

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 is written for four vocal parts (Soprano, Alto, Tenor, Bass) and two piano accompaniment parts (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 8/8. A sharp sign (#) is placed above the first measure of the Soprano part. 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 is written for four vocal parts (Soprano, Alto, Tenor, Bass) and two piano accompaniment parts (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 8/8. The lyrics are: - - - - - ni - - - - - na se - le - git ex vir - gi - ni - - - - -

24

musical score for measures 24-28. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The vocal parts have lyrics: "bus.]", "bus.", "bus.", and "bus." respectively. The piano accompaniment includes a bass line with lyrics "So - la ut" and "So -".

29

musical score for measures 29-33. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The vocal parts have lyrics: "So - la ut es - ses sin-gu-la - - -", "es - ses sin-gu - la - - - - -", and "- la ut es - ses sin-gu-la - - - - -". The piano accompaniment includes a bass line with lyrics "- la ut es - ses sin-gu-la - - - - -".

34

Musical score for measures 34-37. The score consists of six staves. The top three staves are empty. The fourth staff is a vocal line with lyrics: - - - - - ri. The fifth staff is a bass line with lyrics: - - - - - ri quam con - ti-git. The sixth staff is a bass line with lyrics: - - - - - ri quam con - ti-git de - co -

38

Musical score for measures 38-41. The score consists of six staves. The top 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 bass line with lyrics: de - co - ra - - - - -. The seventh staff is a bass line with lyrics: - 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

Musical score for measures 50-53. The score includes two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble and Bass, Left Hand Treble and Bass). The music is in a minor key and 4/4 time. The vocal lines are mostly rests, while the piano accompaniment features rhythmic patterns and melodic lines.

54

Musical score for measures 54-57. The score includes two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand Treble and Bass, Left Hand Treble and Bass). The lyrics "Ex te se - - - men hoc di - vi -" are written under the vocal staves. The piano accompaniment provides harmonic support with chords and melodic fragments.

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 cu-jus ca-put ser-pen-ti
 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
 7

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

Musical score for measures 103-105. The score consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts feature a melodic line with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines.

106

Musical score for measures 106-108. The score consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts feature a melodic line with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines.

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;] —————

Detailed description: This page contains measures 109-112. The vocal line (top staff) has lyrics: "tu - is vi - sce - ri - bus, ex tu - is vi -". The piano accompaniment (bottom staves) includes a right-hand part with chords and a left-hand part with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are split across the vocal line and the piano accompaniment.

112

- sce - ri - bus; —————

Detailed description: This page contains measures 112-115. The vocal line (top staff) has lyrics: "- sce - ri - bus;". The piano accompaniment (bottom staves) includes a right-hand part with chords and a left-hand part with a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are split across the vocal line and the piano accompaniment.

115

Musical score for measures 115-117. The score consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom three are piano accompaniment (Right Hand, Left Hand). The key signature is one flat (B-flat). Measure 115 shows the vocalists with rests. Measure 116 features vocal entries for Soprano and Alto. Measure 117 continues the vocal lines, with the Bass line ending on the word "Er -".

118

Musical score for measures 118-120. The score consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom three are piano accompaniment (Right Hand, Left Hand). The key signature is one flat (B-flat). Measure 118 shows the vocalists with rests. Measure 119 features vocal entries for Soprano and Alto with the lyrics "Er - go Sa - than, mors, pec - ca". Measure 120 continues the vocal lines, with the Bass line ending on the lyrics "go Sa - than, mors, pec - ca".

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 - - - - -

133

Musical score for system 133, measures 1-3. The system consists of six staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The second and third staves are empty. The fourth staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The fifth and sixth staves are empty.

136

Musical score for system 136, measures 1-3. The system consists of six staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The second and third staves are empty. The fourth staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note G4. The fifth and sixth staves are empty. The word "Laus" is written below the fourth staff in the third measure.

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 -
 - 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,
 - - - - - 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

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

160

- - - - - 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 4/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

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 4/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The word "men." is written below the notes in the final measure of each staff.

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* xlv/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. 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, ♯ for B / 55 Ct2 **A** ♯ is C fa ut sign / 61 Ct1 **AB** # for C / 136 Ct2 **A** # for ²C / 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 ²A, (149) *pote-* below DA / 157 Ct1 **A** -*a* below ²B (not in 156) / 160 Ct2 **A** ♯ for ²B / 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** 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** *deigna-* 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* /