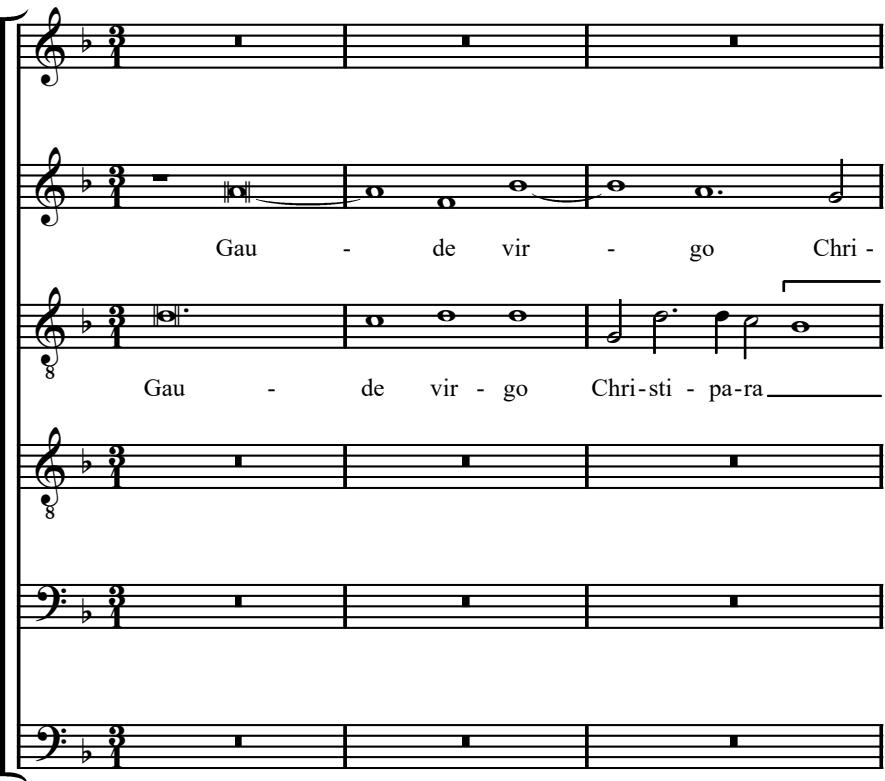
Mean  

Countertenor 1  

Countertenor 2  

Tenor 

Bass  



4



8

quam ad - um-brans lux di - vi

12

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

na se - le - git ex vir - gi -

vi

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The lyrics are written below the notes. Measure 16 starts with a half note in the first staff, followed by eighth notes. Measure 17 starts with a half note in the second staff, followed by eighth notes. Measure 18 starts with a half note in the third staff, followed by eighth notes. Measure 19 starts with a half note in the fourth staff, followed by eighth notes. Measure 20 starts with a half note in the first staff, followed by eighth notes.

20

ni

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

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The lyrics are written below the notes. Measure 20 starts with a half note in the first staff, followed by eighth notes. Measure 21 starts with a half note in the second staff, followed by eighth notes. Measure 22 starts with a half note in the third staff, followed by eighth notes. Measure 23 starts with a half note in the fourth staff, followed by eighth notes.

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

Musical score page 34. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef, with the bassoon part written above the cello/bass part. The vocal parts enter at measure 34, singing a continuous line of eighth notes. The basso continuo parts provide harmonic support. The lyrics are as follows:

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

38

Musical score page 38. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef, with the bassoon part written above the cello/bass part. The vocal parts enter at measure 38, singing a continuous line of eighth notes. The basso continuo parts provide harmonic support. The lyrics are as follows:

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

42

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

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

46

- bu - ta cae - li bus.

- bus.

50

Musical score page 50. The score consists of five staves. The first three staves begin with a rest. The fourth staff starts with a dotted half note followed by eighth notes. The fifth staff starts with a quarter note followed by eighth notes.

54

Musical score page 54. The score consists of five staves. The lyrics are "Ex te se - - - men hoc di - vi -", repeated three times. The music includes various note heads and rests, with some notes connected by horizontal lines.

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 - vi -

59

di - vi - men. hoc di - vi -

[vi]

63

num

cu - jus ca - put

67

67

num cu - jus ca - put
cu - jus ca - put ser - pen - ti
8 num
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.
num est con - tri - tum vi - ri - bus.

79

vi - ri - bus.
- 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. The key signature is one flat. The time signature changes between common time and 3/4 throughout the page. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers are present at the beginning of each measure.

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. The key signature changes between one flat and one sharp. The time signature changes between common time and 3/4. The music includes various note values and rests. Measure numbers are present at the beginning of each measure. A small bracket is located at the end of the fifth staff.

91

Chri - stum di - co de - si - gna

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 -

tum sed pro no - bis in - car -

tum sed pro no - bis in - car -

tum sed pro no - bis in - car -

97

na - - - tum sed pro no - bis in - car -

8

sed pro

tum sed ____ pro no - bis in - car - na - - -

100

na - - -

8

no - bis in - car - na - - -

103

Musical score page 103 featuring five staves of music. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are bass and piano in bass clef. The piano part includes a bass line and a treble line. The music consists of eighth and sixteenth note patterns.

106

Musical score page 106 featuring five staves of music. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are bass and piano in bass clef. The music consists of eighth and sixteenth note patterns. The lyrics "tum ex tum ex tu - is vi - sce - ri-bus;" are written below the vocal parts. A bracket above the bass staff covers the notes from the first "tum" to the end of the line. The piano part includes a bass line and a treble line.

109

tu - is vi - sce - ri - bus, ex tu - is vi -
8

- sce - ri - bus, ex tu - is vi - sce - ri-[bus;]
ex tu - is vi - sce - ri [bus;]

The musical score for page 109 consists of four staves. The top staff is in treble clef, the second and third staves are also in treble clef with a '8' below them, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below the notes. The first two lines of lyrics are 'tu - is vi - sce - ri - bus,' followed by 'ex tu - is vi -'. The third line starts with a repeat sign and '8' above the staff, followed by '- sce - ri - bus,' then 'ex tu - is vi - sce - ri-[bus;]'. The fourth line starts with a repeat sign and '8' above the staff, followed by 'ex tu - is vi - sce - ri [bus;]'.

112

- sce - ri - bus;
8

The musical score for page 112 consists of four staves. The top staff is in treble clef, the second and third staves are also in treble clef with a '8' below them, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below the notes. The first line of lyrics is '- sce - ri - bus;'. The second line starts with a repeat sign and '8' above the staff, followed by a bracket over the next measure.

115

Er -

↓

118

Er - go Sa - than, mors, pec - ca - - - - -

- go Sa - than, mors, pec - ca - - - - -

121

Musical score for measure 121. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef. The music begins with three measures of silence followed by a vocal entry. The lyrics are: tum hinc vi - de - tis. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns.

124

Musical score for measure 124. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef. The music begins with three measures of silence followed by a vocal entry. The lyrics are: hinc vi - de - tis pro-cre - a. The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns.

127

Musical score for measure 127. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor (with a '8' below it), the fourth is bass, and the bottom staff is basso continuo. The music features various note values including eighth and sixteenth notes, and rests. The basso continuo staff includes a bassoon-like part with slurs and a harpsichord-like part indicated by vertical strokes.

130

Musical score for measures 130-131. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor (with a '8' below it), the fourth is bass, and the bottom staff is basso continuo. The lyrics are: "tum ut ve - stra ha-bens ca - pi-ta." The basso continuo staff includes a bassoon-like part with slurs and a harpsichord-like part indicated by vertical strokes. Measure 131 continues the same pattern with the lyrics: "tum ut ve - stra ha-bens ca - pi-ta." followed by a repeat of the first line.

133

Musical score for page 19, system 133. The score consists of five staves of music for voices and piano. The top staff is soprano, followed by two blank staves, then alto, bass, and another blank staff at the bottom. The music includes various note heads (circles, squares, diamonds) and rests.

136

Musical score for page 19, system 136. The score consists of five staves of music for voices and piano. The top staff is soprano, followed by two blank staves, then alto, bass, and another blank staff at the bottom. The music includes various note heads and rests. The word "Laus" is written near the end of the alto staff.

139

Musical score for "Laus sit Patria et maiorum" with lyrics:

Laus sit Patria et maiorum
Laus sit Patria et maiorum
sit Patria et maiorum
Laus sit Patria et maiorum
Laus sit Patria et maiorum

The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values (eighth and sixteenth notes) and rests. Measure numbers 1 through 10 are present above the first four staves. The bass staff begins at measure 8.

142

Musical score for "Stabat Mater" featuring four staves of music. The top two staves are soprano voices, the third is alto, and the bottom two are bass. The lyrics are as follows:

stas ti - bi Chri - sti rex po - te

stas ti - bi Chri - ste

[stas]

145

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring five staves of music with corresponding Latin lyrics below each staff. The music is written in black ink on white paper.

The lyrics are as follows:

- Soprano: - stas ti - bi Chri-ste rex po -
- Alto: - stas ti - bi Chri-ste rex po - te
- Tenor: - stas ti - bi Chri-ste rex po - te
- Bass: rex po - te

148

A musical score for 'Te Deum' featuring five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The lyrics are written below the notes. The score consists of five systems of music, each starting with a different note (F# for the first, C for the second, G for the third, F# for the fourth, and B for the fifth). The lyrics are as follows:

te - - - - - stas, ti - bi Chri - ste rex po -

- - - - - stas,

8 - - - - - stas,

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

bi Chri - ste rex po - te

151

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 music is in common time. The lyrics are written below the notes, corresponding to the vocal parts. The first staff has lyrics "te - - - - - stas," and "qui con - so-pi - sti". The second staff has lyrics "qui con - so-pi - sti om - ni -". The third staff has lyrics "ti - bi Chri-sti rex po - te - - - stas," and "stas,". The fourth staff has lyrics "stas,". The fifth staff has lyrics "[stas,]" and "[stas,]". Measure numbers 1, 2, 3, 4, and 5 are placed above the first, second, third, fourth, and fifth staves respectively.

154

Musical score for "Qui consopisti omnia" by Palestrina, featuring five staves of music with lyrics:

om - ni-a. _____

- a. _____

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

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

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

qui con - so -

157

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

160

<img alt="Musical score for page 23, system 160. It consists of five staves of music for voices. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 160 starts with a melodic line. Measure 161 begins with a melodic line. Measure 162 begins with a melodic line. Measure 163 begins with a melodic line. Measure 164 begins with a melodic line. Measure 165 begins with a melodic line. Measure 166 begins with a melodic line. Measure 167 begins with a melodic line. Measure 168 begins with a melodic line. Measure 169 begins with a melodic line. Measure 170 begins with a melodic line. Measure 171 begins with a melodic line. Measure 172 begins with a melodic line. Measure 173 begins with a melodic line. Measure 174 begins with a melodic line. Measure 175 begins with a melodic line. Measure 176 begins with a melodic line. Measure 177 begins with a melodic line. Measure 178 begins with a melodic line. Measure 179 begins with a melodic line. Measure 180 begins with a melodic line. Measure 181 begins with a melodic line. Measure 182 begins with a melodic line. Measure 183 begins with a melodic line. Measure 184 begins with a melodic line. Measure 185 begins with a melodic line. Measure 186 begins with a melodic line. Measure 187 begins with a melodic line. Measure 188 begins with a melodic line. Measure 189 begins with a melodic line. Measure 190 begins with a melodic line. Measure 191 begins with a melodic line. Measure 192 begins with a melodic line. Measure 193 begins with a melodic line. Measure 194 begins with a melodic line. Measure 195 begins with a melodic line. Measure 196 begins with a melodic line. Measure 197 begins with a melodic line. Measure 198 begins with a melodic line. Measure 199 begins with a melodic line. Measure 200 begins with a melodic line. Measure 201 begins with a melodic line. Measure 202 begins with a melodic line. Measure 203 begins with a melodic line. Measure 204 begins with a melodic line. Measure 205 begins with a melodic line. Measure 206 begins with a melodic line. Measure 207 begins with a melodic line. Measure 208 begins with a melodic line. Measure 209 begins with a melodic line. Measure 210 begins with a melodic line. Measure 211 begins with a melodic line. Measure 212 begins with a melodic line. Measure 213 begins with a melodic line. Measure 214 begins with a melodic line. Measure 215 begins with a melodic line. Measure 216 begins with a melodic line. Measure 217 begins with a melodic line. Measure 218 begins with a melodic line. Measure 219 begins with a melodic line. Measure 220 begins with a melodic line. Measure 221 begins with a melodic line. Measure 222 begins with a melodic line. Measure 223 begins with a melodic line. Measure 224 begins with a melodic line. Measure 2

163

166

men.

men.

men.

men.

men.

men.

Translation

Rejoice, O Christ-bearing virgin, whom the dazzling 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, behold him born, that he may crush 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. Either *Christifera* or *Christipara* must have been meant. Of the two, *Christipara*, deriving from *pario* ('to bring forth', 'to bear') with its connotations of the womb, makes better sense than *Christifera* (Christ-carrying).¹ In Tudor times the spellings 'per' and 'par' were freely interchangeable. 'Person', for example, was often spelt 'parson', while the composer Robert Parsons's surname is frequently found as 'Persons'. Although the spelling of Latin was more stable, it was not immune from variation. In the Gyffard partbooks (London, British Library, Add. MSS 17802–4) there are four settings of the antiphon *Asperges me* in which every occurrence of the first word is spelt 'Asparges'. *Christipera* may therefore be not so much a mistake as a variant Tudor spelling.

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 examinee, 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'.² 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 believed to have been written during the reign of Henry VIII.³

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 I am grateful to Leofranc Holford-Strevens for this observation.

² 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.

³ On the dating of Tallis's antiphon see David Skinner, 'Deliver me from my deeytful 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

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 attribution]
355	—	—	
356	(M)	f.7	[no attribution]
357	(Ct2)	f.7	[no attribution]
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-b* = dotted breve.

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** sbE for *dot-mE crE, -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-b* (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-b* (not in 76–81) / 92–93 M Ct1 B2 **A** *deigna-* for *designa-* / 108 Ct1 **B** sbG for *dot-mG crG, -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, sbC for *dot-mC crC, -pi-* below ²F (-ta postponed to last note of counterverse) / 132 Tr **C** -bent for -bens; Ct2 **C** sbG for *dot-mG crG, -pi-* below F (-ta postponed to last note of counterverse) / 138 Tr Ct2 T **AC** -ta below b (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 *m* / 117–118 Tr Ct2 T **C** mensuration symbol $\frac{1}{2}$ at start of section *Ergo Sathan*; Ct2 clef F3 / 135–136 Ct2 **C** mF+crF crE are mF mE /