

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

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

CANTO
ALTUS
QUINTO
TENORE
BASSUS

Gau - de

Gau - de

4

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

- - - - - te,

Gau - de -

Gau - de - - - - - te,

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 -

24

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

28

- te-rum di - - - co:
- - di - - co, i - te-rum di - co: gau-de - -
co, i - te-rum di - co, i - te-rum di - co: gau - de - -
- - co, i - te-rum di - - - co:
i - te-rum di - - - co: gau-de - -

32

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

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!

Gaudete 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 C mensuration sign and its modern-equivalent 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*.