

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 consists of six staves. The top four staves are vocal parts, and the bottom two are bass parts. The key signature has one flat (B-flat) and a sharp sign (#) is placed above the first staff. The lyrics are: - - na se - le - git ex vir - gi - ni - - - - - na se - le - git ex vir - gi - ni - - - - - na se - le - git ex vir - gi - - vi - - - - -

20

Musical score for measures 20-23. The score consists of six staves. The top four staves are vocal parts, and the bottom two are bass parts. The lyrics are: - - - - - ni - - - - - na se - le - git ex vir - gi - ni - - - - -

24

Musical score for measures 24-28. The score consists of six staves. The top four staves are treble clefs, and the bottom two are bass clefs. The music is in a minor key. The lyrics are: bus.] bus. bus. bus. So - la ut So -

29

Musical score for measures 29-33. The score consists of six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key. The lyrics are: 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 -".

42

Musical score for measures 42-45. The score consists of six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "ri par - tu im -". The fourth staff is a vocal line with lyrics: "ri par - tu im - bu - ta cae - li bus, _____". The fifth staff is a bass line with lyrics: "ri par - tu im - bu - ta cae - li -". The sixth staff is a bass line with lyrics: "ri par - tu im - bu - ta cae - li - bus. _____".

46

Musical score for measures 46-49. The score consists of six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "- bu - ta cae - li - bus. _____". The fourth staff is a vocal line with lyrics: "_____". The fifth staff is a bass line with lyrics: "- bus. _____". The sixth staff is a bass line with lyrics: "_____".

50

54

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

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

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

Ex te se - - -

Ex te se - - - men hoc di -

59

Musical score for measures 59-62. The score consists of six staves. The top two staves are vocal parts. The middle two staves are piano accompaniment. The bottom two staves are bass accompaniment. The lyrics are: "di - vi - men - - - - - hoc di - vi - - - - -". There are time signature changes from 2/4 to 3/4 and back to 2/4. A fermata is placed over the word "men".

63

Musical score for measures 63-66. The score consists of six staves. The top two staves are vocal parts. The middle two staves are piano accompaniment. The bottom two staves are bass accompaniment. The lyrics are: "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

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 -

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 - - - - -

103

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

106

- - - - -

- - - - - tum ex -

- - - - - tum ex tu - is vi - sce - ri-bus; _____

- - - - -

- - - - -

- - - - - tum ex tu - is vi -

- - - - - tum ex tu - is vi - sce - ri bus, _____

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;] —————

112

- sce - ri - bus; —————

115

Musical score for measures 115-117. The score consists of seven staves. The top two staves are vocal parts (Soprano and Alto). The middle two staves are piano accompaniment (Right and Left Hand). The bottom three staves are additional piano accompaniment (Right and Left Hand). The lyrics "Er -" are written below the vocal staves.

118

Musical score for measures 118-120. The score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor). The bottom four staves are piano accompaniment (Right and Left Hand). The lyrics "Er - go Sa - than, mors, pec - ca" are written below the vocal staves.

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

Musical score for measures 127-130. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase in measure 127, followed by a rest in measure 128. The piano accompaniment provides harmonic support with chords and moving lines. The score concludes with a fermata over the final note in measure 130.

130

Musical score for measures 130-133. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase in measure 130, followed by a rest in measure 131. The piano accompaniment provides harmonic support with chords and moving lines. The score concludes with a fermata over the final note in measure 133. The lyrics are: "tum ut ve - stra ha-bens ca - pi-ta. _____".

133

Musical score for system 133, featuring six staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains three measures of music. The second and third staves are empty. The fourth staff is a vocal line in treble clef with an octave sign (8) below it, containing three measures of music. The fifth staff is a bass line in bass clef containing three measures of music. The sixth staff is empty.

136

Musical score for system 136, featuring six staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains three measures of music. The second and third staves are empty. The fourth staff is a vocal line in treble clef with an octave sign (8) below it, containing three measures of music. The fifth staff is a bass line in bass clef containing three measures of music. The sixth staff is empty. The word "Laus" is written in the right margin of the fourth staff.

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]

145

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

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

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

8 - - - - -

rex po - te - - - - -

ti -

148

- 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

- 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 -

157

A - - - - -

8 A - - - - -

8 A - - - - -

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

160

- - - - -

A - - - - -

8 - - - - -

8 - - - - -

A - - - - -

- - - - -

163

Musical score for measures 163-165. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. There are some dynamic markings like *mf* and *f*.

166

Musical score for measures 166-168. The score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. There are some dynamic markings like *mf* and *f*. 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).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 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.'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 \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.

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 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 ^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: m^r 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 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, *h* for B / 55 Ct2 **A** *h* is C fa ut sign / 61 Ct1 **AB** # for C / 136 Ct2 **A** # for ²C / 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 ²A, (149) *pote-* below DA / 157 Ct1 **A** *-a* below ²B (not in 156) / 160 Ct2 **A** *h* for ²B / 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 ²A / 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 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 ♩ / 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 ♩ ; 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 ♩ at start of section *Ergo Sathan*; Ct2 clef F3 / 135–136 Ct2 **C** *crF+qF* *qE* are *crF* *crE* /