

# 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 —  
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

Musical score for measures 16-19. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: - - na se - le - git ex vir - gi - ni - - - - - na se - le - git ex vir - gi - - - - - na se - le - git ex vir - gi - - vi - - - - -

20

Musical score for measures 20-23. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: - - - - - ni - - - - - na se - le - git ex vir - gi - ni - - - - -

24

mus.]

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 for measures 34-37. The score consists of six staves. The first three staves are empty. The fourth staff is a vocal line with lyrics: "ri". The fifth staff is a vocal line with lyrics: "ri quam con - ti-git". The sixth staff is a vocal line with lyrics: "ri quam con - ti-git de - co -".

38

Musical score for measures 38-41. The score consists of six staves. The first three staves are empty. The fourth staff is a vocal line with lyrics: "quam con - ti - git de - co - ra -". The fifth staff is a vocal line with lyrics: "quam con - ti-git de - co - ra -". The sixth staff is a vocal line with lyrics: "de - co - ra -".



50

Musical score for measures 50-53. The score consists of six staves. The top two staves are vocal lines in G major, with lyrics 'Ex te se - - - men hoc di - vi -'. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

54

Musical score for measures 54-57. The score consists of six staves. The top two staves are vocal lines with lyrics: 'Ex te se - - - men hoc di - vi -'. The bottom four staves are piano accompaniment, including a grand staff and two additional staves. The piano part continues with a rhythmic accompaniment. The lyrics are repeated across the vocal staves.

59

di - vi - - - - -

men - - - - - hoc di - vi - - - - -

- [vi] - - - - -

63

num - - - - - num

num cu - jus ca - put



67

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

71

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

75

- - - - - num est con-tri-tum  
 - - - - - num est con-tri-tum vi -  
 8 - - - - - num est con-tri-tum vi - ri - bus,  
 8 - 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.  
 8 est con - tri - tum vi - ri - bus.  
 8  
 8

83

Musical score for measures 83-86. The score is written for six staves, three in the treble clef and three in the bass clef. The key signature is one flat (B-flat). The time signature is 2/2. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests. The piece concludes with a double bar line and repeat dots.

87

Musical score for measures 87-90. The score is written for six staves, three in the treble clef and three in the bass clef. The key signature is one flat (B-flat). The time signature is 2/2. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests. The piece concludes with a double bar line and repeat dots.

91

Musical score for measures 91-93. The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The lyrics are: Chri - stum di - co de - si - gna - .

94

Musical score for measures 94-96. The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The lyrics are: - - - - - tum sed pro no - bis in - car - .

97

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

sed pro

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

100

na - - - - -

no - bis in - car - na - - - - -



109

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

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

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

Detailed description: This page contains measures 109 through 112. The vocal line (top staff) begins with a rest, followed by the lyrics 'tu - is vi - sce - ri - bus,' and 'ex tu - is vi -'. The piano accompaniment (bottom staves) consists of a right hand with a simple harmonic accompaniment and a left hand with a more active bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

112

- sce - ri - bus; —————

Detailed description: This page contains measures 112 through 115. The vocal line (top staff) continues with the lyrics '- sce - ri - bus;'. The piano accompaniment (bottom staves) continues with the same harmonic and bass patterns as the previous page. The key signature remains one flat (B-flat), and the time signature is 4/4.

115

Musical score for measures 115-117. The score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a treble clef and a key signature of one flat. The third staff is a vocal line with a soprano clef and a key signature of one flat. The fourth staff is a vocal line with a soprano clef and a key signature of one flat. The fifth staff is a vocal line with a bass clef and a key signature of one flat. The sixth and seventh staves are piano accompaniment with a bass clef and a key signature of one flat. The lyrics 'Er -' are written below the fifth staff.

118

Musical score for measures 118-120. The score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a treble clef and a key signature of one flat. The third staff is a vocal line with a soprano clef and a key signature of one flat. The fourth staff is a vocal line with a soprano clef and a key signature of one flat. The fifth staff is a vocal line with a bass clef and a key signature of one flat. The sixth and seventh staves are piano accompaniment with a bass clef and a key signature of one flat. The lyrics 'Er - go Sa - than, mors, pec - ca -' are written below the fifth staff.



121

- - - - - tum hinc vi - de - tis  
 - - - - - tum hinc vi - de - tis pro - cre -

124

hinc vi - de - tis pro - cre - a - - - - -  
 pro - cre - a - - - - -  
 - a - - - - -

127

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

130

- - - - - 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 measures 133-135. The score is written for a system of six staves. The top staff is a vocal line in a treble clef with a key signature of one flat. It contains three measures of music. The second and third staves are empty. The fourth staff is a vocal line in a treble clef with an 8va marking below the staff. It contains three measures of music. The fifth and sixth staves are bass lines in a bass clef, both containing three measures of music.

136

Musical score for measures 136-138. The score is written for a system of six staves. The top staff is a vocal line in a treble clef with a key signature of one flat. It contains three measures of music. The second and third staves are empty. The fourth staff is a vocal line in a treble clef with an 8va marking below the staff. It contains three measures of music, with the word "Laus" written below the staff in the third measure. The fifth and sixth staves are bass lines in a bass clef, both containing three measures of music.

139

Laus sit Pa - tri et ma - je -

Laus sit Pa - tri et ma - je -

8 sit Pa - tri et ma - je -

8 Laus sit Pa - tri et ma - je -

Laus sit Pa - tri et ma - je -

Laus sit Pa - tri et ma - je -

142

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

- stas ti - bi Chri - ste

[stas]



151

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

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

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

- - - - - stas,

[stas,]

[stas,]

154

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 -



163

Musical score for measures 163-165. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like *mf* and *f*. The piece concludes with a double bar line.

166

Musical score for measures 166-168. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like *mf* and *f*. The piece concludes with a double bar line. The word "men." is written below the staves in measures 166, 167, and 168.



## 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).<sup>1</sup> 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 examine, 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.'<sup>2</sup> 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 $\Phi$ , reduced texture: | 53          |
| Total tactus in $\Phi$ , full texture:       | 36 (= -17)  |
| Total tactus in $\phi$ , reduced texture:    | 48          |
| Total tactus in $\phi$ , full texture:       | 31 (= -17)  |
| 2. Total tactus in $\Phi$ :                  | 89          |
| Total tactus in reduced texture:             | 101 (= +12) |
| Total tactus in $\phi$ :                     | 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.<sup>3</sup>

## 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  $\lrcorner$ , coloration by the sign  $\ulcorner$ .

Underlay between square brackets is wholly editorial.

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

<sup>1</sup> I am grateful to Leofranc Holford-Strevens for this observation.

<sup>2</sup> 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.

<sup>3</sup> On the dating of Tallis's antiphon see David Skinner, "'Deliver me from my deceitful enemies': a Tallis contrafactum in time of war", *Early Music* xlviv/2 (May 2016), pp.233–250.

## Sources

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

807	(M)	f.20	at end:	m <sup>r</sup> John Shepherd
808	(Ct1)	f.19 <sup>v</sup>	at end:	m <sup>r</sup> Shepherd
809	(Ct2)	f.20	at end:	m <sup>r</sup> Shepherd
810	(T)	f.17 <sup>v</sup>	at end:	m <sup>r</sup> Shepherd
811	(B)	f.17 <sup>v</sup>	[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 <sup>v</sup>	at end of Ct2:	S:--
	at end of T:	m <sup>r</sup> : 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. <sup>1</sup>C = 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 <sup>1</sup>C, # for <sup>2</sup>C, *h* for B / 55 Ct2 **A** *h* is C fa ut sign / 61 Ct1 **AB** # for C / 136 Ct2 **A** # for <sup>2</sup>C / 138 Tr **D** *h* 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 <sup>2</sup>A, (149) *pote-* below DA / 157 Ct1 **A** *-a* below <sup>2</sup>B (not in 156) / 160 Ct2 **A** *h* for <sup>2</sup>B / 168 Ct1 **A** no *h* /

### 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** *vir-* below CE, (90) *-bus* below <sup>2</sup>A / 90 Ct1 Ct2 T B **AB** *-bus* below *dot-sb* (not in 76–81) / 92–93 M Ct1 B2 **A** *designa-* for *designa-* / 108 Ct1 **B** mG for *dot-crG* qG, *-ri-* below F / 110 B1 **A** *-bus* below <sup>1</sup>F (not in 109) / 111 M **A** *-bus* below <sup>1</sup>F (not in 109) / 117 M **A** *-bus* below <sup>2</sup>F (not in 112); Ct1 **AB** *-bus* below <sup>2</sup>D (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 <sup>2</sup>F (*-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  $\text{♩}$  / 24 Ct1 **D** G is A / 27 Tr **D** FEDE for <sup>2</sup>E<sup>3</sup>D<sup>2</sup>C<sup>4</sup>D / 40 B **A** signum congruentiae below <sup>1</sup>B / 58 Ct1 **B** E colored / 66 Ct1 **B** D colored / 91 all parts **AB** mensuration symbol  $\text{♩}$ ; B1 B2 **A** ‘Gimell’ (B2 is entered before B1) / 99 Ct1 **AB** signum congruentiae above <sup>2</sup>C; B2 **A** signum congruentiae above <sup>2</sup>A / 116 M **A** C is *cr* / 117–118 Tr Ct2 T **C** mensuration symbol  $\text{♩}$  at start of section *Ergo Sathan*; Ct2 clef F3 / 135–136 Ct2 **C** *crF*+*qF* qE are *crF* *crE* /