

# Gaudete caelicolae omnes

Edited by Jason Smart

John Sheppard (d.1558)

Mean

Countertenor 1

Countertenor 2

Bass

Gau - de - te cae -

Gau - de - te cae - li - co -

3

- li - co-lae o - mnes;

Gau - de - te cae - li - co-lae

- lae o - mnes;

Gau - de - te cae - li - co-lae o -

6

et plau - di - te ma - ni - bus

o - mnes; et plau - di - te

- mnes; et plau - di - te ma - ni - bus

- mnes; et plau - di - te ma - ni - bus

9

Chri - stum quae na - - - tum, Chri -  
 ma - ni-bus Chri - stum quae na -  
 Chri - stum quae na - - - -  
 Chri -

13

- stum quae na - - - - - - - - - - tum  
 - tum, Chri - stum quae na - tum in e - um co - li -  
 - - - - - - - - - - tum in e - um co - li-te,  
 - stum quae na - - - - - - - - - - tum

17

in e - um co - li - te, in  
 - te, in e - um co - li-te  
 in e - um co - li-te  
 in e - um co - li - te, in

20

Musical score for measures 20-23. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a second vocal line. The lyrics are: e - um co - li - te. The music is in a minor key with a common time signature.

24

Musical score for measures 24-27. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a second vocal line. The lyrics are: cu - - - jus ma - - - trem sem - per. The music continues in the same key and time signature.

28

Musical score for measures 28-31. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a second vocal line. The lyrics are: vir - gi. The music continues in the same key and time signature.

31

- nem, an - te par - tum, in par - - - -

- nem, an - te par - - - - tum, in par -

35

- tum, et post par - tum in - ta - - - -

- tum, et post par - tum in - ta - - - -

39

- - ctam re - ma - nen-tem sup - pli-can - - - -

- ctam re - ma-nen-tem sup-pli - can - - - -

43

tes

tes

ut e -

ut e - jus

47

jus pro - les ab ae - ter - no Pa -

pro - les ab ae - ter - no Pa -

pro - les ab ae - ter - no Pa -

51

ab ae - ter - no Pa - tre ge - ni -

tre ge - ni - tus, ab ae -

tre,

55

- - - - - tus, su - a pre -  
 - ter - no Pa - tre ge - ni -  
 ab ae - ter - no Pa - tre ge - ni - tus, su -

59

- - - - - ce sin - ce -  
 - - - - - tus, su - a pre - ce sin -  
 - a pre - ce sin - ce -

63

- ra, sin - ce -  
 - ce - [ra, sin - ce] -  
 - ra, sin - ce -

67

no - bis sin - gu - lis in di-es

70

ra, no - bis sin - gu - lis

74

de - lin - quen - ti in di-es de - lin - quen - ti

77

- bus gra - ti - am prae -  
 - bus gra - ti - am prae-be - at prae-sen -  
 - bus gra - ti - am prae - be - at prae -  
 - bus gra - ti - am prae - be - at prae - sen - ti

81

- be - at prae - sen - ti in sae - cu - lo; \_\_\_\_\_  
 - - - - ti in sae - cu - lo, \_\_\_\_\_ in sae -  
 - sen - - - - ti in sae - cu - lo; ut post hu - jus  
 \_\_\_\_\_ in sae - cu - lo; \_\_\_\_\_

85

\_\_\_\_\_ ut post hu - jus vi - tae  
 - cu - lo; ut post hu - jus vi - tae ex - i - tum ple - - - -  
 vi - tae ex - i - tum ple - - - -  
 \_\_\_\_\_ ut post hu - jus vi - tae



88

ex - i - tum ple - - - - na cum e -

- - - - - na cum e - is - dem

- - - - - na cum -

ex - i - tum ple - - - - - na cum e - is -

91

- is - dem vi - - - - ta

vi - - - - ta per - fru - a - mur ae - ter -

- e - is - dem vi - - - - ta

- dem vi - - - - ta per - fru - a - mur ae - ter -

94

per - fru - a - mur ae - ter - na. A - - - -

- na. A - - - -

per - fru - a - mur ae - ter - - - - na. A -

- na. A - - - -

97

Musical score for measures 97-100. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole rest in measure 97, followed by a half note G4 in measure 98, and continues with quarter and eighth notes. The piano accompaniment features a steady bass line and a treble line with various rhythmic patterns.

100

Musical score for measures 100-103. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line has a half note G4 in measure 100, followed by quarter notes A4, B4, and C5 in measure 101, and continues with quarter and eighth notes. The piano accompaniment continues with a steady bass line and a treble line with various rhythmic patterns.

103

Musical score for measures 103-106. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line has a half note G4 in measure 103, followed by quarter notes A4, B4, and C5 in measure 104, and continues with quarter and eighth notes. The piano accompaniment continues with a steady bass line and a treble line with various rhythmic patterns. The word "men." is written below the vocal line in measures 103, 104, 105, and 106. There are also some markings like [C] and [C] in the piano accompaniment staves.

## Translation

Rejoice, all you dwellers in heaven, and clap your hands in worship of Christ, praying to whose ever-virgin mother (remaining untouched before, during and after childbirth) that her Son born of the Eternal Father, may, through his sincere prayers for each of us sinners, daily bestow mercy on this present age; so that, after having departed this life, we may, with them, fully enjoy eternal life. Amen.

## Liturgical Function

A votive antiphon to all saints, praying that they intercede with Christ's mother to ask her son to grant eternal life.

## 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.

Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ .

Spelling of the text has been modernised.

## Sources

London, British Library, Add. MSS 17802–5 (c.1572–c.1578).

|       |       |                    |               |                         |
|-------|-------|--------------------|---------------|-------------------------|
| 17802 | (Ct1) | f.232              | at beginning: | m <sup>f</sup> sheperde |
|       |       |                    | at end:       | m <sup>f</sup> sheperde |
| 17803 | (M)   | f.230 <sup>v</sup> | at beginning: | m <sup>f</sup> sheperde |
|       |       |                    | at end:       | m <sup>f</sup> sheperde |
| 17804 | (Ct2) | f.223              | at beginning: | m <sup>f</sup> sheperde |
|       |       |                    | at end:       | m <sup>f</sup> sheperde |
| 17805 | (B)   | f.212              | at beginning: | m <sup>f</sup> sheperde |
|       |       |                    | at end:       | m <sup>f</sup> sheperde |

## Notes on the Readings of the Sources

In the notes below, 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. <sup>2</sup>F = second note F in the bar. The sign + denotes a tie.

### Accidentals

5 M # for <sup>2</sup>F /

42 Ct1 ♯ for <sup>1</sup>E /

63 Ct1 ♯ for E before rest, new line in source begins with D, (64) ♯ for <sup>1</sup>E

64 B ♯ for E /

### Ligatures and underlay

12 Ct2 *-tum* below C, (13) in *e-* below GD, (15) *-um* below <sup>1</sup>B

26 Ct1 *-tre* below D

39 M *-cta* below E

75 Ct2 *-quen-* ambiguously aligned below AG, *-ti-* below F

76 Ct1 *-ti-* below A; B *-quenti-* ambiguously aligned below AG<sup>2</sup>CD

80 Ct1 *-ti-* below E (and in 82)

88 M *-tus* for *-tum*

90 Ct1 *-de* for *-dem*

### Other readings

11 M G not dotted

12–13 M C+C is *sb+m*

68 Ct2 <sup>2</sup>D is *cr*

105 Ct1 Ct2 mensuration symbol  $\text{♩}$ ; M B mensuration symbol omitted