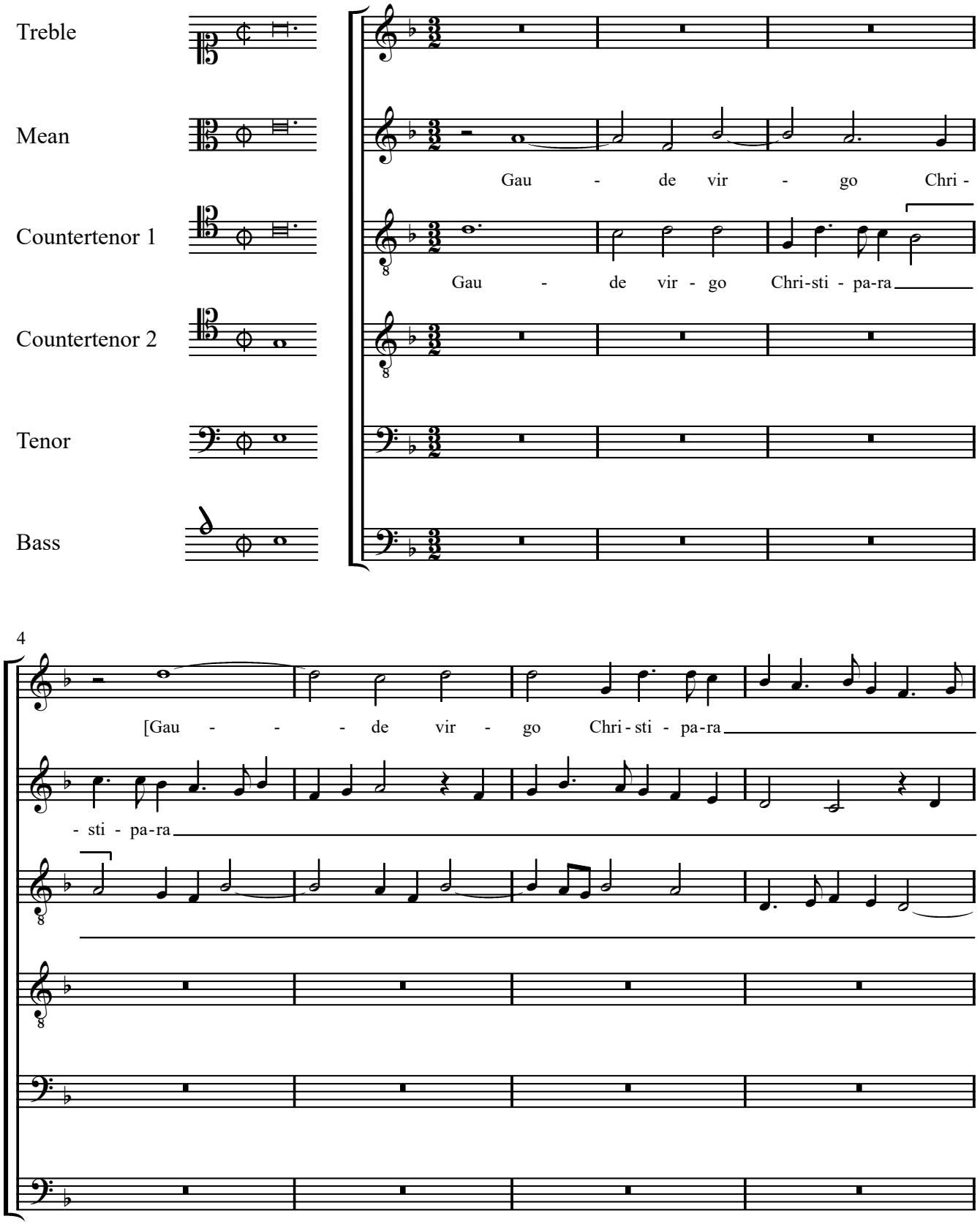
Gaude Virgo Christipara

Edited by Jason Smart

John Sheppard (d.1558)



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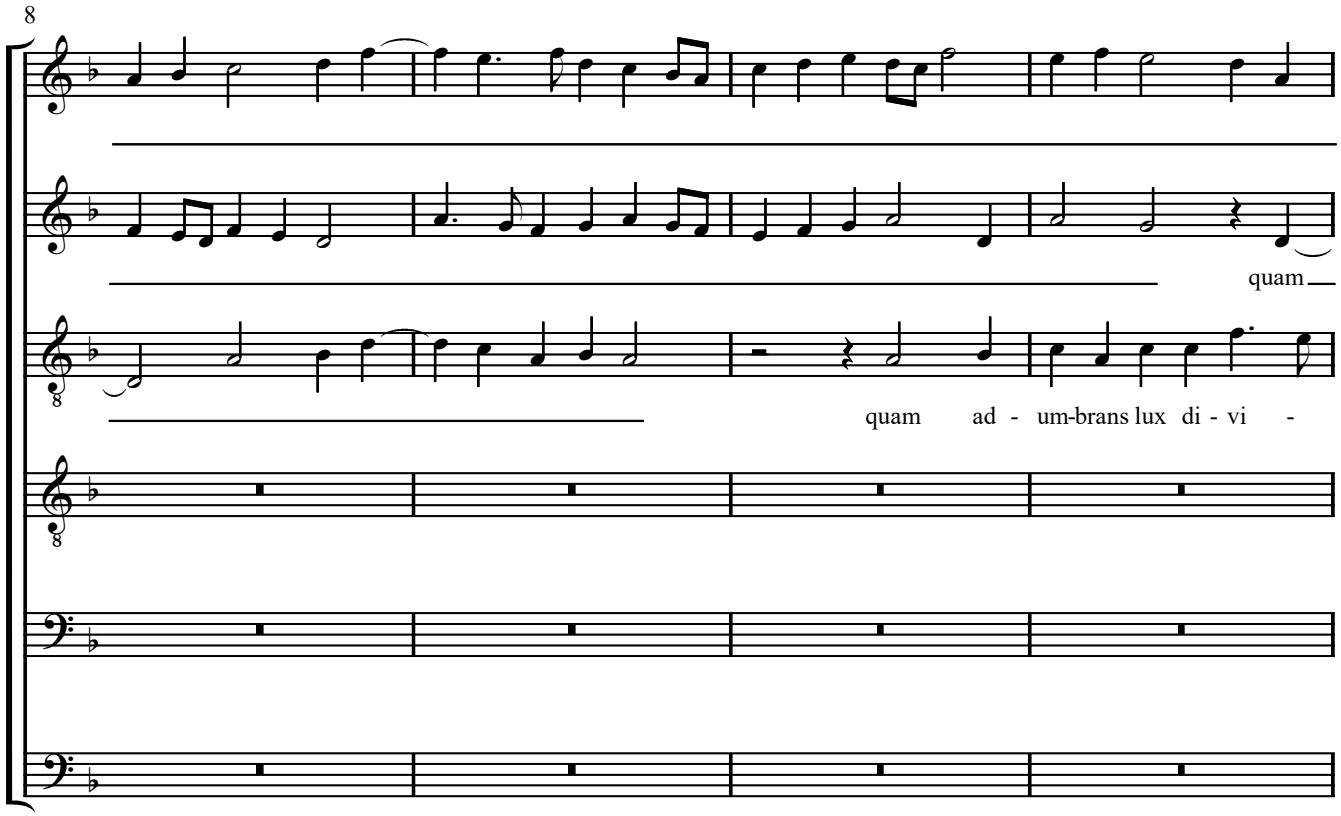
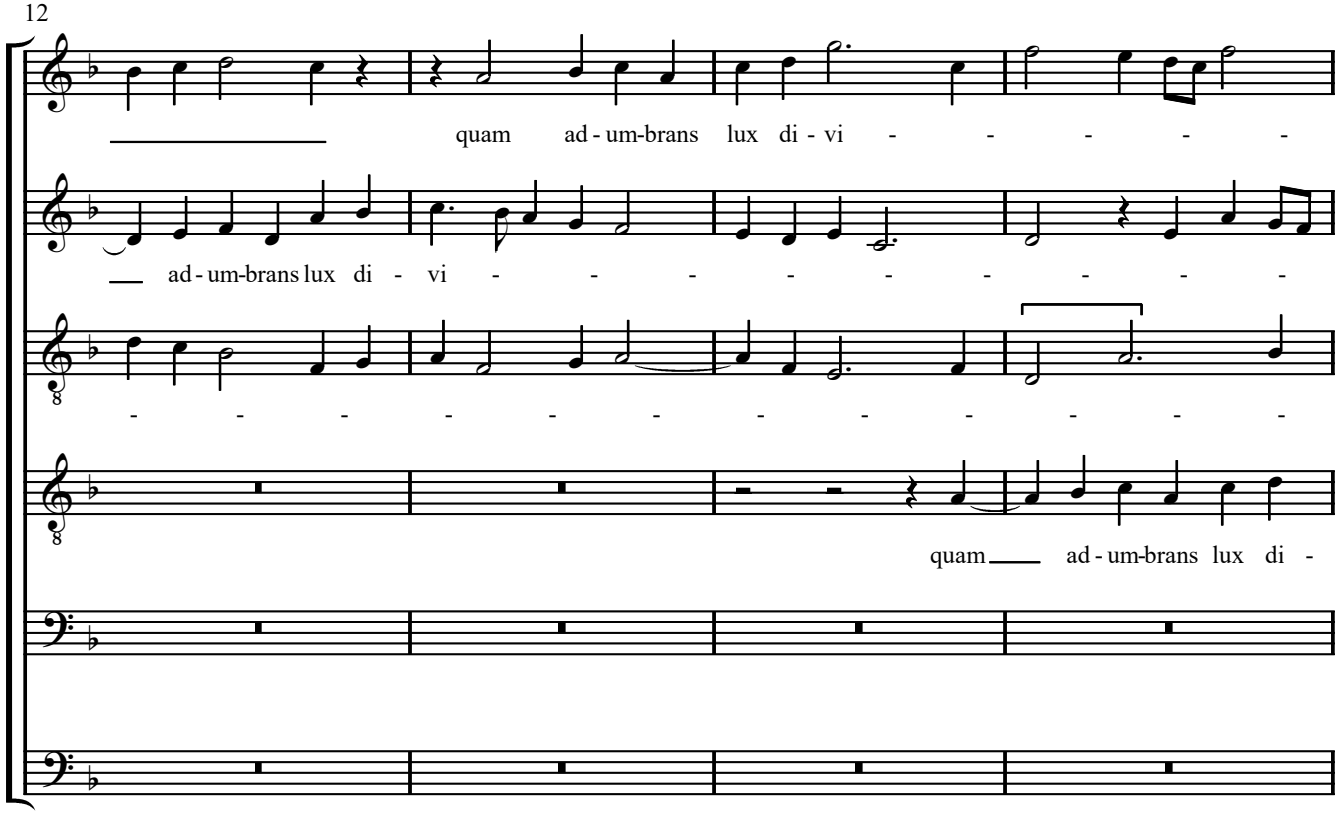
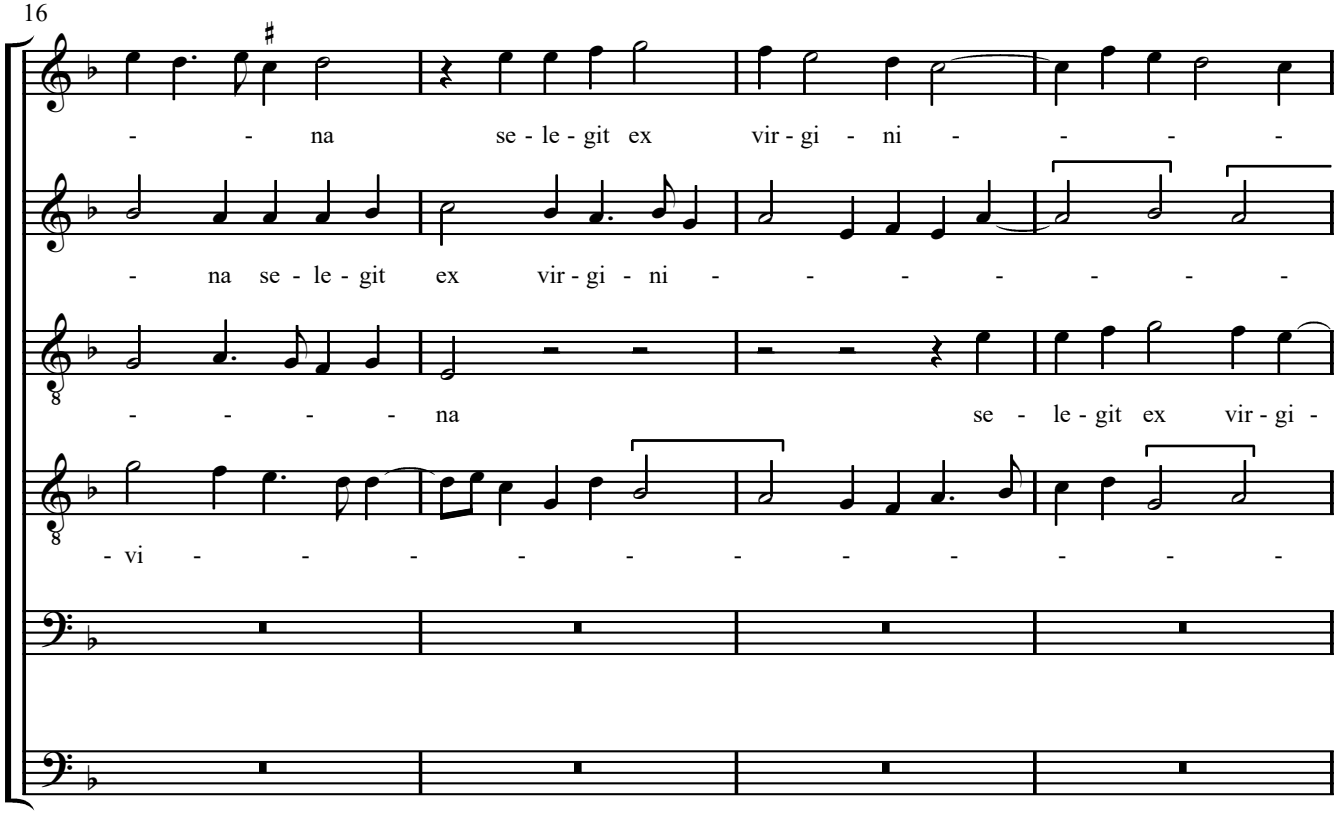
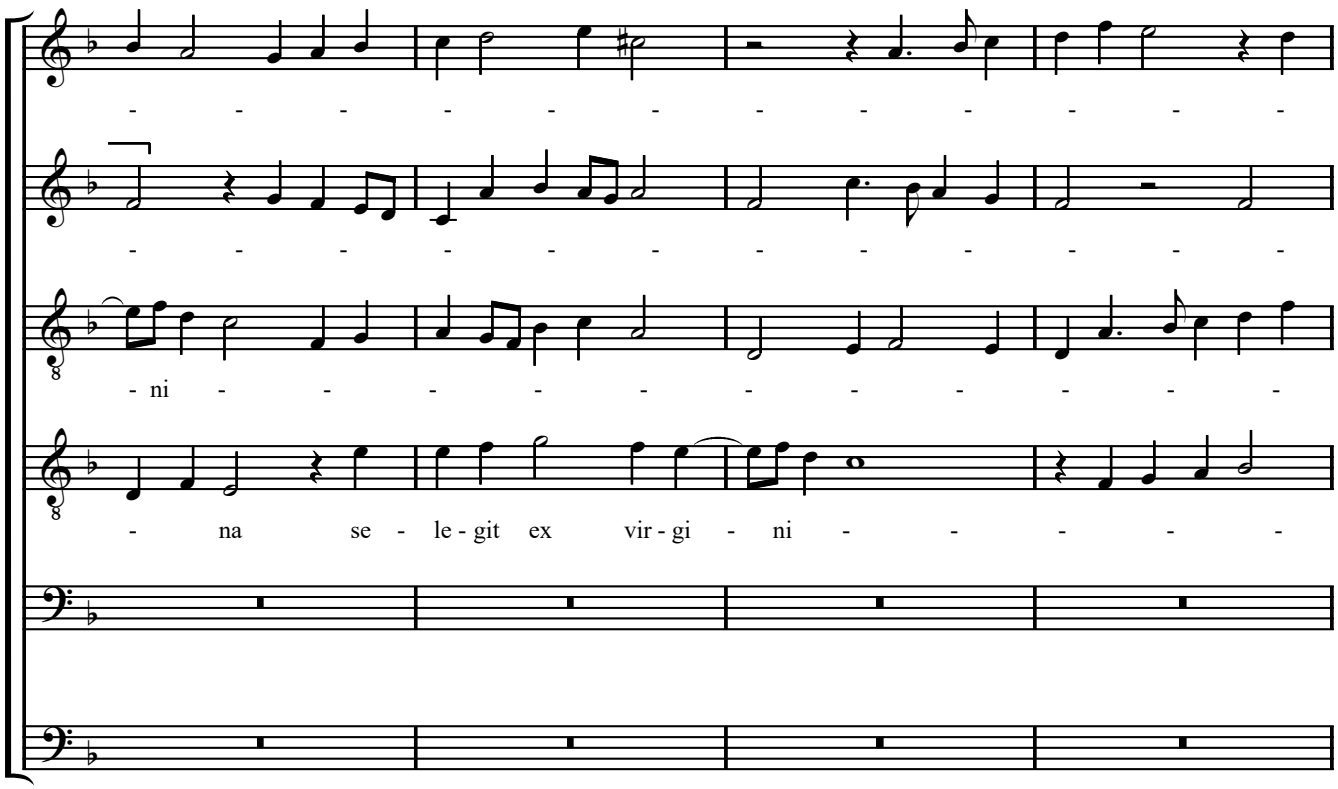

8
quam
quam ad - um-brans lux di - vi -


12
quam ad - um-brans lux di - vi - - - - -
ad - um-brans lux di - vi - - - - - - - - -
- - - - - - - - - - - - -
quam ad - um-brans lux di -

16


- - 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


- - - - - - - - - - - - -
- - - - - - - - - - - - -
- ni - - - - - - - - - - -
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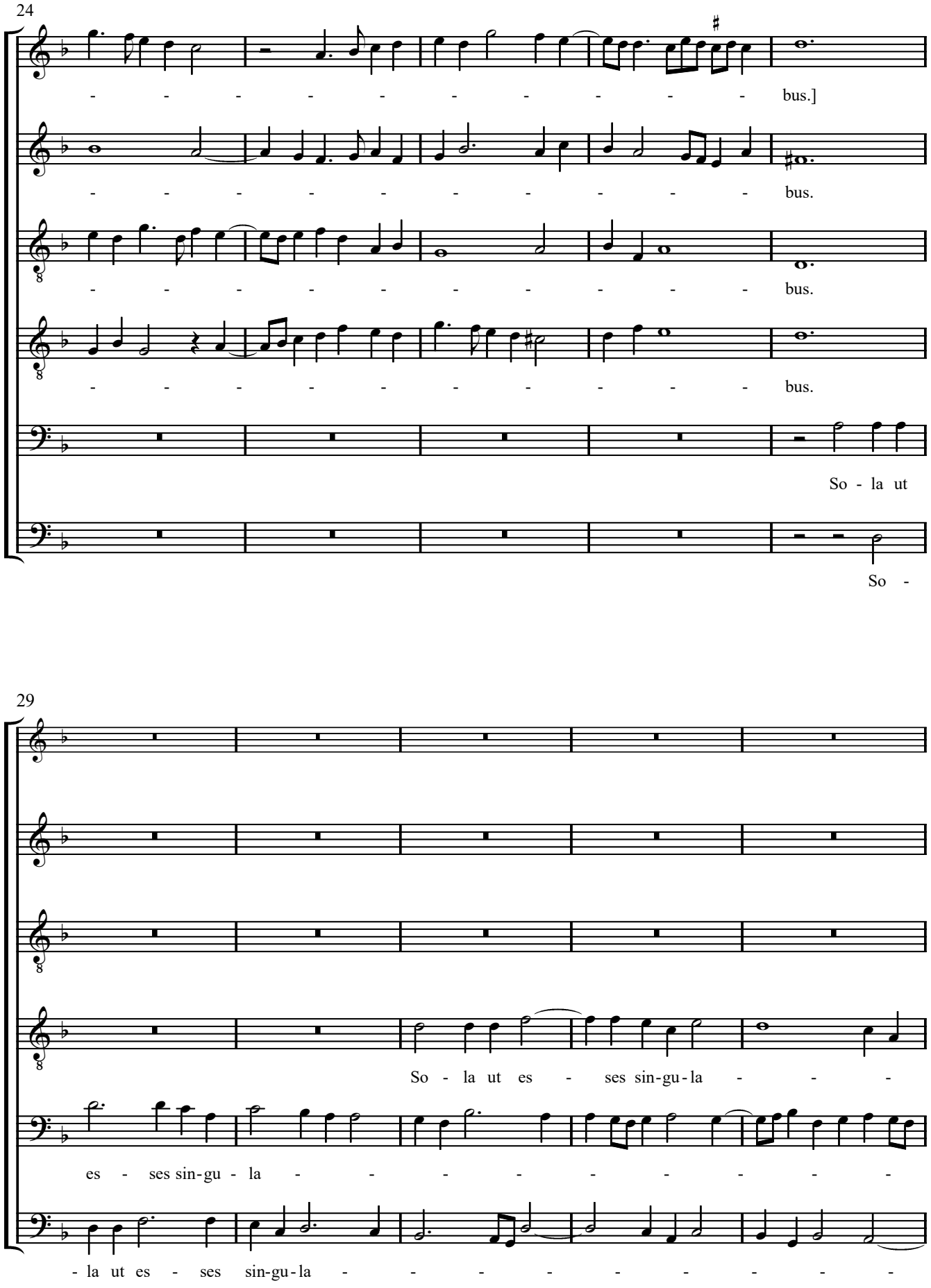
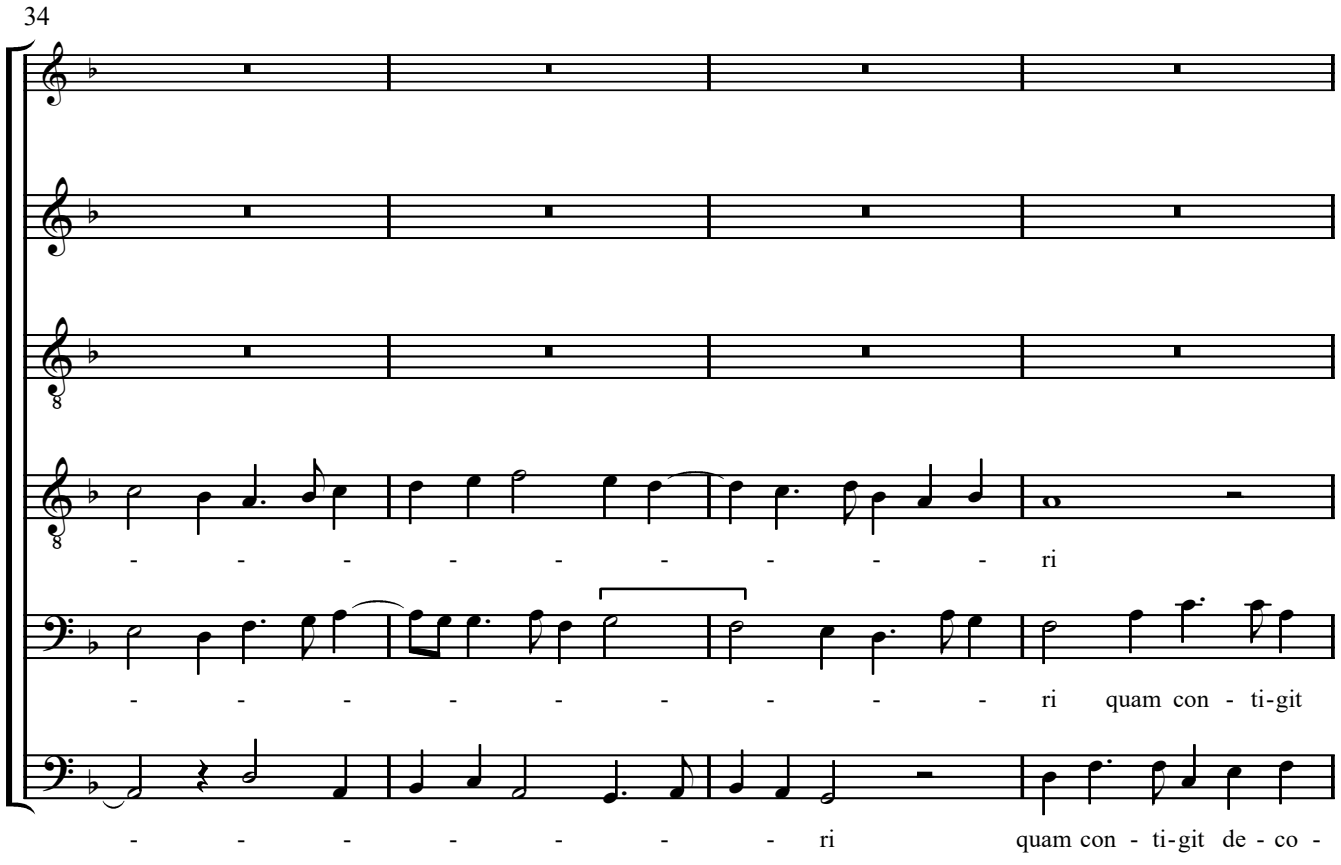

24
bus.]
bus.
bus.
bus.
So - la ut
So -
29
So - la ut es - ses sin-gu-la - - -
es - ses sin-gu - la - - - - - - - - -
- la ut es - ses sin-gu-la - - - - - - - - -


34
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- - - - - - - - - - - - ri quam con - ti-git
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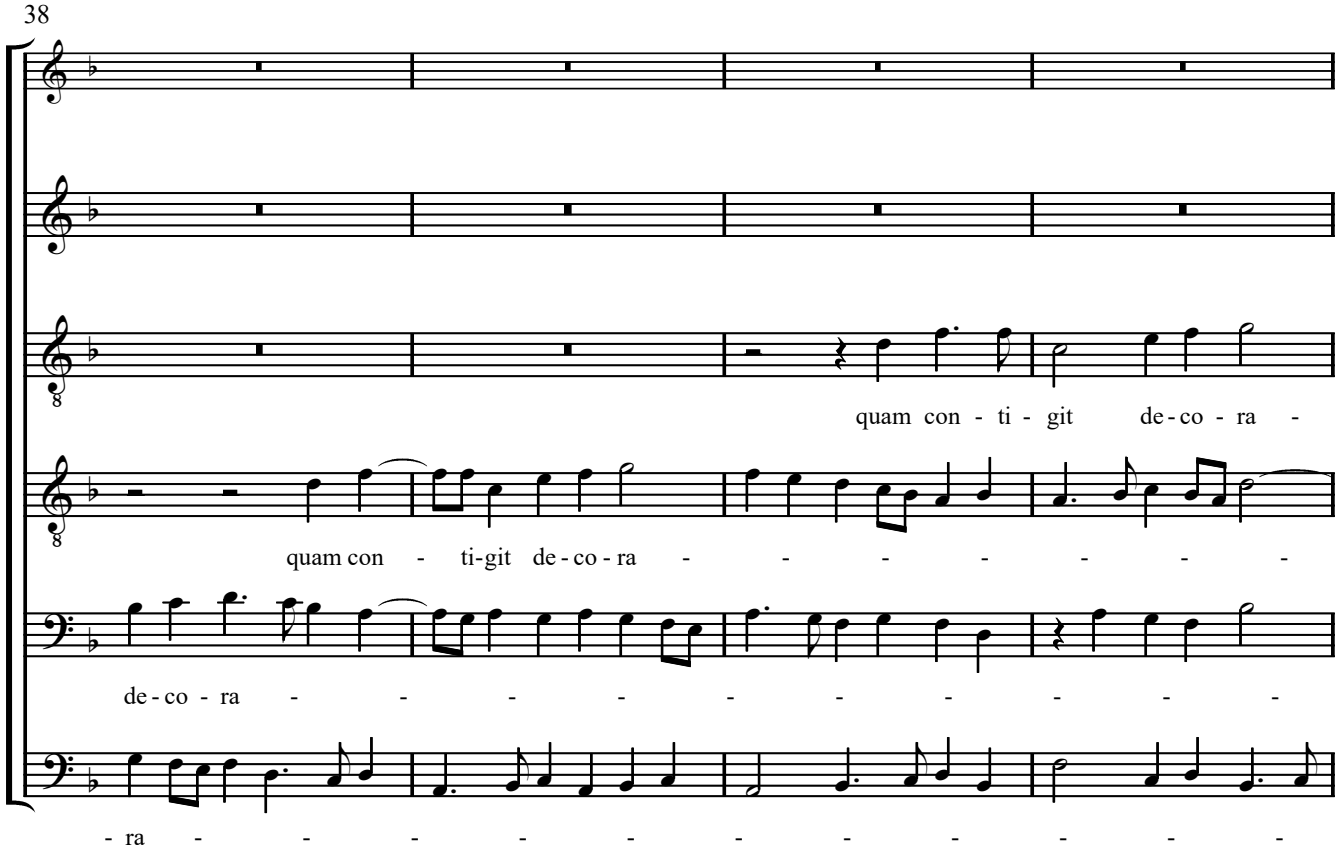
38
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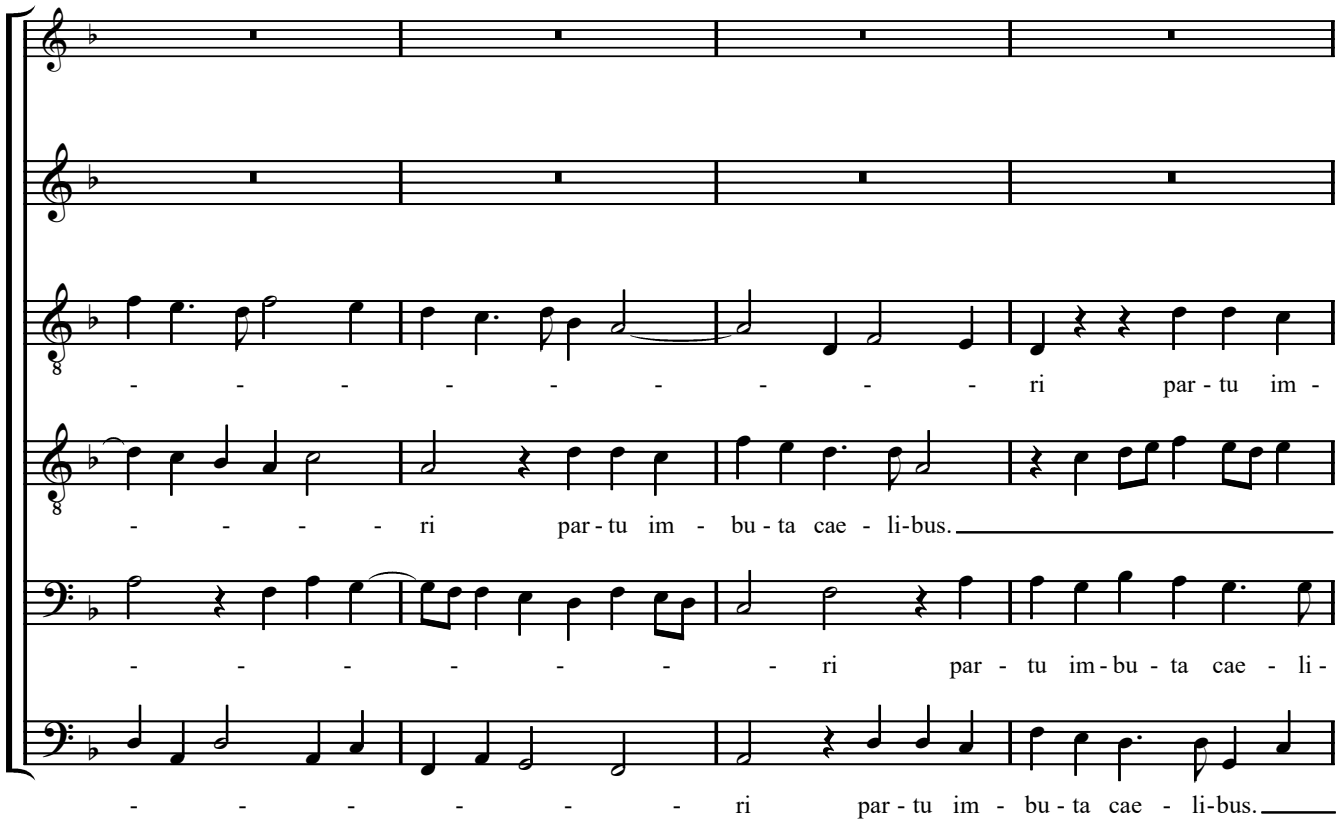
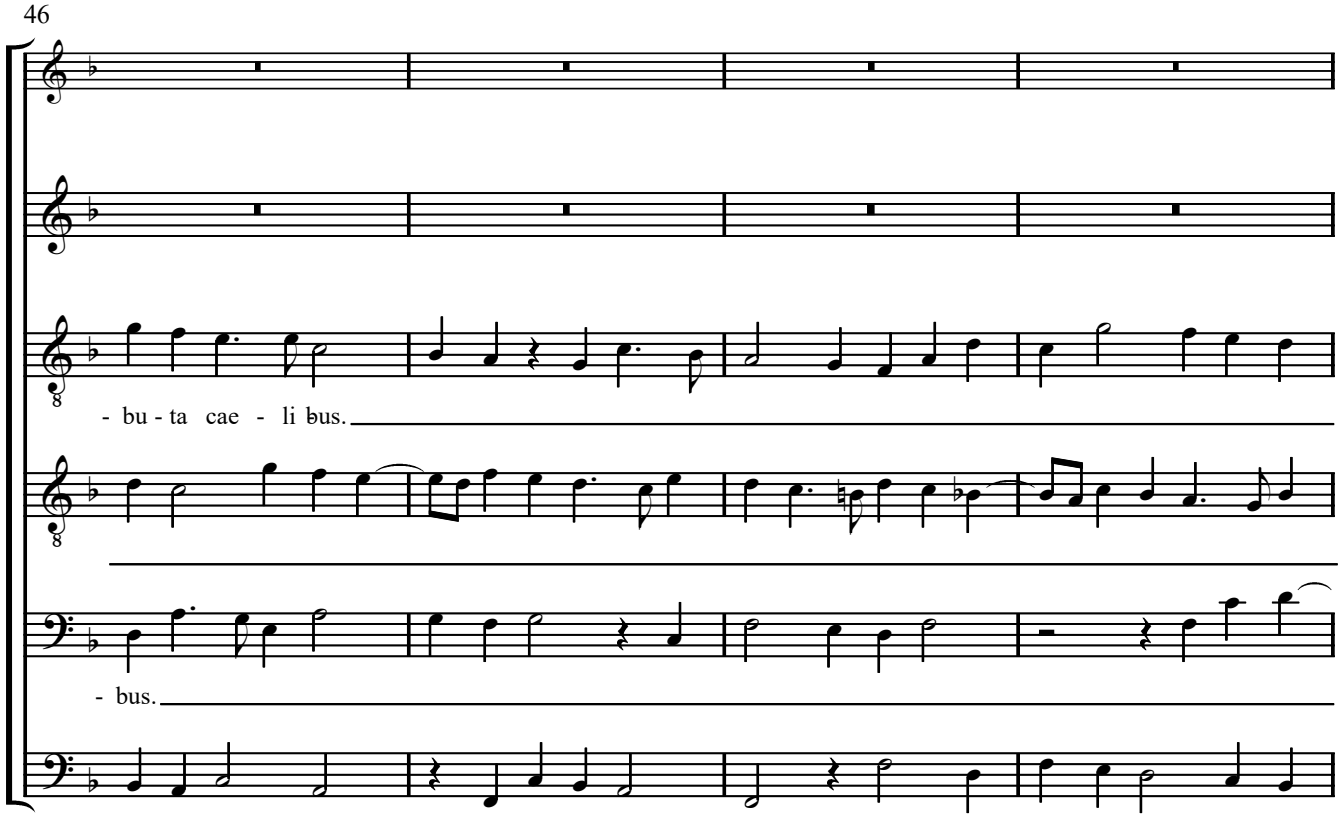
quam con - ti-git de - co - ra - - - - - - - - -
de - co - ra - - - - - - - - - - - - -
- ra - - - - - - - - - - - - - - -

42


- - - - - - - - - - ri par - tu im -
- - - - - ri par - tu im - bu - ta cae - li - bus.
- - - - - - - - ri par - tu im - bu - ta cae - li -
- - - - - - - - ri par - tu im - bu - ta cae - li - bus.

46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- bus.

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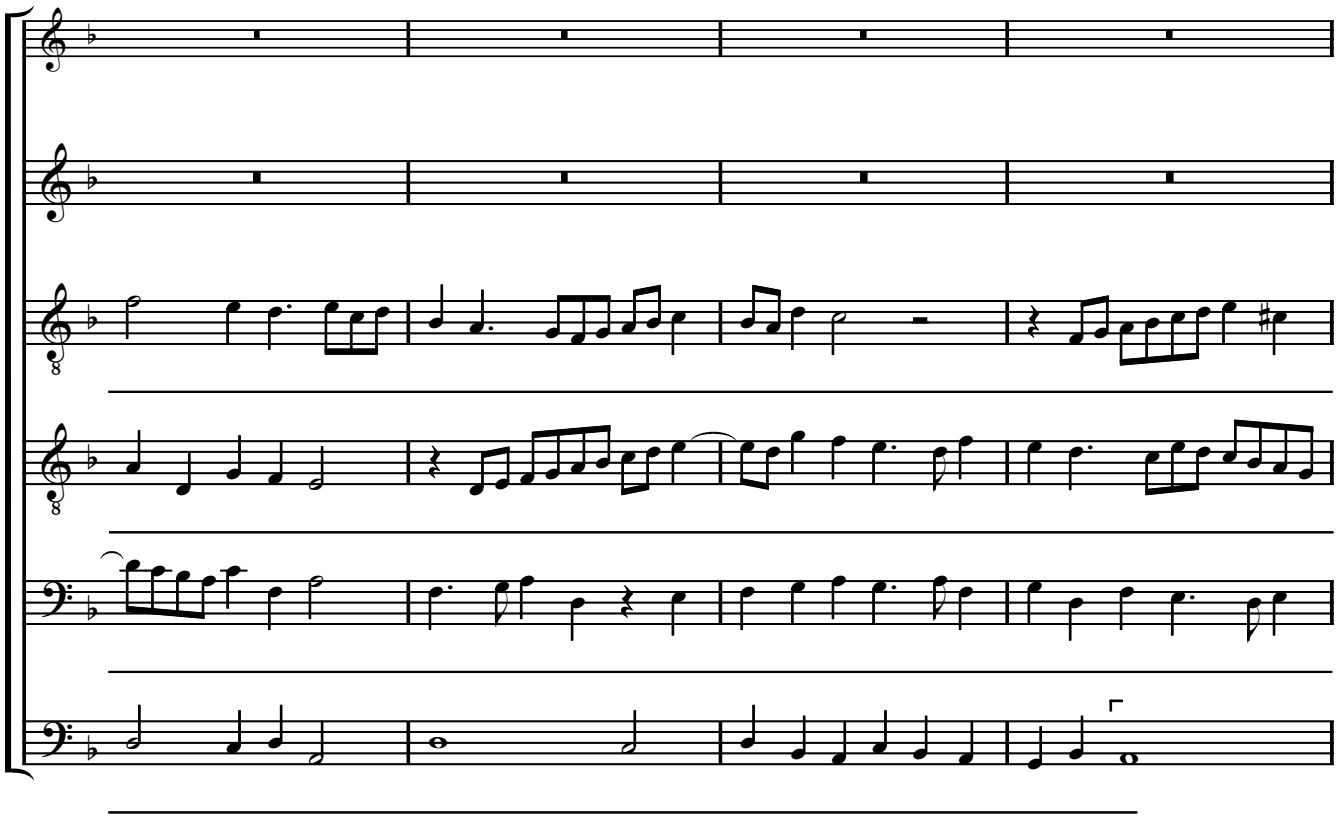

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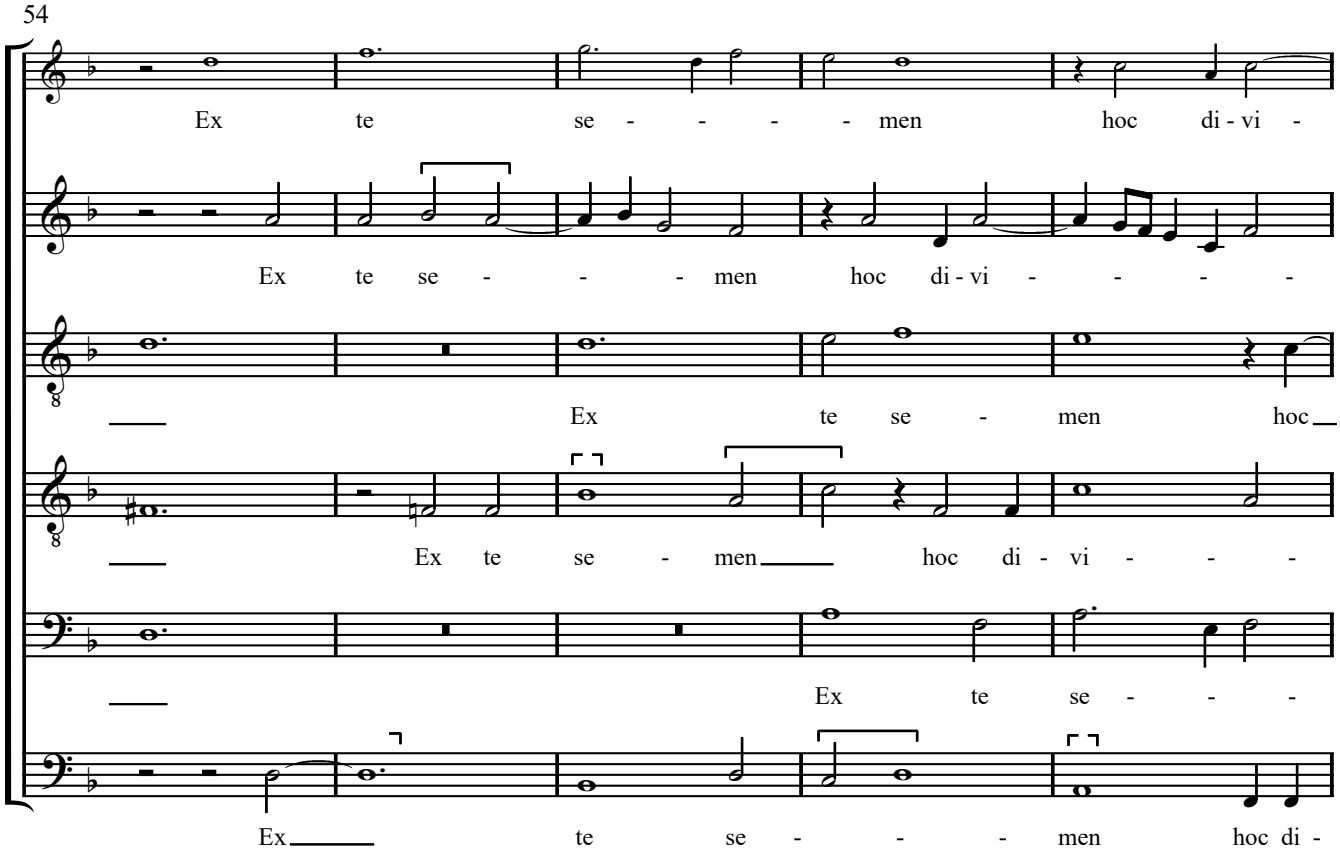
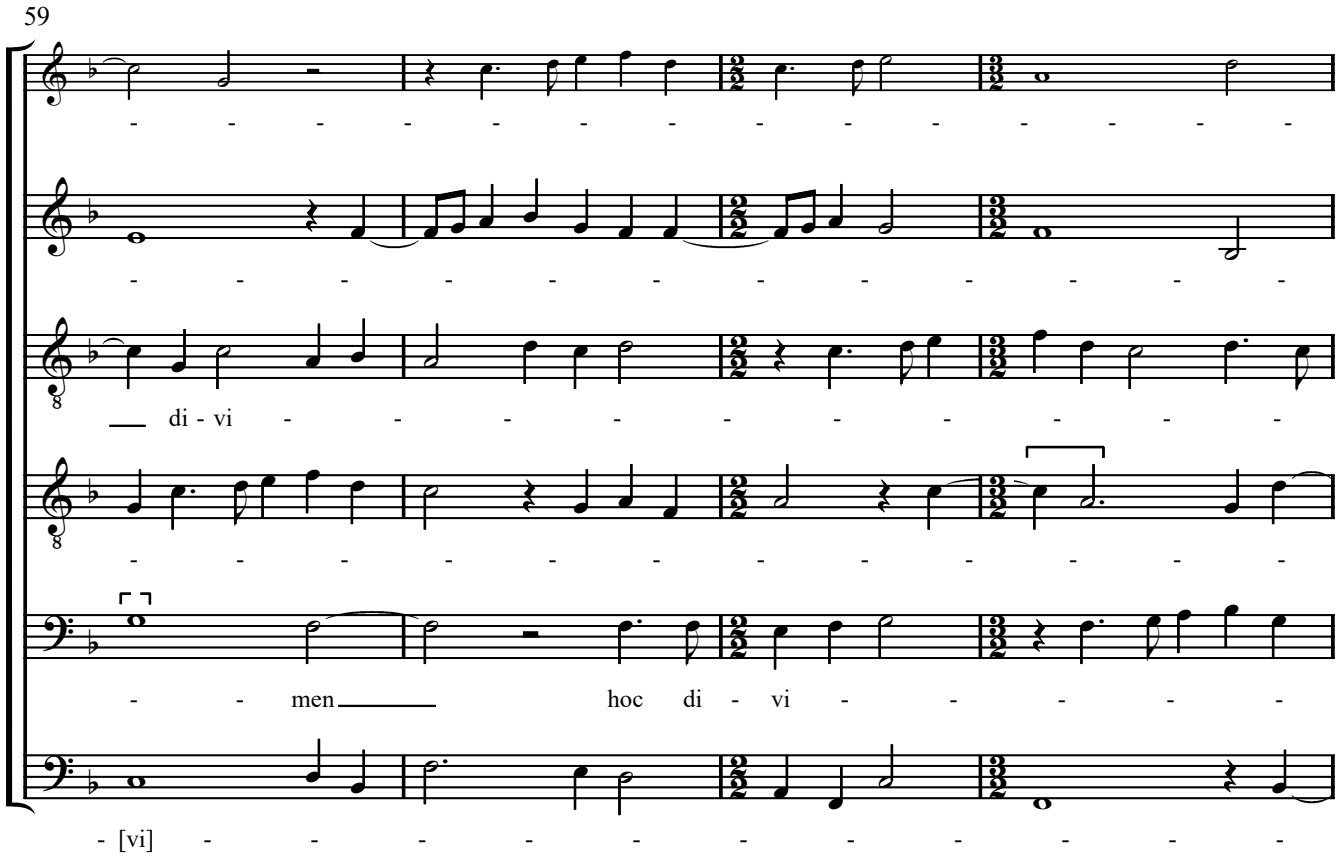
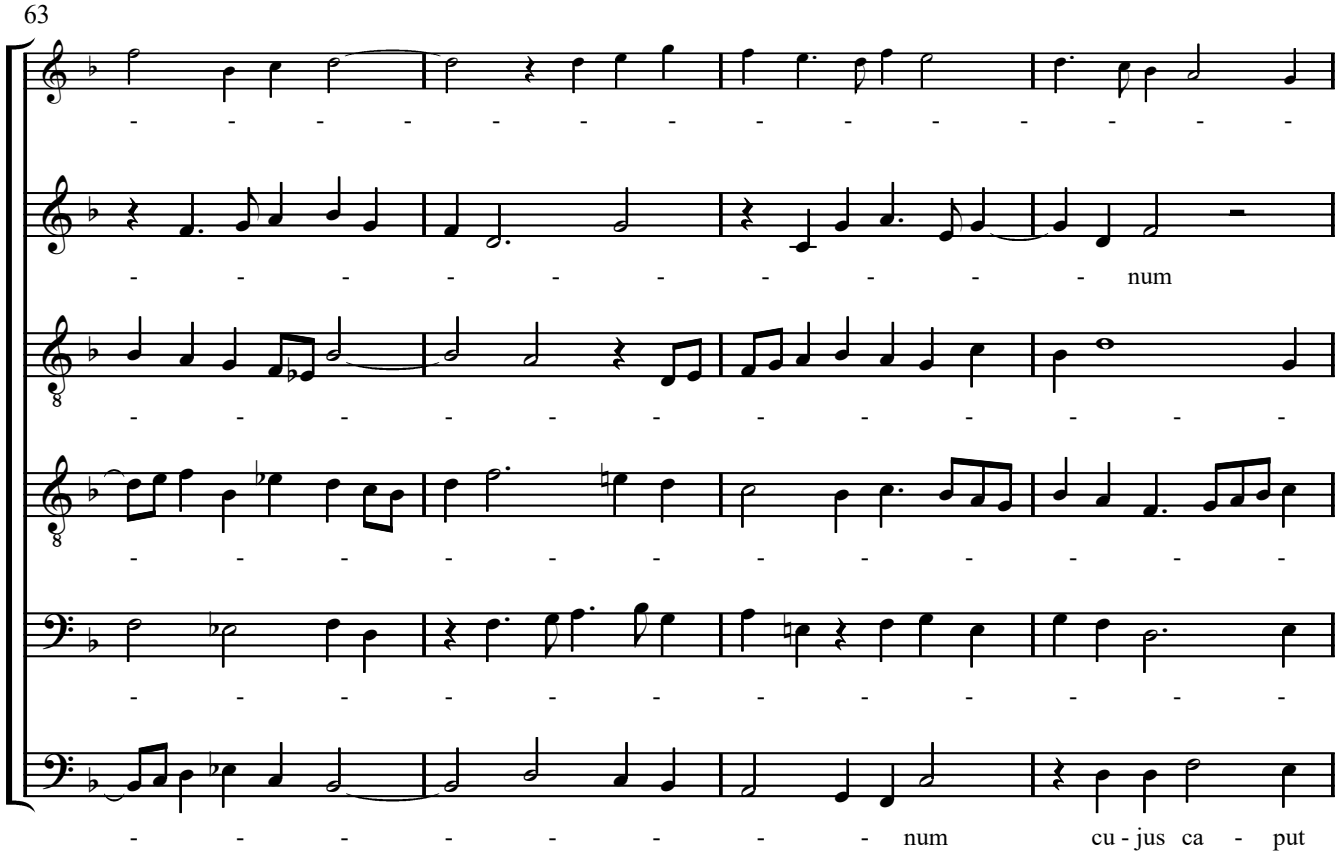
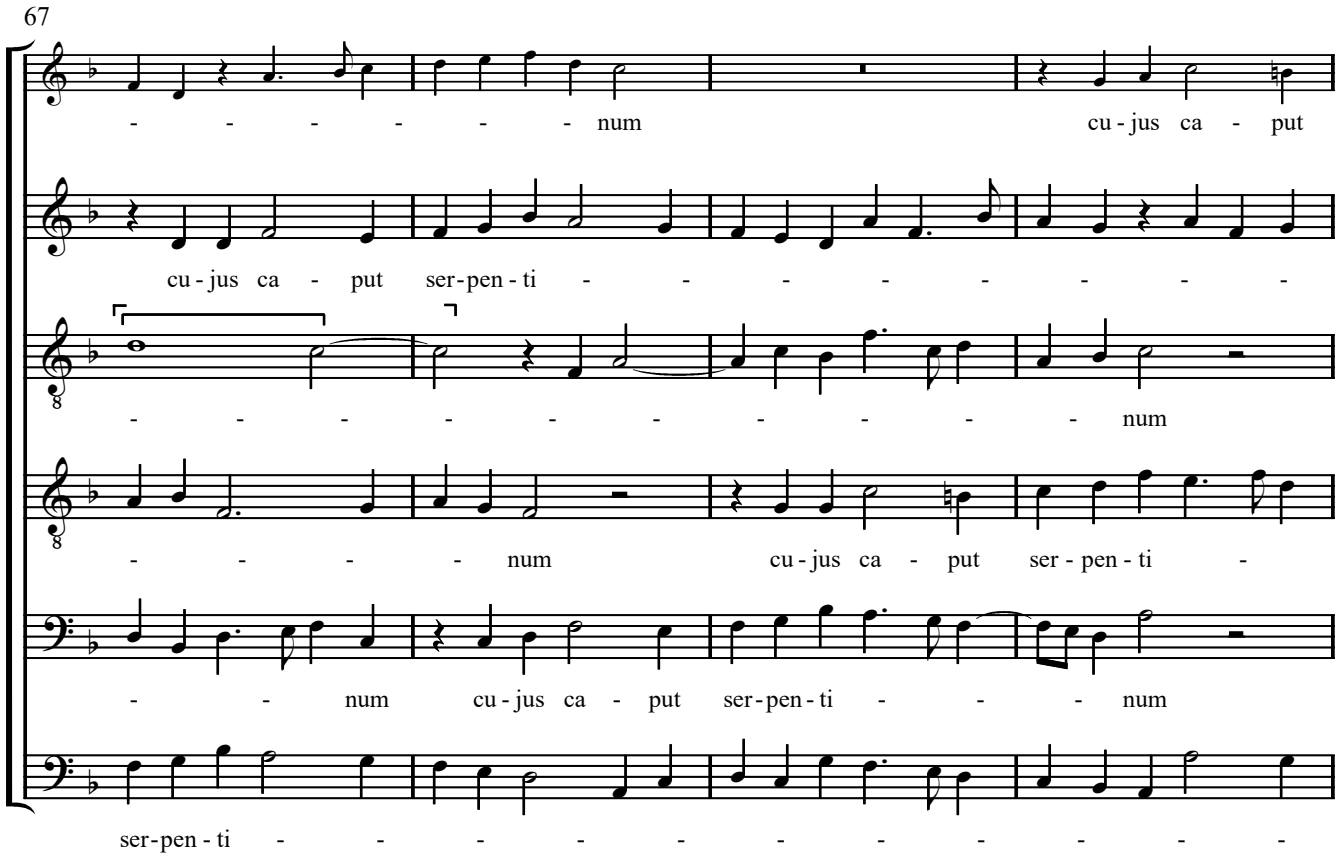
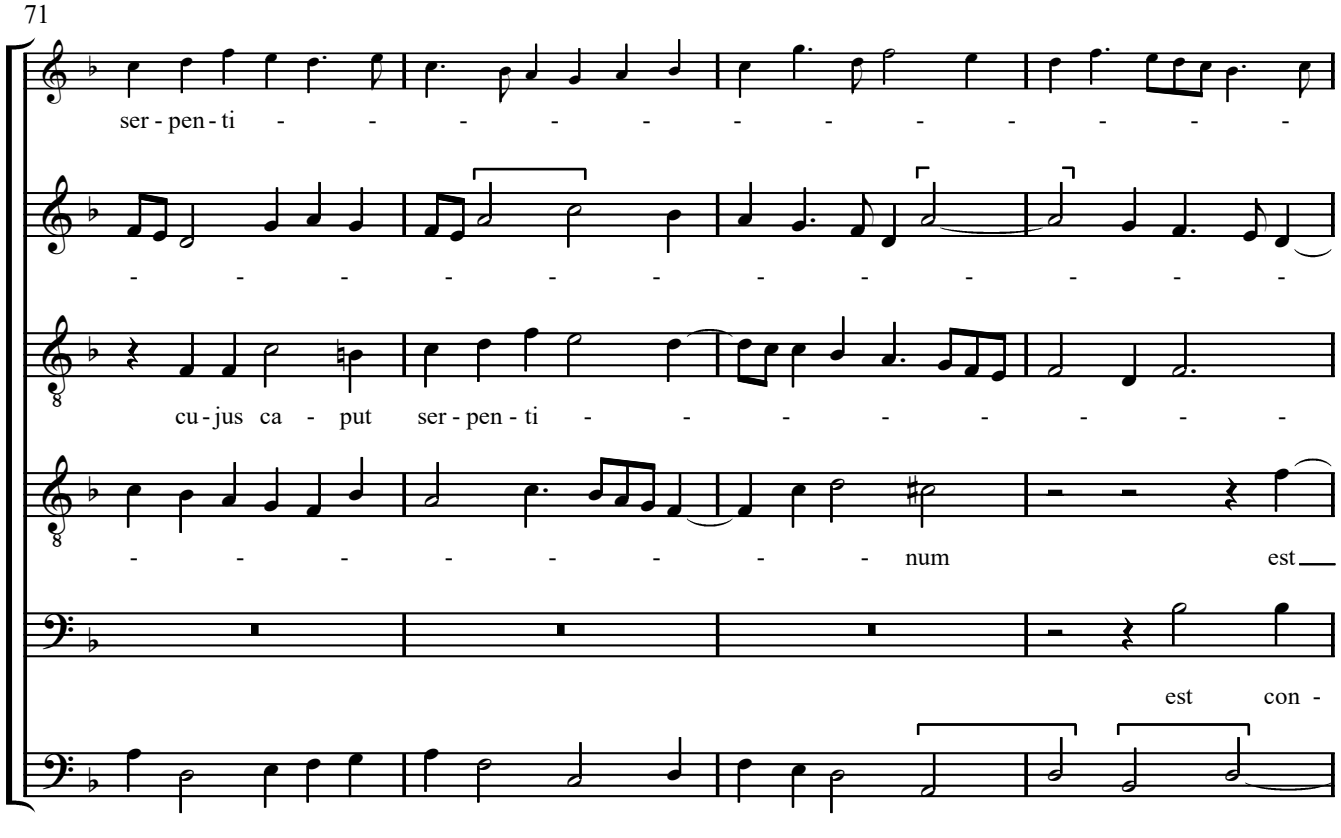

Ex te se - - - - men hoc di - vi -
Ex te se - - - men hoc di - vi - - - -
Ex te se - men hoc
Ex te se - men hoc di - vi - - -
Ex te se - - -
Ex te se - - - men hoc di -


59
di - vi
men
hoc di - vi
- [vi]


63
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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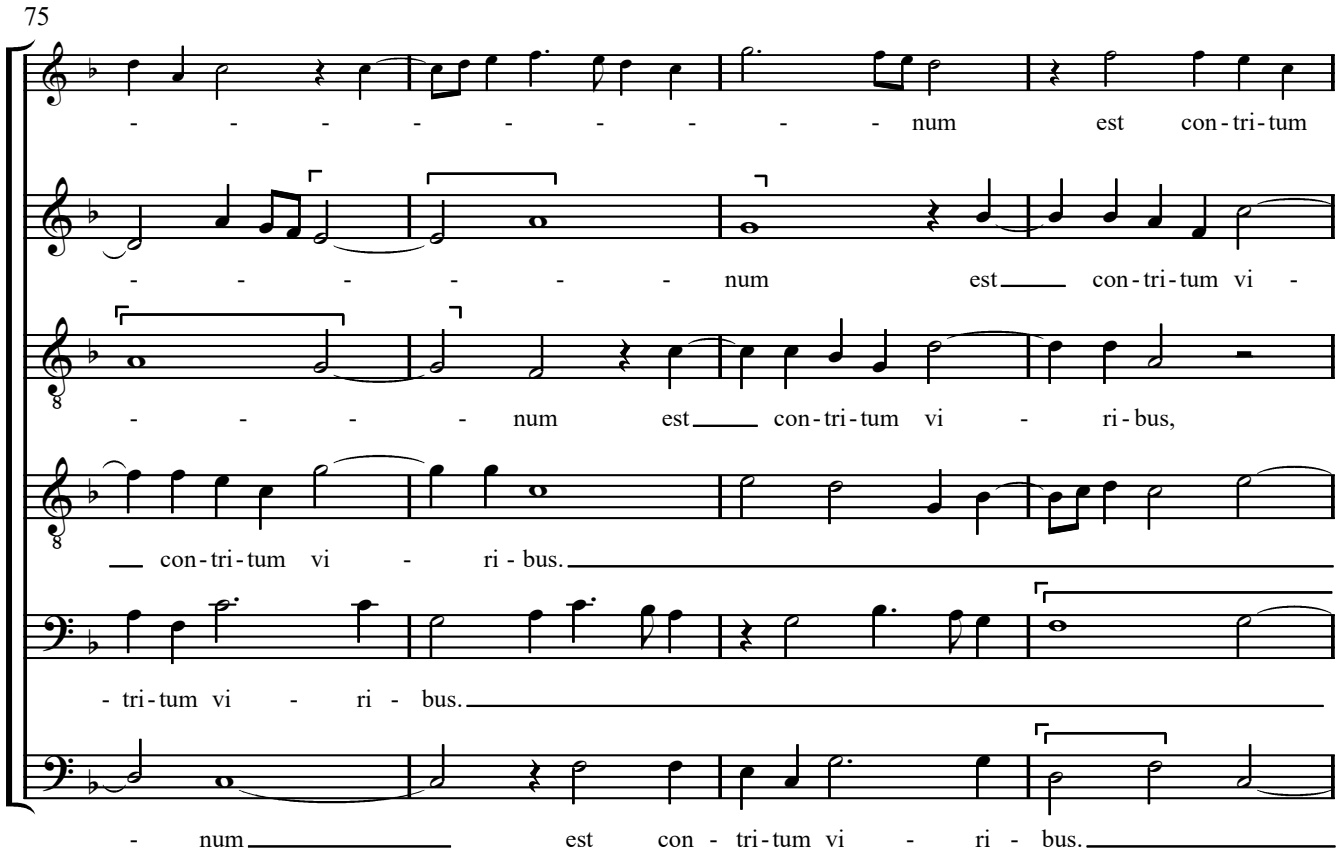
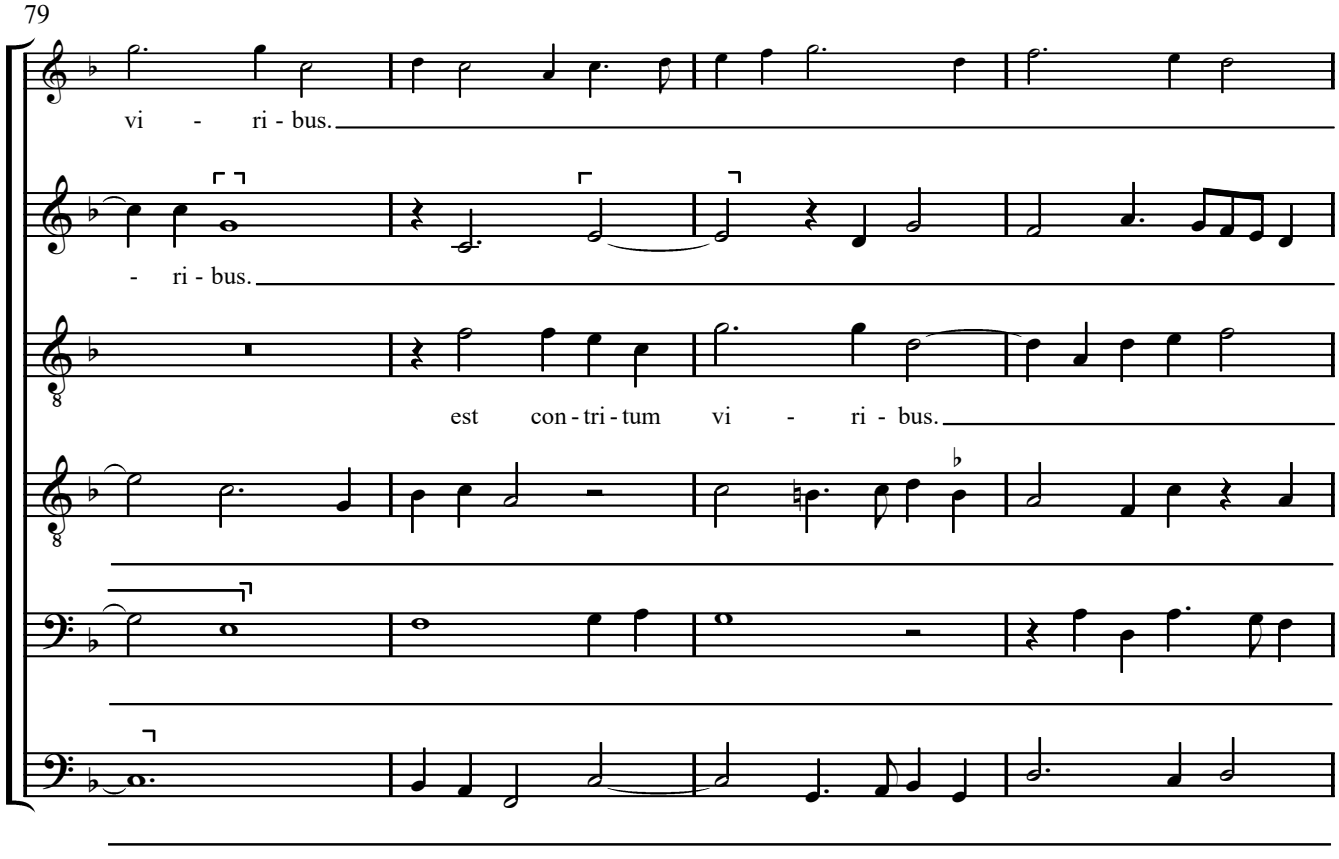
ser-pen-ti
cu-jus ca - put ser-pen-ti
num est
est con -


75
- - - - - - - - - num est con-tri-tum
- - - - - - - num est con-tri-tum vi -
- - - - num est con-tri-tum vi - ri-bus,
con-tri-tum vi - ri-bus.
-tri-tum vi - ri - bus.
- num est con - tri-tum vi - ri - bus.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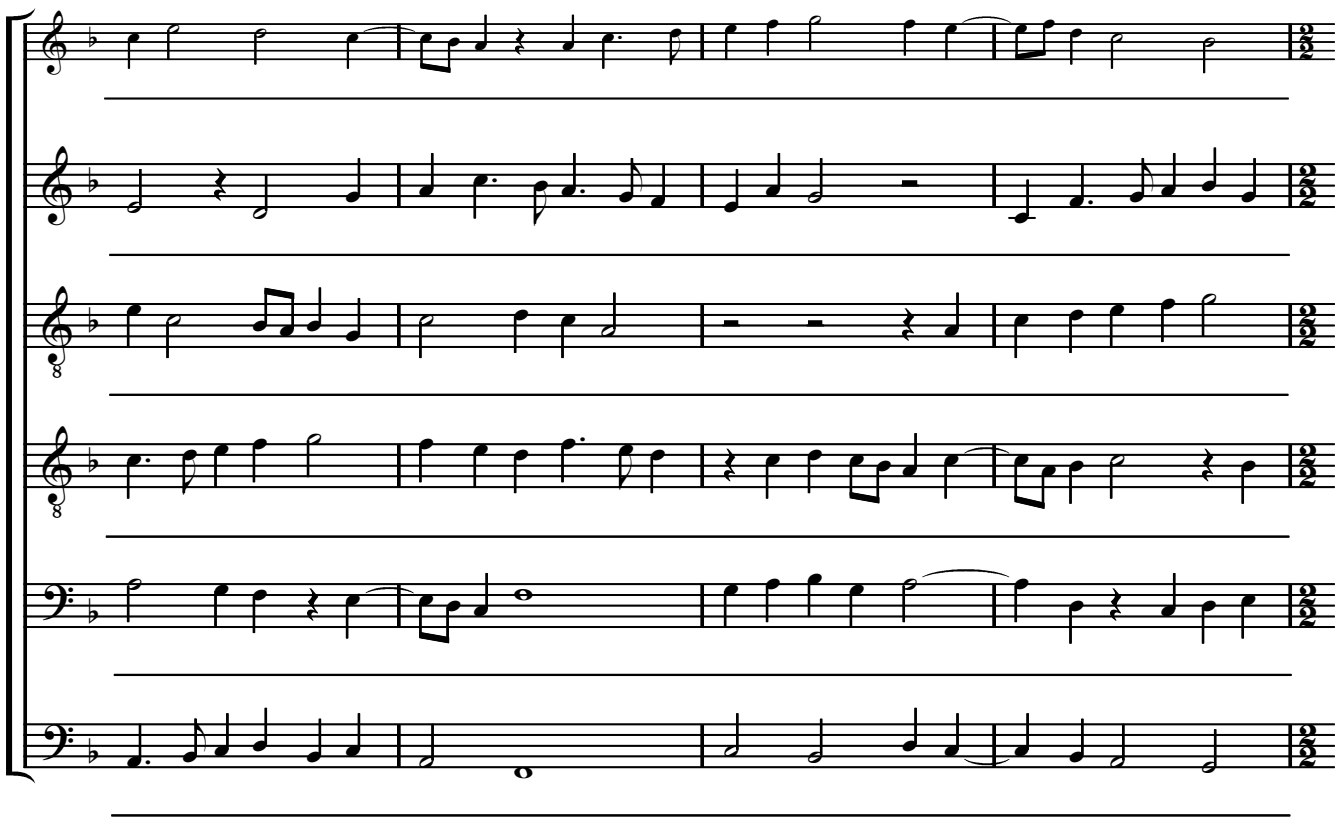
vi - ri-bus.
- ri-bus.
est con-tri-tum vi - ri - bus.

83



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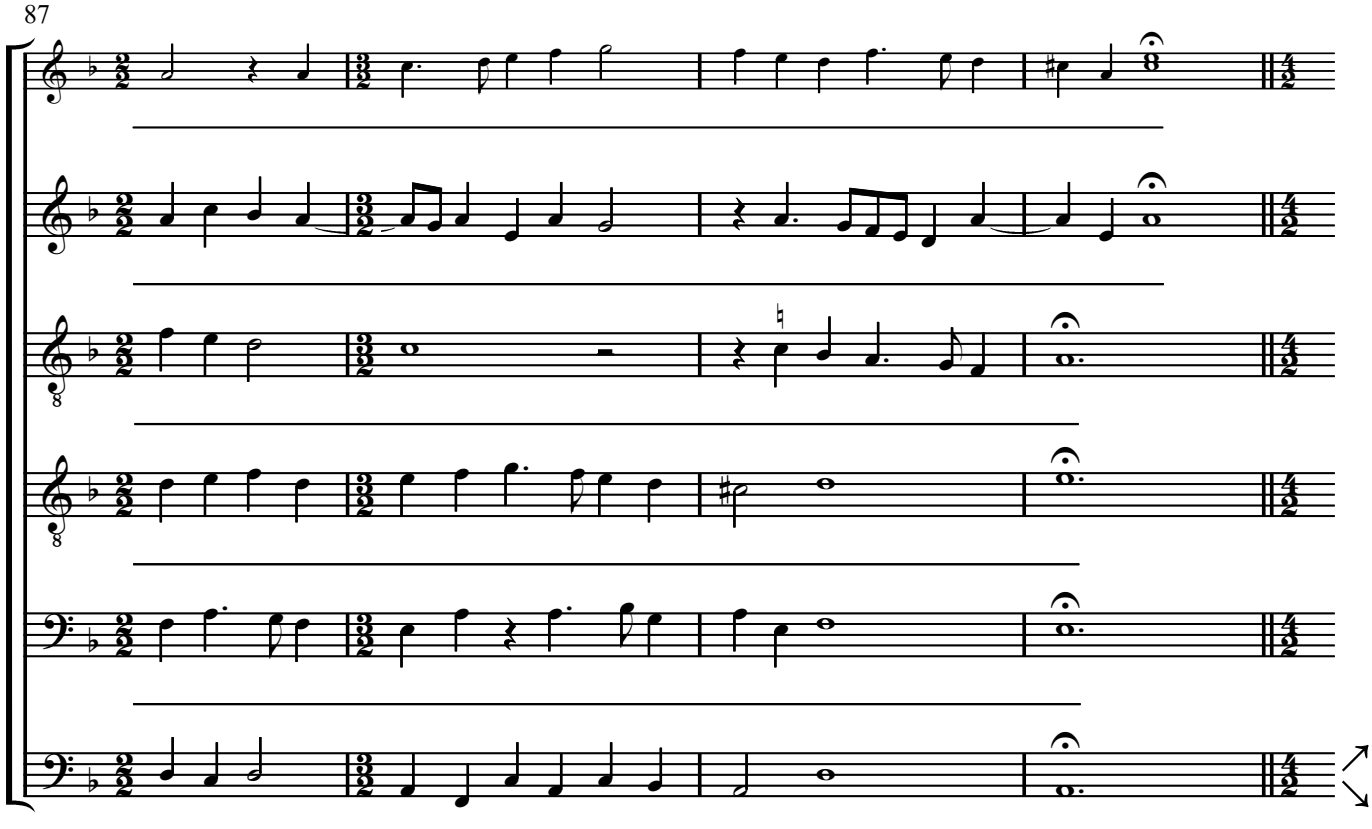
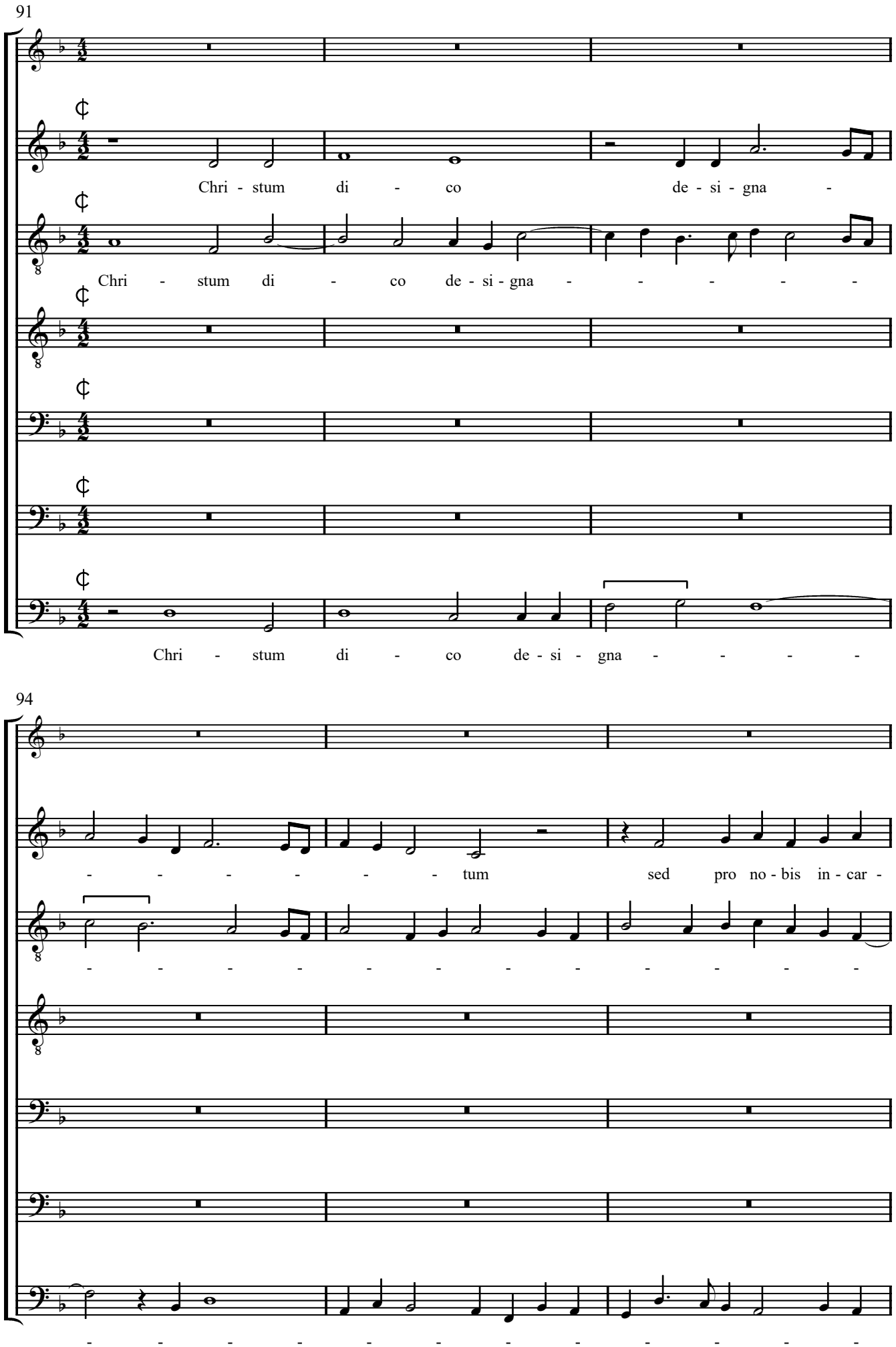
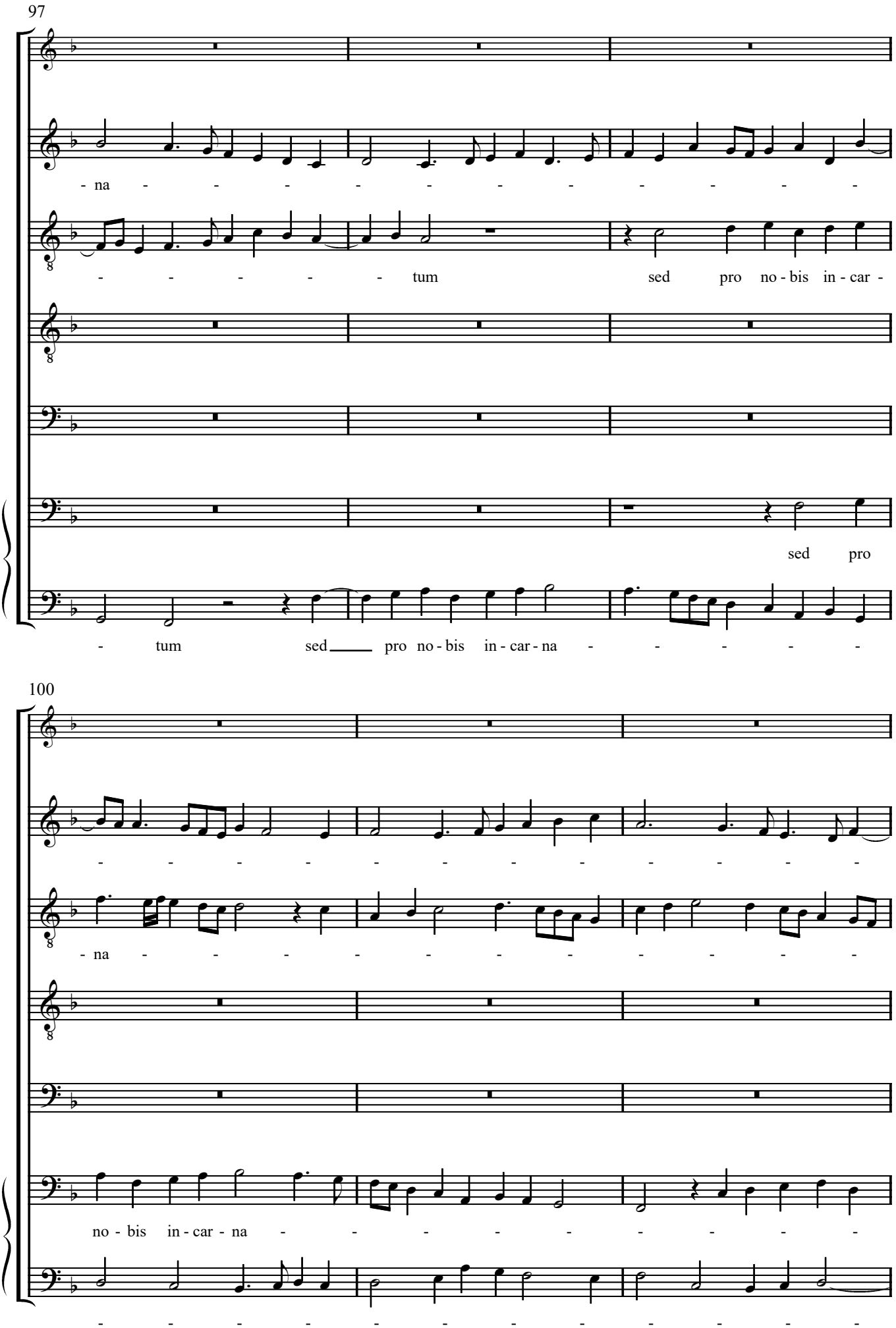
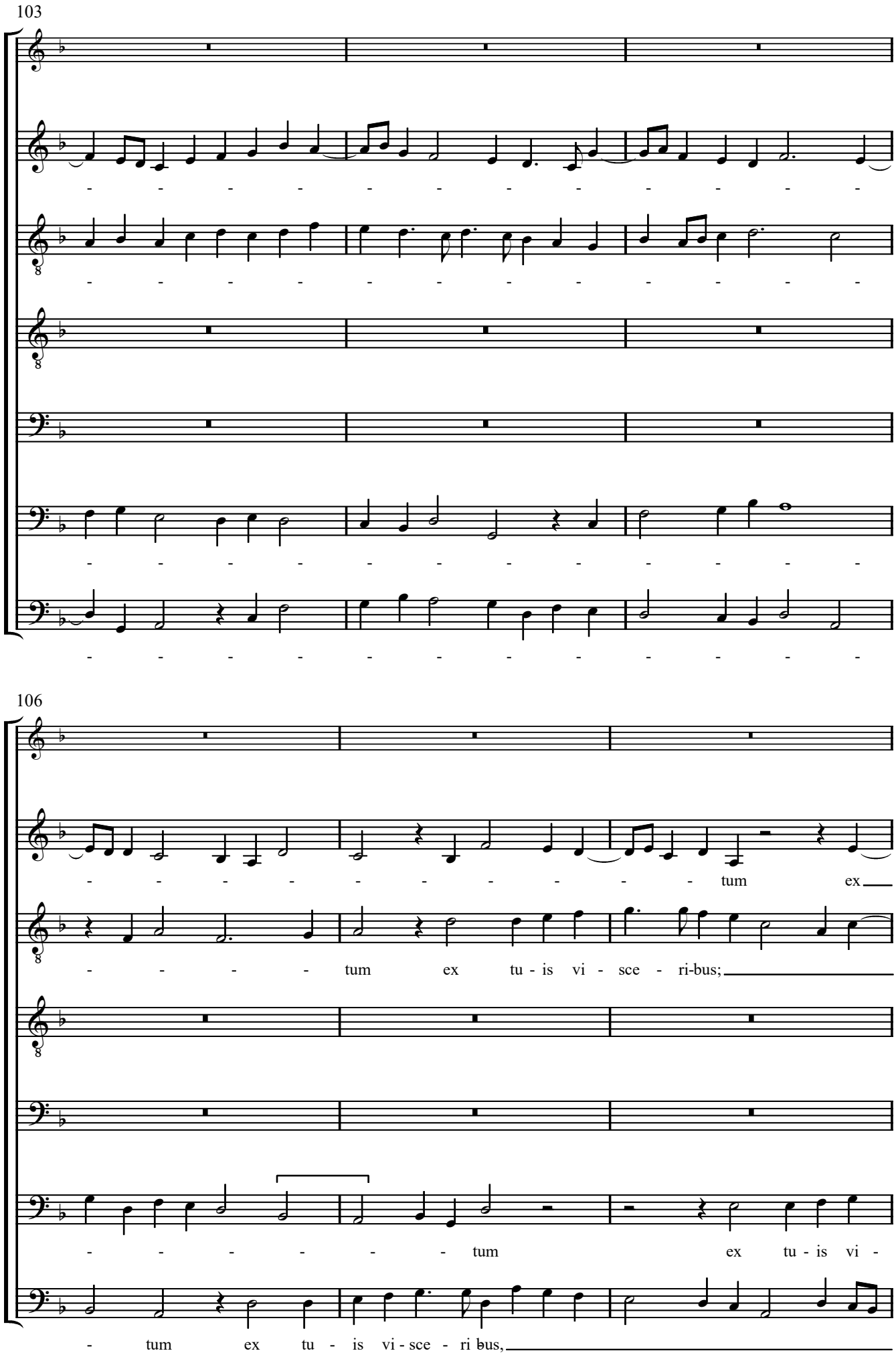
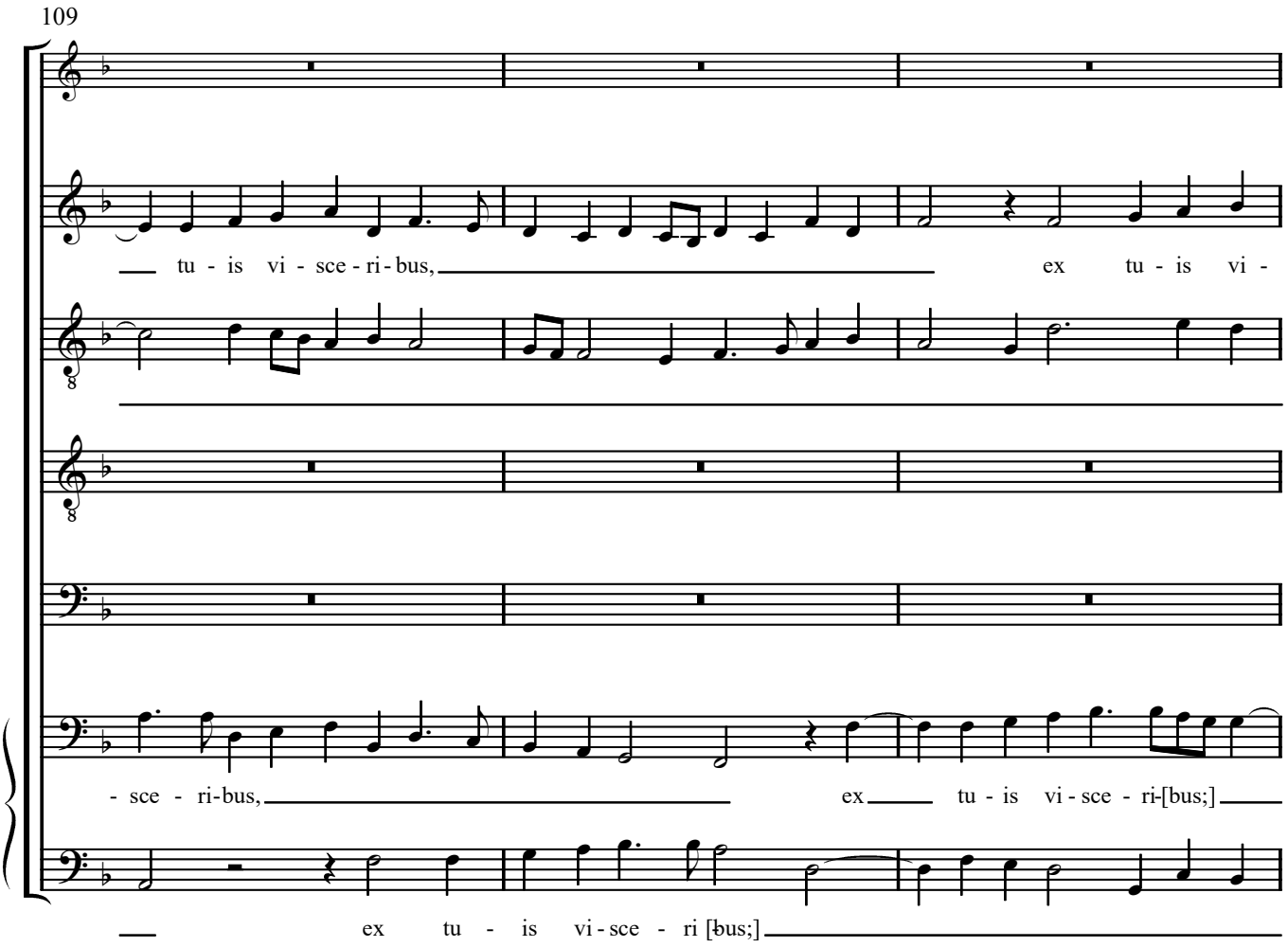
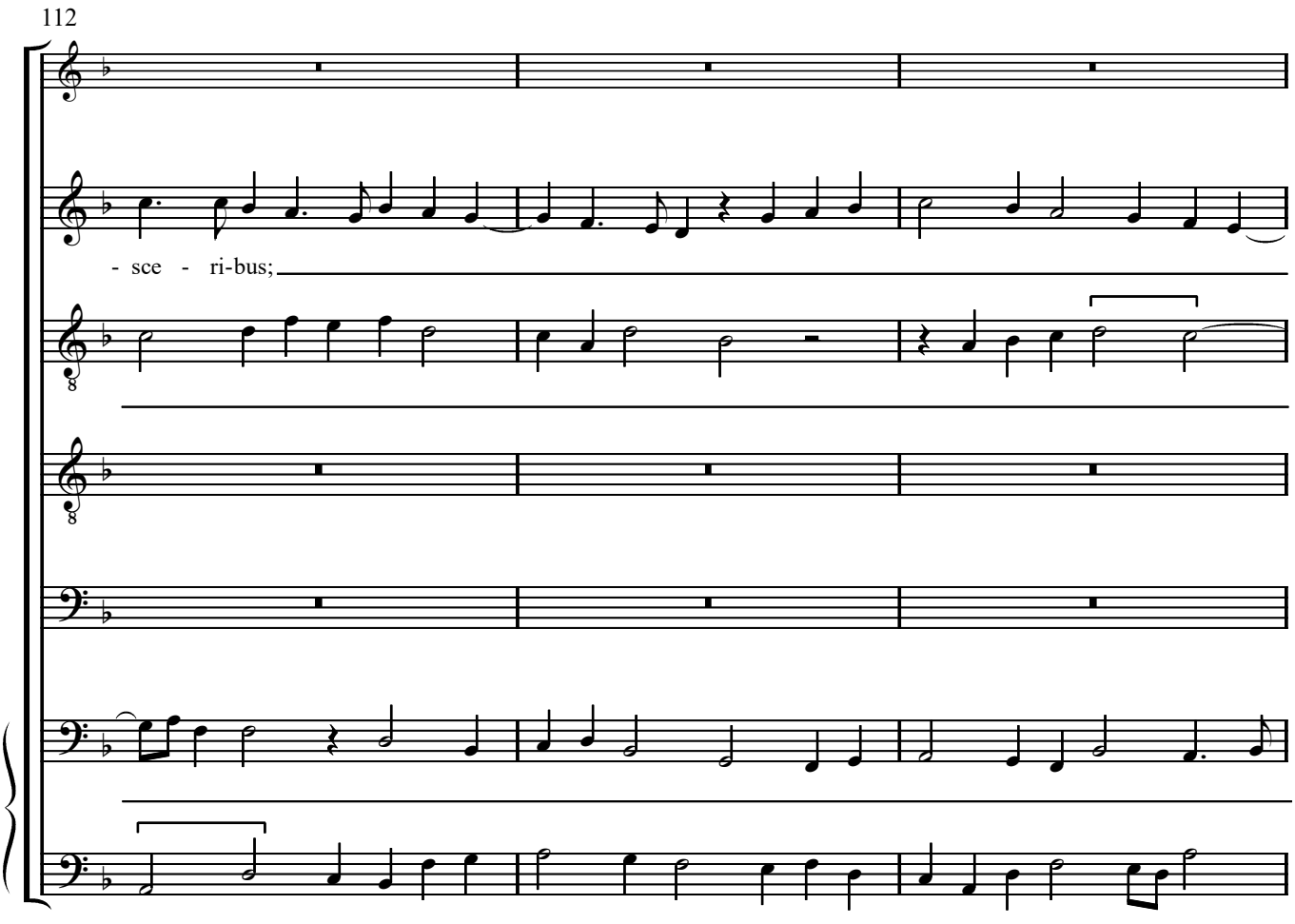



91
Chri - stum di - co de - si - gna -
Chri - stum di - co de - si - gna - - - - - -
Chri - stum di - co de - si - gna - - - - -
94
- - - - - - tum sed pro no - bis in - car -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -


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;]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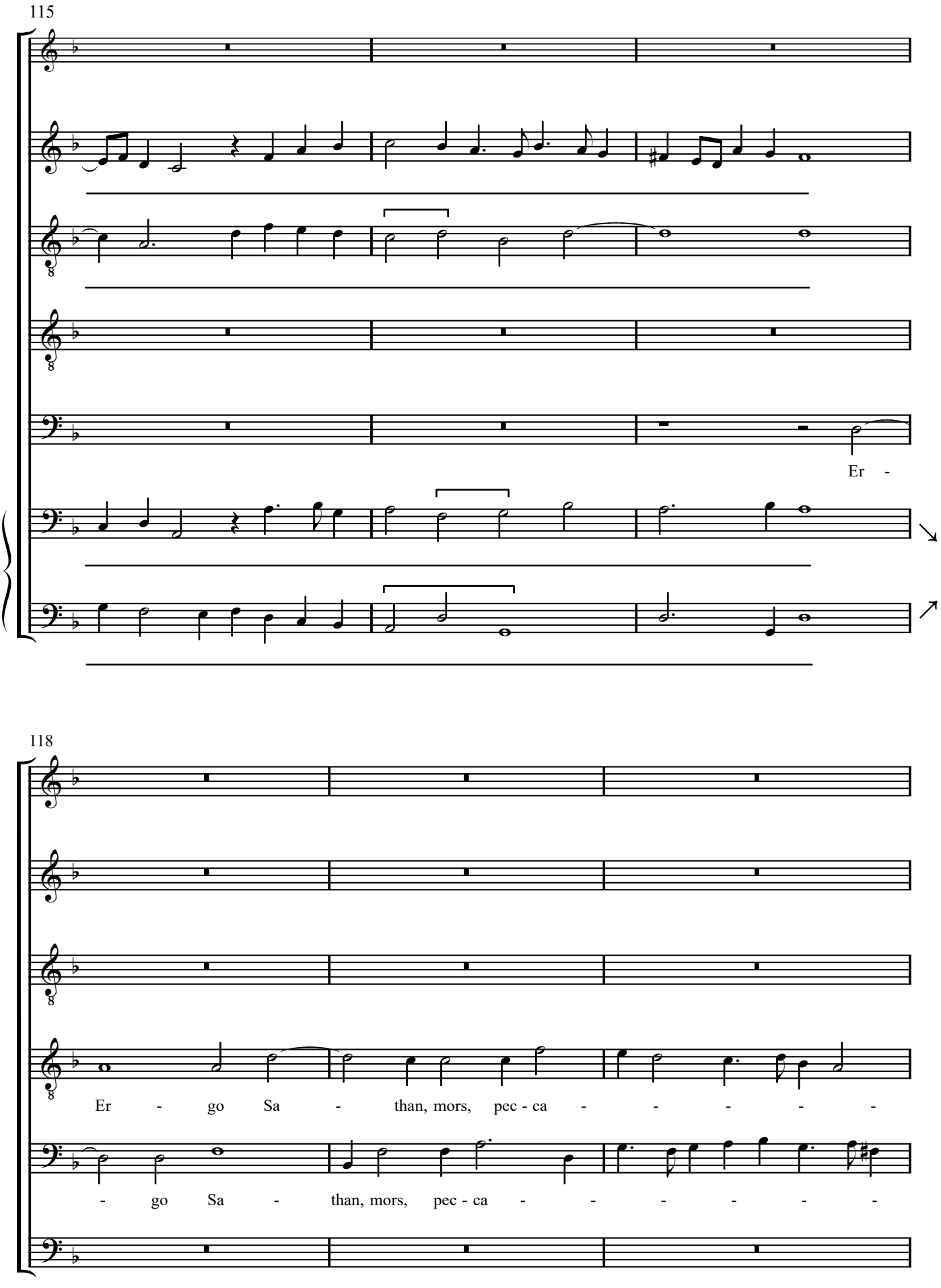
- sce - ri-bus;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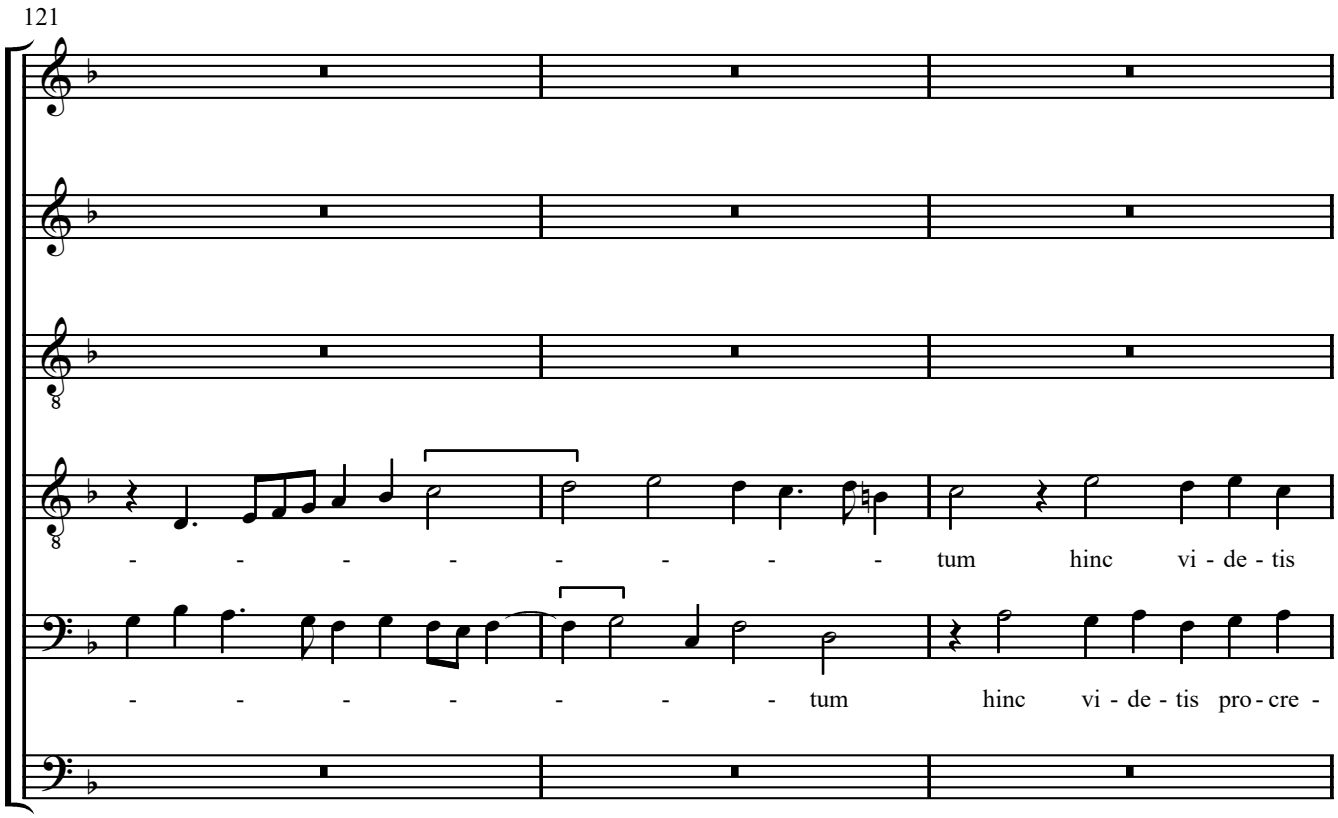
Er -
118
Er - go Sa - than, mors, pec - ca - - - - - -
- go Sa - than, mors, pec - ca - - - - - -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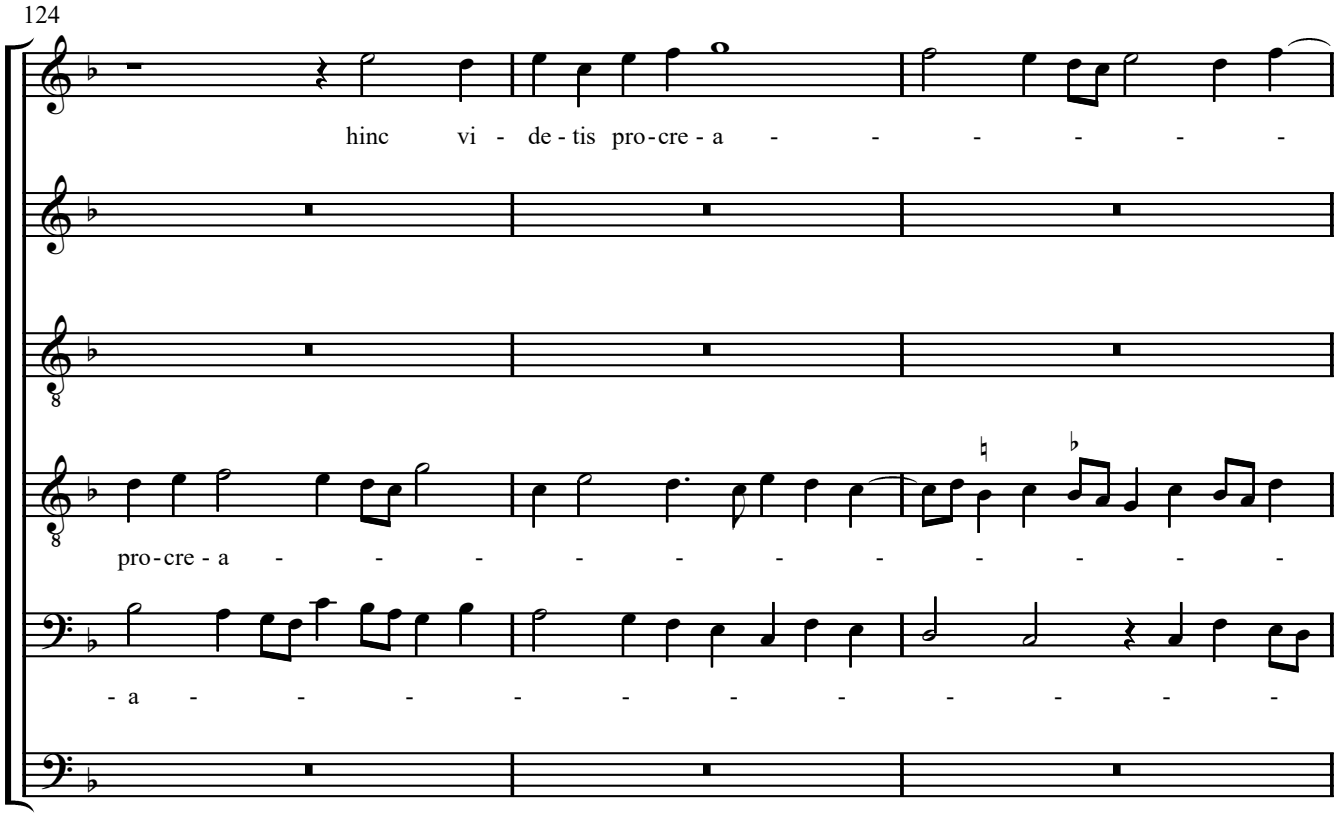
- - - - - - - - - tum hinc vi - de - tis pro - cre -


124
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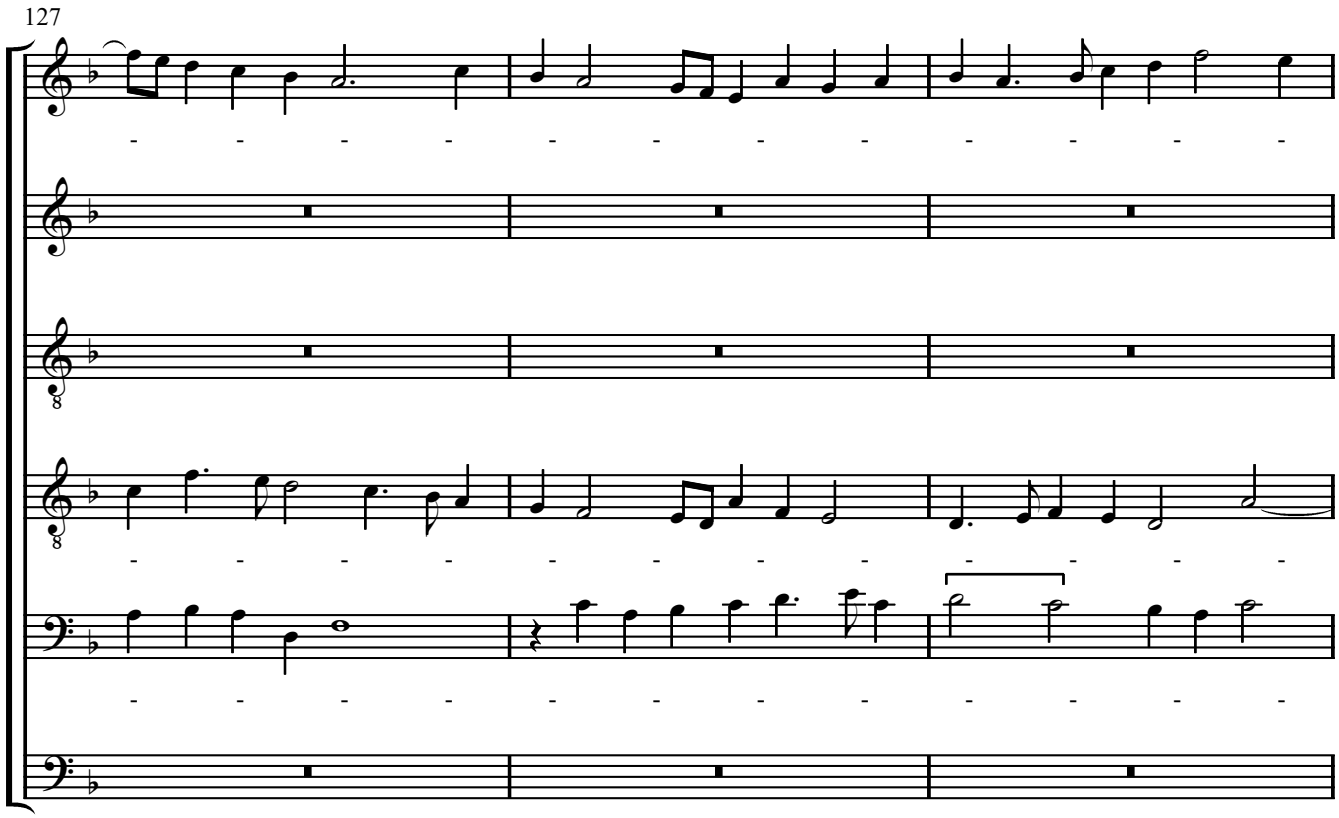
pro - cre - a - - - - - - - - - - - -
- a - - - - - - - - - - - -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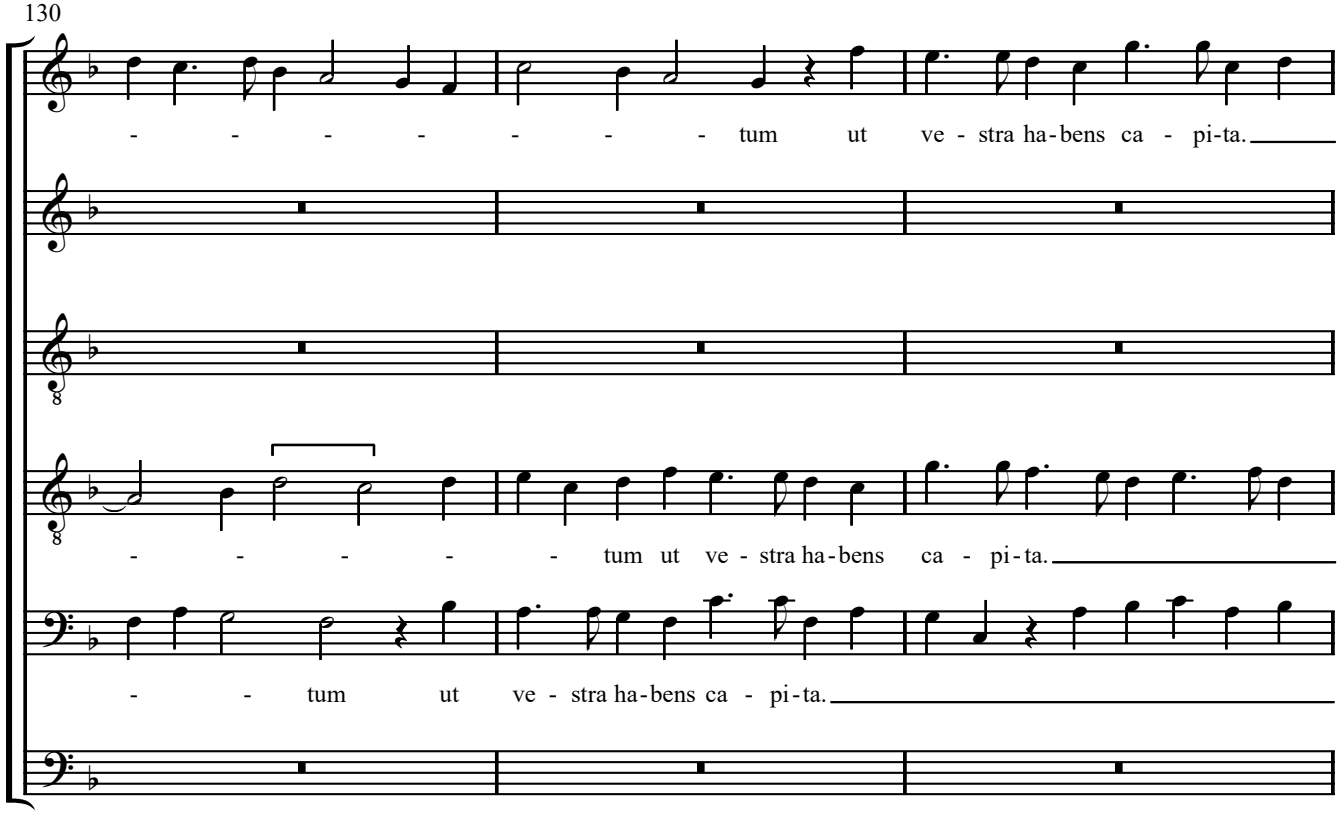
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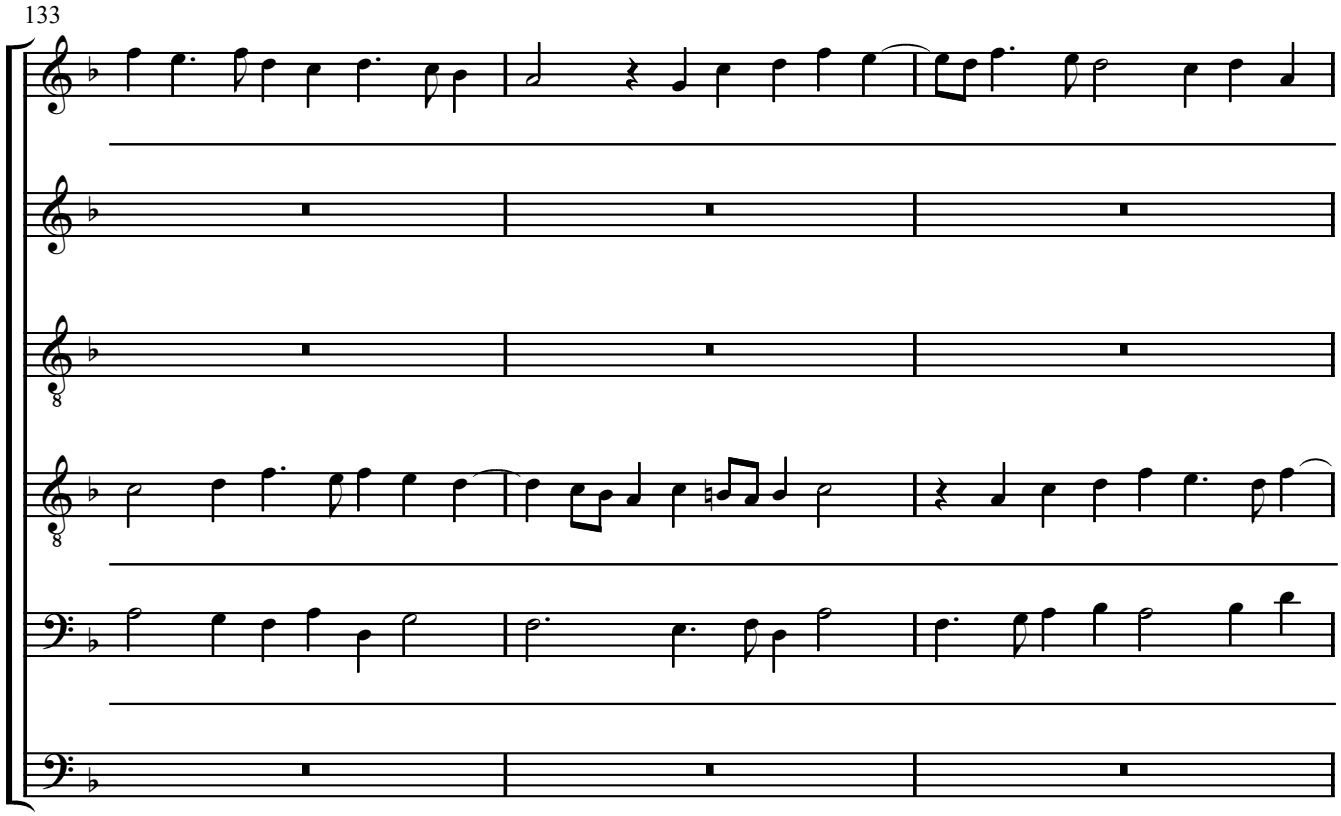
tum ut ve - stra ha-bens ca - pi-ta.
tum ut ve - stra ha-bens ca - pi-ta.
tum ut ve - stra ha-bens ca - pi-ta.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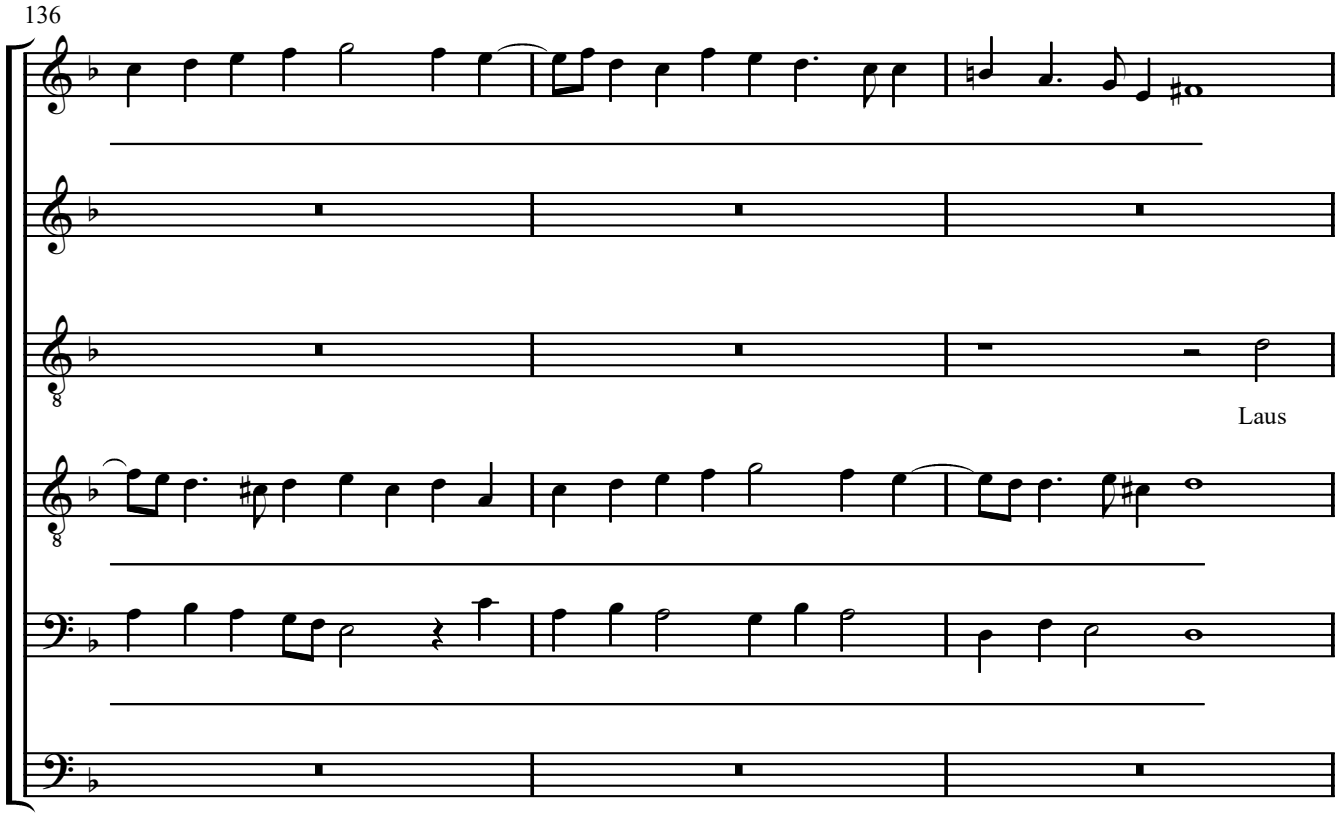
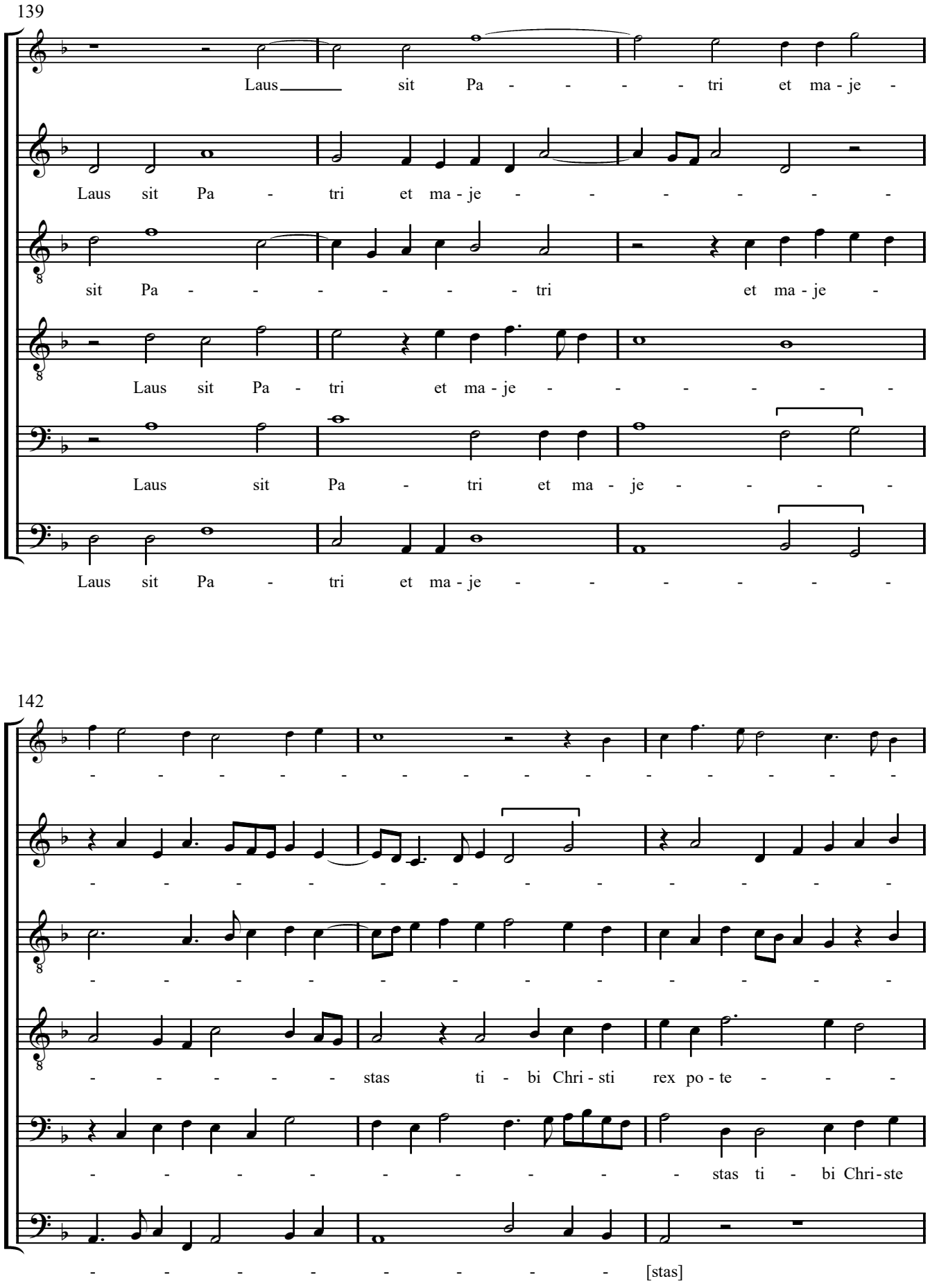
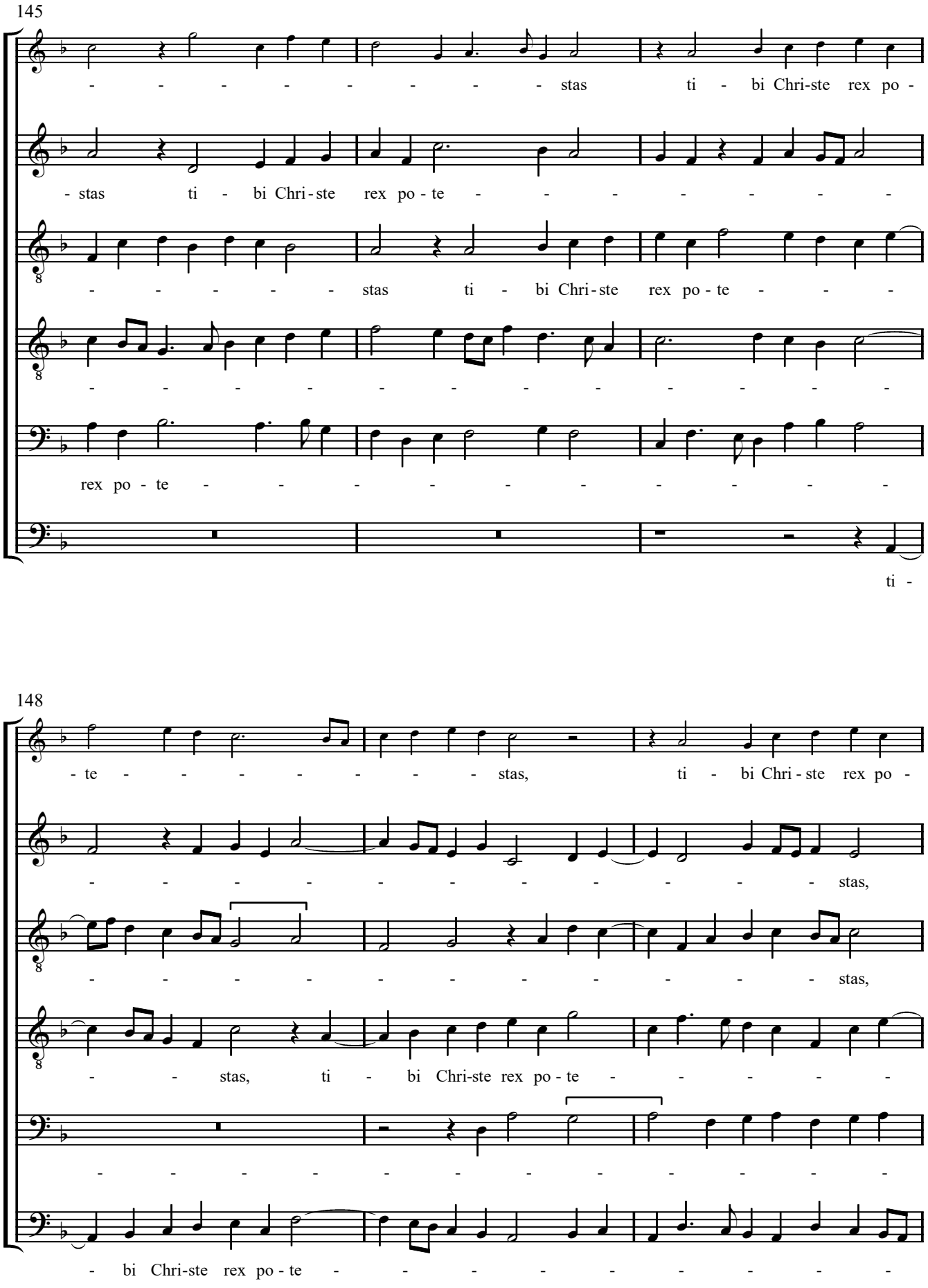

136
Laus


139
Laus sit Pa - - - - tri et ma - je -
Laus sit Pa - tri et ma - je - - - - - - -
sit Pa - - - - - - - tri et ma - je -
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 -
- stas ti - bi Chri-ste rex po - te - - - - - - - -
- - - - - - - stas ti - bi Chri-ste rex po - te - - -
- - - - - - - - - - - - - - - - - -
rex po - te - - - - - - - - - - - - -
ti -
148
- te - - - - - - - - - stas, ti - bi Chri - ste rex po -
- - - - - - - - - - - - - - - - stas,
- - - - - - - - - - - - - - - - stas,
- - stas, ti - bi Chri-ste rex po - te - - - - -
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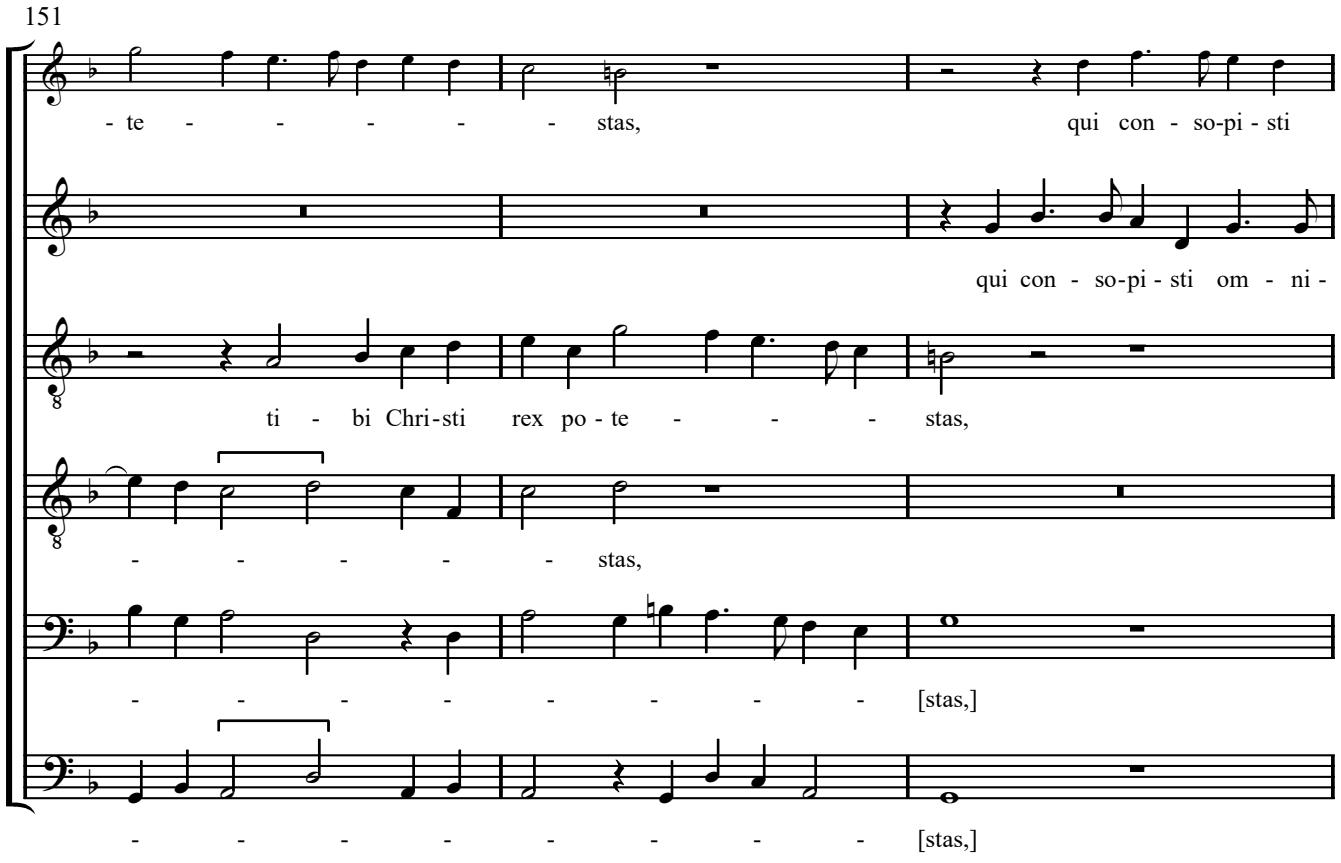
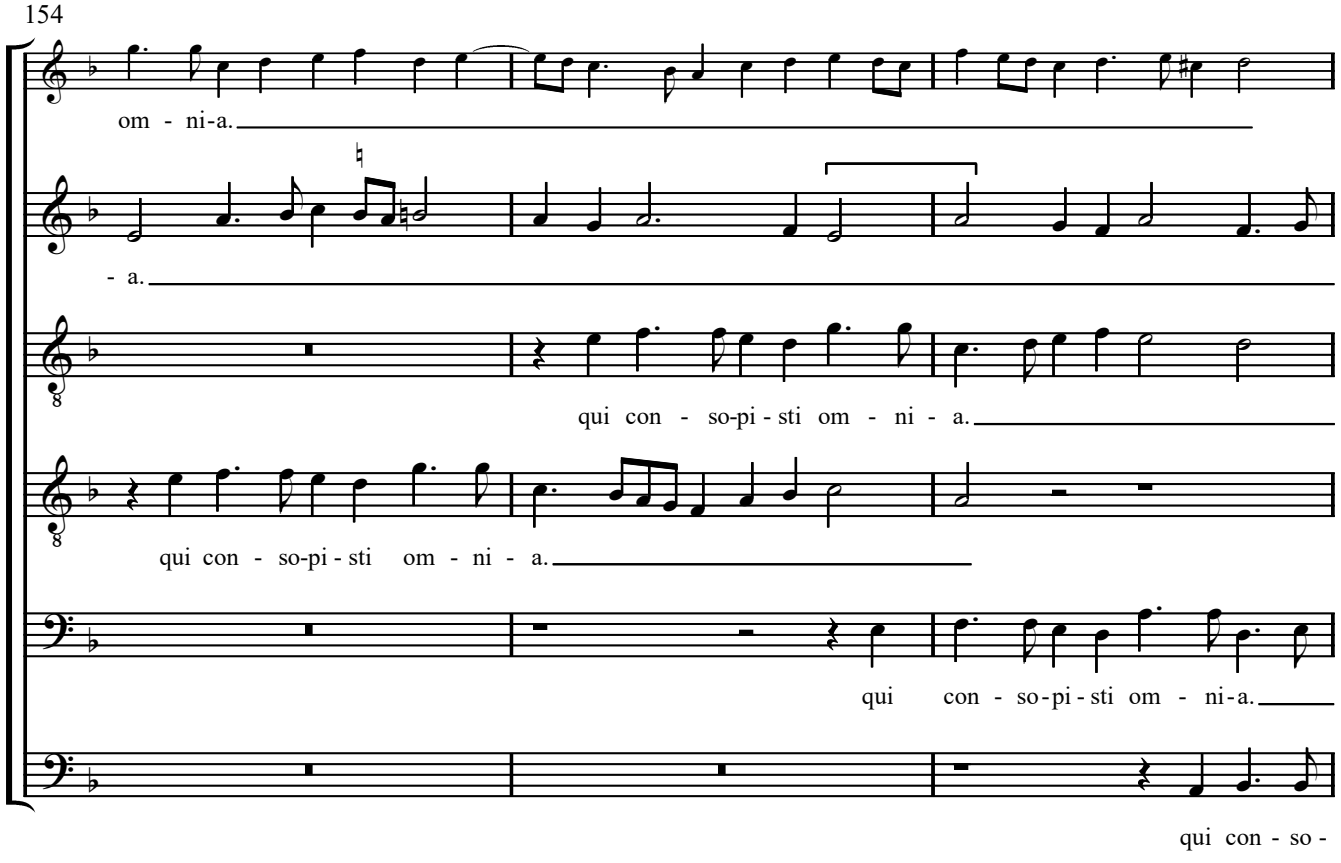
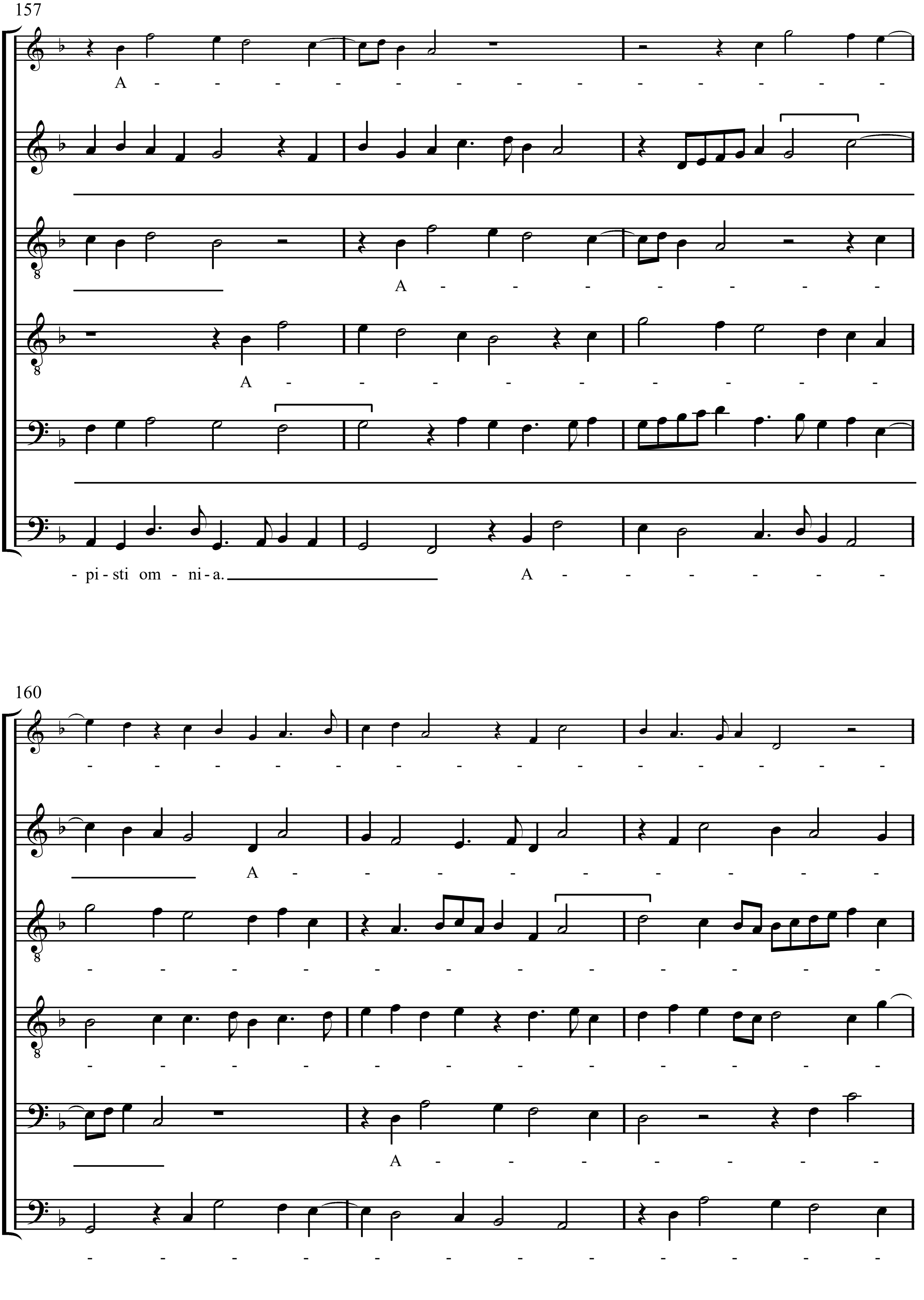
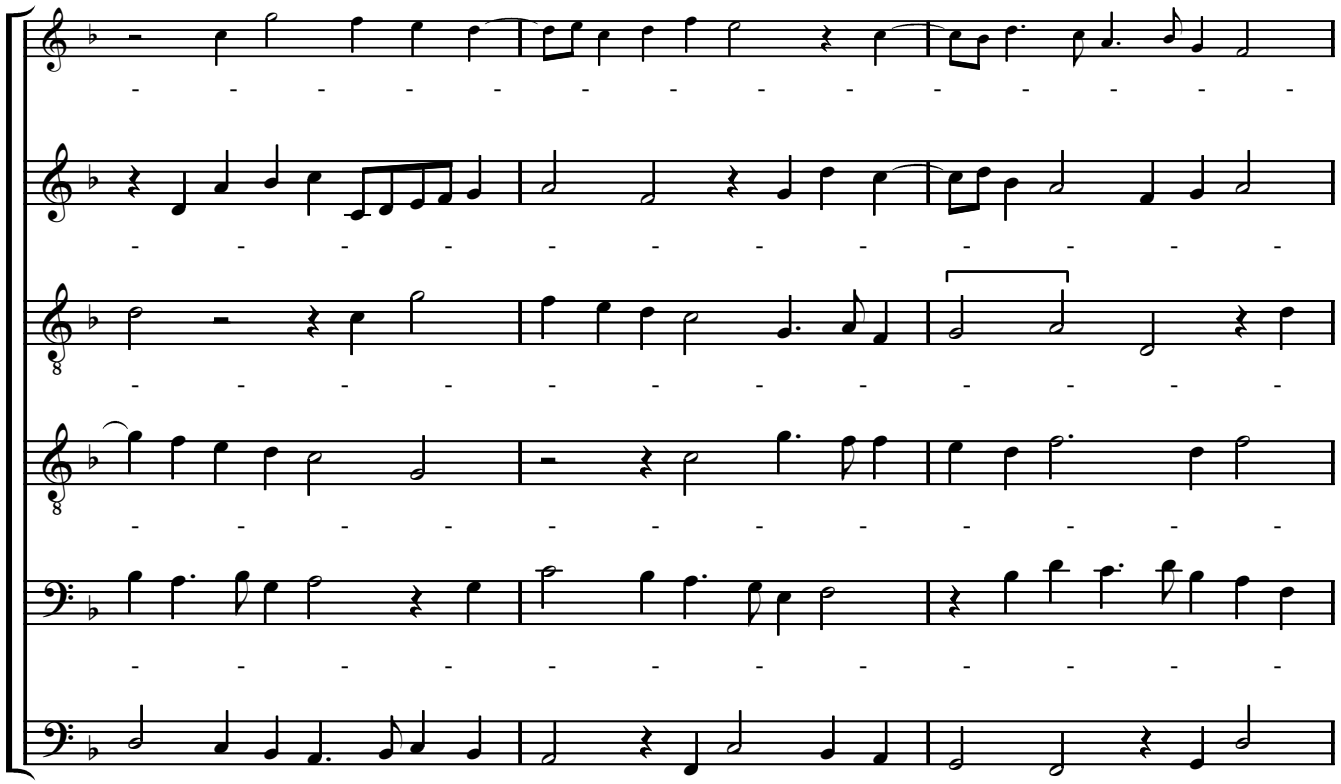
- bi Chri-ste rex po - te - - - - - - - - - - -


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
A
A
- pi - sti om - ni - a.
A
160
A
A

163



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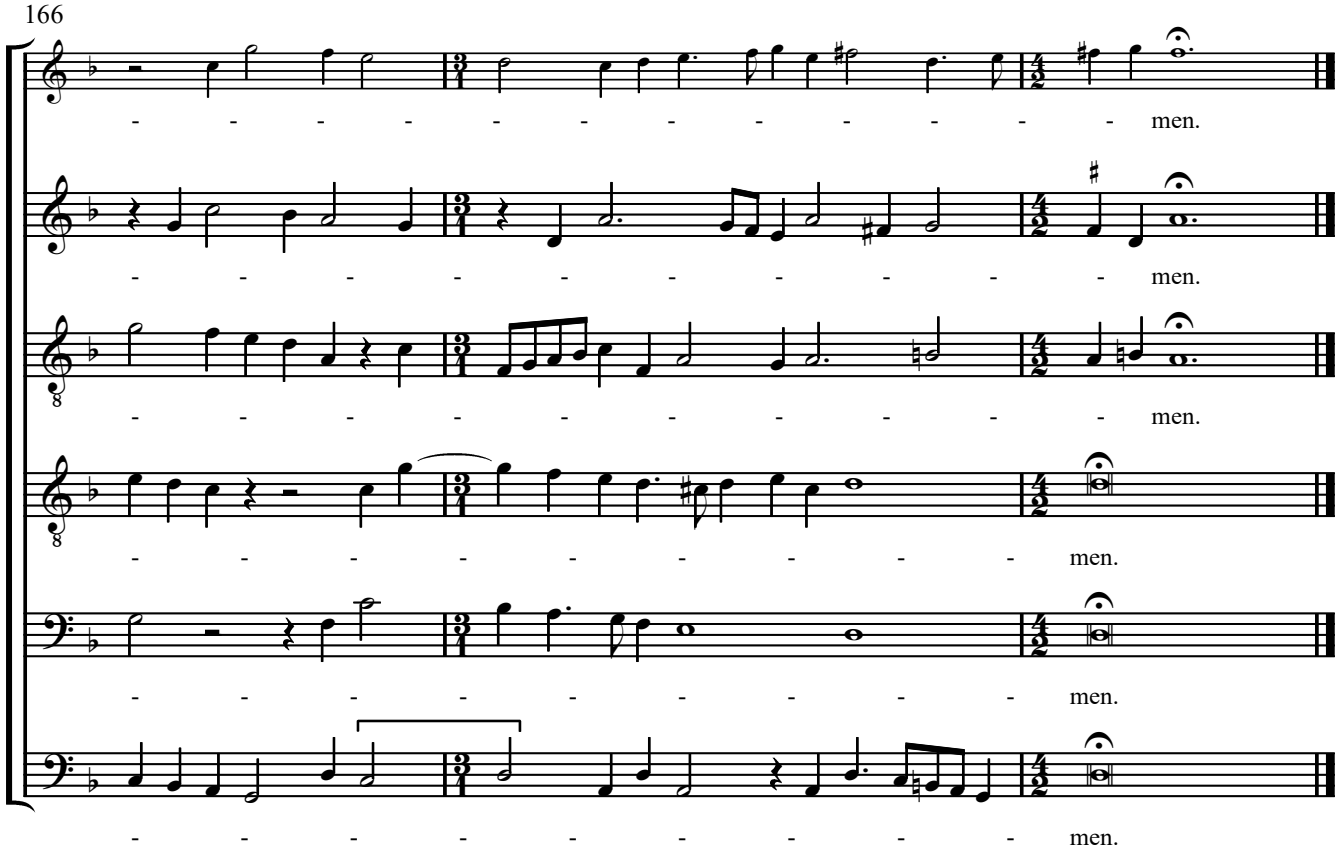

Translation

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 examinate, 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 𝅗𝅥, reduced texture: 53
   Total tactus in 𝅗𝅥, full texture: 36 (= -17)

   Total tactus in 𝅗𝅥𝅮, reduced texture: 48
   Total tactus in 𝅗𝅥𝅮, full texture: 31 (= -17)
2. Total tactus in 𝅗𝅥: 89
   Total tactus in reduced texture: 101 (= +12)

   Total tactus in 𝅗𝅥𝅮: 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 ⌜‾‾‾‾⌝, coloration by the sign ⌜ ⌝.

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, ''Deliuer me from my deceytful ennemies': a Tallis contrafactum in time of war', *Early Music* xliv/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: mr 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 attribution]	
355	——	——		
356	(M)	f.7	[no attribution]	
357	(Ct2)	f.7	[no attribution]	
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. ^{1}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** ♭ is fa sign / 53 Ct1 **A** no ♯; Ct2 **A** ♯ for ^{1}C, ♯ for ^{2}C, ♮ for B / 55 Ct2 **A** ♮ is C fa ut sign / 61 Ct1 **AB** ♯ for C / 136 Ct2 **A** ♯ for ^{2}C / 138 Tr **D** ♮ 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 ^{2}A, (149) *pote-* below DA / 157 Ct1 **A** *-a* below ^{2}B (not in 156) / 160 Ct2 **A** ♮ for ^{2}B / 168 Ct1 **A** no ♮ /

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** *m*E for *dot-cr*E *q*E, *-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** *viri-* below CE, (90) *-bus* below ^{2}A / 90 Ct1 Ct2 T B **AB** *-bus* below *dot-sb* (not in 76–81) / 92–93 M Ct1 B2 **A** *deigna-* for *designa-* / 108 Ct1 **B** *m*G for *dot-cr*G *q*G, *-ri-* below F / 110 B1 **A** *-bus* below ^{1}F (not in 109) / 111 M **A** *-bus* below ^{1}F (not in 109) / 117 M **A** *-bus* below ^{2}F (not in 112); Ct1 **AB** *-bus* below ^{2}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*, *m*C for *dot-cr*C *q*C, *-pi-* below ^{2}F (*-ta* postponed to last note of counterverse) / 132 Tr **C** *-bent* for *-bens*; Ct2 **C** *m*G for *dot-cr*G *q*G, *-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 ^{2}E^{3}D^{2}C^{4}D / 40 B **A** signum congruentiae below ^{1}B / 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 conguentiae above ^{2}C; B2 **A** signum congruentiae above ^{2}A / 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** *cr*F+*q*F *q*E are *cr*F *cr*E /