

# Gaudete in Domino

Giaches de Wert (1535–1596)

Scotto, *Il secondo libro de motetti (5vv)* [Venice, 1581] (RISM W851)

Berg & Gerlach, *Modulationum sacrarum (5 & 6vv) libri tres* [Nürnberg, 1583] (RISM W853)

CANTO  
ALTUS  
QUINTO  
TENORE  
BASSUS

Gau - de

Gau - de

4

te, gau - de - - - - - te in

Gau - de - - - - - te,

Gau - de -

8

Do - - - mi - no, gau - de - - - - te

gau - de - - - - te, gau - de - - -

te, gau - de -

gau - de - - - te in

Gau - de - - - - - te

12

in Do - mi - no  
 - te in Do - mi - no sem - per,  
 - te in Do - mi - no sem -  
 Do - mi - no sem -  
 in Do - mi - no sem -

16

sem - per. I -  
 sem - per. I - te-rum  
 per, sem - per.  
 per, sem - per. I -  
 per, sem - per, sem - per, sem - per.

20

- te-rum di - co,  
 di - co, i - te - rum di - co, i - te-rum di -  
 I - te-rum di -  
 - te-rum di - co,  
 I - te-rum di -



36

te, gau-de - - - - - te!

de - te, gau-de - - - - - te!

gau-de - - - - - te, gau-de - - - - - te!

te, gau - de - - - - - te!

gau - de - - - - - te, gau - de - - - - - te!

Gaudéte in Dómino semper.  
Íterum dico: Gaudéte!

*Rejoice in the Lord always.  
Again I say: Rejoice!*

(Introit for the Third Sunday in Advent)

Philippians 4:4

#### Editorial Notes:

This edition is set at the original notated pitch. Voice-part names are as per the earlier source. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay is as per the sources, which are both unambiguous and in agreement in that regard. Re-iterated text implied by an 'ij' marking in the source is indicated in *italic*.