

Gaudete caelicolae omnes

Edited by Jason Smart

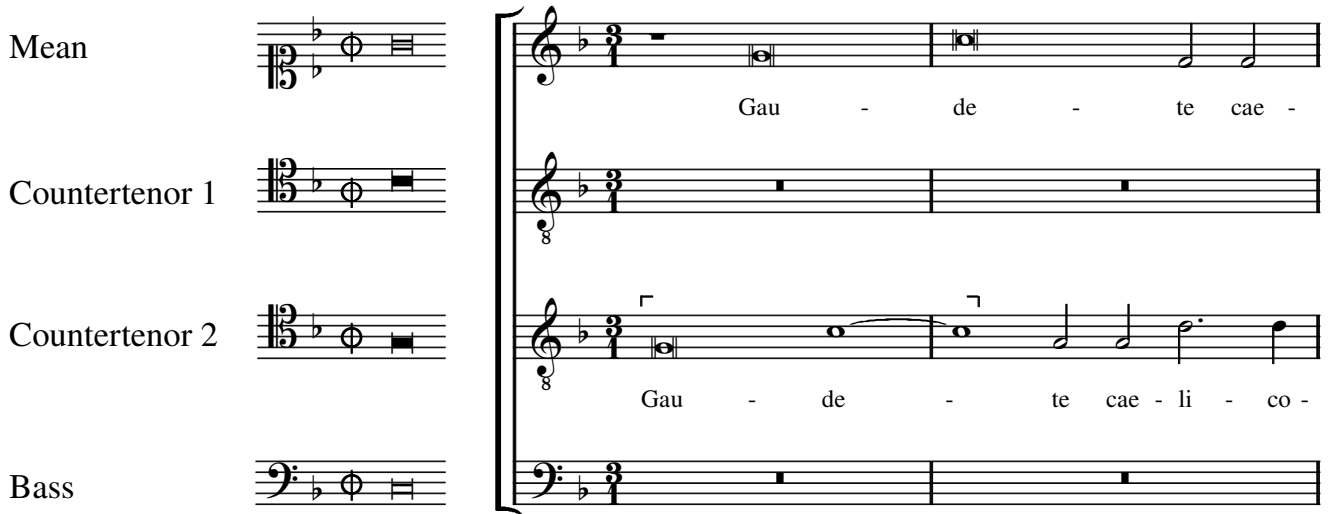
John Sheppard (d.1558)

Mean

Countertenor 1

Countertenor 2

Bass



Gau - de - te cae -

Gau - de - te cae - li - co -

3



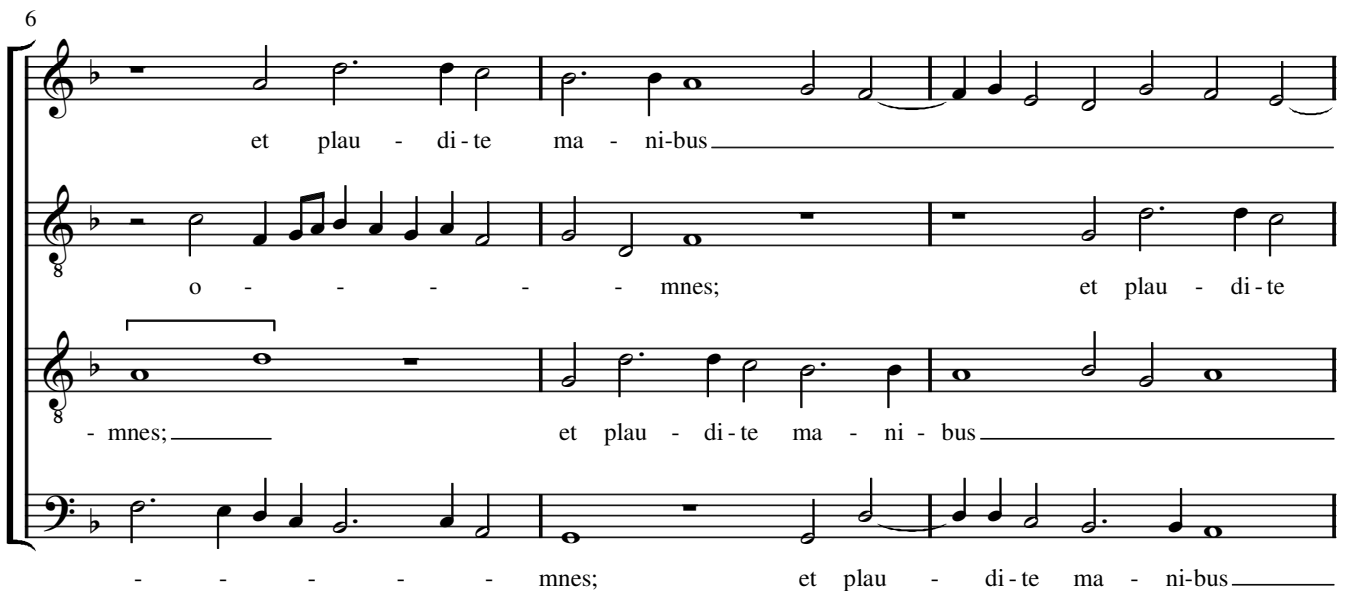
- li - co-lae o - mnes;

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

20

Musical score for measures 20-23. The system consists of four staves: vocal line (top), piano right hand (second), piano left hand (third), and bass line (bottom). The lyrics are: e - um co - li - te. The music is in a minor key with a common time signature. The vocal line features a melodic line with a fermata at the end of the phrase. The piano accompaniment provides harmonic support with chords and moving lines.

24

Musical score for measures 24-27. The system consists of four staves: vocal line (top), piano right hand (second), piano left hand (third), and bass line (bottom). The lyrics are: cu - - - jus ma - - - trem sem - per. The music continues in the same key and time signature. The vocal line has a long note with a fermata. The piano accompaniment is mostly rests, indicating a sparse accompaniment for these measures.

28

Musical score for measures 28-31. The system consists of four staves: vocal line (top), piano right hand (second), piano left hand (third), and bass line (bottom). The lyrics are: vir - gi. The music continues in the same key and time signature. The vocal line has a melodic line with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

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 -

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). The vocal line begins with a whole rest in measure 97, followed by a half note G4 in measure 98, and continues with quarter notes in measures 99 and 100. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

100

Musical score for measures 101-103. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature has one flat. The vocal line has a whole rest in measure 101, followed by quarter notes in measures 102 and 103. The piano accompaniment continues with a consistent rhythmic pattern.

103

Musical score for measures 104-106. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature has one flat. The vocal line has a whole rest in measure 104, followed by quarter notes in measures 105 and 106. The piano accompaniment includes a change in meter to 2/4 in measure 105, indicated by a [C] time signature symbol. The word "men." is written below the vocal line in measures 105 and 106.

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 ^f sheperde
			at end:	m ^f sheperde
17803	(M)	f.230 ^v	at beginning:	m ^f sheperde
			at end:	m ^f sheperde
17804	(Ct2)	f.223	at beginning:	m ^f sheperde
			at end:	m ^f sheperde
17805	(B)	f.212	at beginning:	m ^f sheperde
			at end:	m ^f 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. ²F = second note F in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

Accidentals

5 M # for ²F /

42 Ct1 ♯ for ¹E /

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

64 B ♯ for E /

Ligatures and underlay

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

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 AG²CD

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 *b+sb*

68 Ct2 ²D is *m*

105 Ct1 Ct2 mensuration symbol ♩ ; M B mensuration symbol omitted