

Gaude, gaude, gaude Maria

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

Gau - de, gau - de, gau - de, Ma - ri - a

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Vir - go, cun - ctas hae - re - ses

4

go, cun - ctas hae - re - ses

- ctas hae - re-ses _____ so - la in - te -

_____ so -

- ses _____ so - la in - te - re - mi -

cun - ctas hae - re - ses so - la in - - - te - re -

- re - ses so - la in - - - te - re - mi - - -

_____ so - la in - te - re - mi - - -

- re - mi - - - sti, quae Ga - bri - e - lis arch -

- la in - - - te - re - mi - sti, quae Ga - bri - e - lis arch -

- - - - - - - - - - - - - - - - - - sti, quae

- mi - - - - - sti, so - la in - te - re - mi - - -

- - - - - sti, _____ quae _____ Ga - - -

- - - - - sti, _____ quae Ga - bri - e -

27

- di - - - - -

- ctis cre - di - di - - - - -

- ctis cre - di - di - - - - - sti, di - ctis cre - di - di - - - -

- - - - - sti, [di - ctis] cre - di - di - - - - -

- di - - - - di - sti. _____

di - ctis cre - di - di - - - - -

A

32

- sti. Dum vir - go De - - - - -

- sti. Dum vir - go De - - - - -

- sti. Dum vir - go De - - - - - um et ho - mi-nem ge - nu -

- sti. Dum vir - go De - - - - - um

_____ Dum _____ vir - - - - - go De - um et

- sti. Dum vir - go De - - - - - um et ho - mi-nem

37

- um et ho - mi-nem ge - nu - i - sti, et ho - mi-nem
 - - - - - um et ho - mi-nem
 - i - sti, et ho - mi-nem ge - nu - i - - - -
 et ho - mi-nem ge - nu - i - - - - - sti,
 ho - mi - nem ge - nu - - - -
 ge - nu - i - - - - sti, et ho - mi-nem ge - nu - i - - - -

42

B

ge - nu - i - - - - sti, et ho - mi-nem ge-nu - i - sti;
 ge - nu - i - sti, et ho - mi - nem ge - nu - i - sti; et post
 - - - - - sti;
 et ho - mi - nem ge - nu - i - - - - sti; et post
 - i - - - - sti; et post
 - sti; et post

47

et post par - tum vir - - - go in - vi - o -

— par - tum vir - - - - -

8 et post par - tum vir - - - go in -

8 par - tum vir - go, et post par - tum vir - - - -

par - - - - tum - - - - vir - - - - go in -

par - tum vir - - - - - - - - go

52

- la - ta per - man - si - - - - sti, in - vi - o - la - ta per - man - si -

- - - - go in - vi - o - la - ta per - man - si -

8 - vi - o - la - ta per - man - si - - - - - - - sti,

8 - - - - go in - vi - o - la - ta per - man - si -

- - - vi - o - la - - - - - - - ta

in - vi - o - la - ta per - man - si - - - - - - -

57

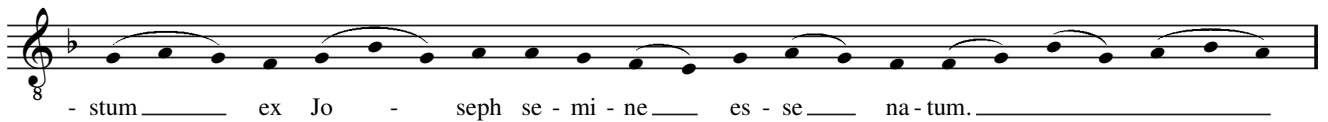
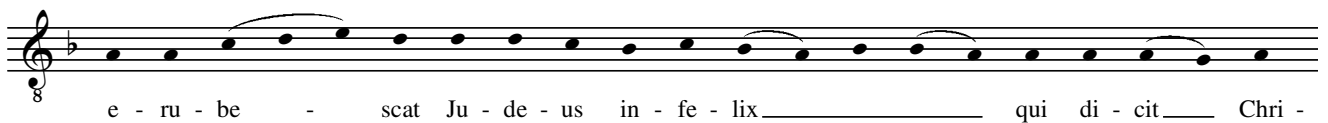
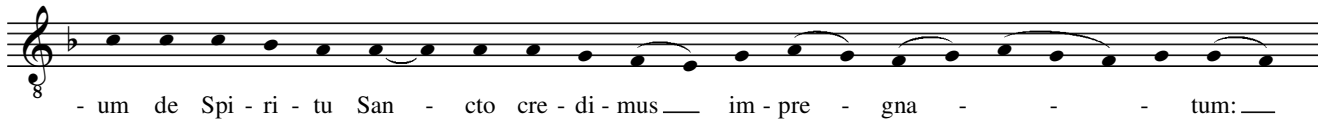
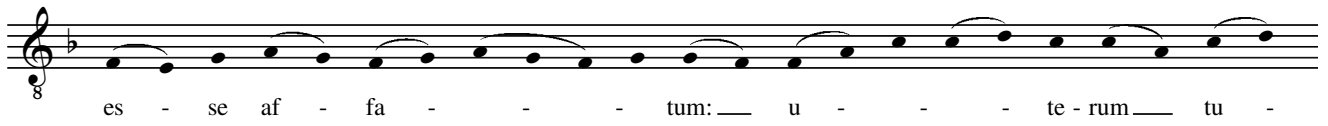
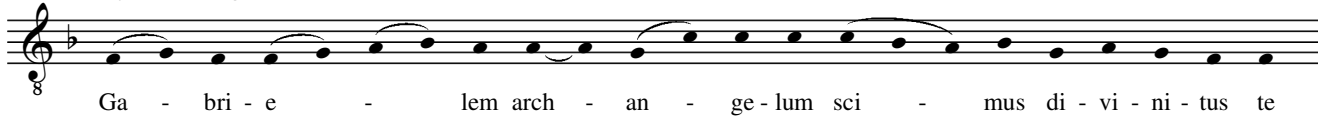
- - - - - sti, in - vi - o - la - ta per-man - si -
 - - - - - sti, in - vi - o -
 8 in - vi - o - la - ta per-man - si -
 8 - - - - - sti, in -
 per - - - man - - - si - - -
 - - - sti, in - vi - o - la - ta per-man - si - - - -

62

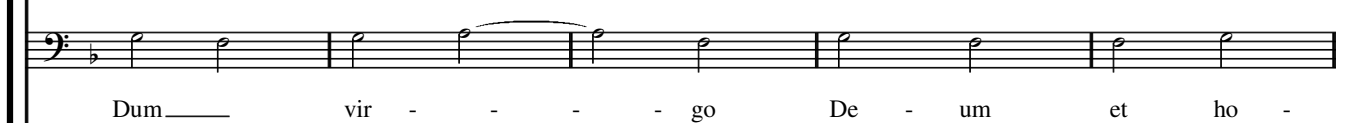
END

- - - - - sti.
 - la - ta per-man - si - - - - - sti.
 - - - - - sti.
 - vi - o - la - ta per - man - si - - - - - sti.
 - - - - - sti.
 - - - - - sti.

3 from the higher stalls



67



81

et post par - tum vir - go in -
 — post par - tum vir -
 et post par - tum vir - go
 post par - tum vir - go, et post par - tum vir -
 post par - tum vir - go
 post par - tum vir - go

86

- vi - o - la - ta in - te - gra, in - vi - o - la - ta in -
 - go in - vi - o - la - ta in - te - gra
 in - vi - o - la - ta in - te - gra
 - go in - vi - o - la - ta in -
 in - vi - o - la - ta in - te - gra
 - go in - vi - o - la - ta in - te - gra

91

te-gra et ca - sta es Ma - ri - a,

et ca - sta es Ma - ri - a, et ca - sta es Ma - ri - a,

et ca - sta es Ma - ri - a,

te-gra et ca - sta es Ma - ri - a,

et ca - sta es Ma - ri - a,

et ca - sta es Ma - ri - a,

Chorus

A,

96

quae es ef - fe - [cta]

quae es ef - fe - cta, quae es ef - fe - cta

quae es ef - fe - cta ful -

quae es ef - fe - cta ful - gi - da cae - li

quae es ef - fe - cta ful - gi - da cae - li por -

100

ful - gi-da cae - li por - ta.

ful - gi-da cae - li por - - - - ta.

- gi-da cae - li por - - - - ta.

por - ta, ful - gi-da cae - li por - ta.

cae - li por - ta.

- ta, ful - gi-da cae - li por - ta.

Tacet until bar 135

Tacet until bar 149

Tacet until bar 149

A, _____

103

Treble 1 O ma - ter al - - - - ma

Treble 2 O ma - ter al - ma Chri - sti ca - ris -

Mean 1 O ma - ter al - ma Chri - sti ca - ris - si - -

Mean 2 O ma - ter al - - - - ma Chri - sti

Bass O ma - ter al - - - - ma Chri -

107

Chri - sti ca - ris - si - ma,

- si - ma, *Chri - sti ca - ris - si - ma,*

- ma, Chri - sti ca - ris - si - ma,

ca - ris - si - ma, _____

- sti ca - ris - si - ma,

A, _____

110

su - sci - pe lau - dum pi - a pre -

su - sci - pe lau - dum pi - a pre -

su - sci - pe lau - dum pi -

su - sci - pe lau - dum pi - a pre - ca - mi -

su - sci - pe lau - dum pi - a pre -

114

- ca - mi - na, pi - a pre - ca - mi - na,
 - dum pi - a pre - ca - mi - na,
 - a pre - ca - mi - na,
 - na, pi - a pre - ca - mi - na,
 - dum pi - a pre - ca - mi - na,

A, _____

118

no - stra ut pu - ra, no - stra et pu -
 no - - - stra ut pu - ra pe - cto - ra
 no - - - stra ut pu - ra pe - cto - ra sint et
 no - stra ut pu - ra pe - cto - ra
 no - - - stra ut pu -

122

- ra pe - cto-ra sint et cor - po - - - - ra,
sint et cor - po - - - - - ra,
cor - po - - - - - ra,
sint et cor - po - ra, _____
- ra pe - cto-ra sint et cor - po - - - [ra,]

8
A, _____

126

quae nunc fla - gi-tant_____ de - vo - ta vox - - - que____
quae nunc fla - gi-tant, quae nunc fla - gi-tant_____ de - vo - ta vox -
quae nunc fla - gi - tant de - vo - ta vox -
quae nunc fla - gi-tant de - vo - ta vox - - - - -
quae nunc fla - gi-tant de -

131

et cor - - - - - da.

- que et cor - - - - - da.

- que et cor - - - - - da.

- que et cor - - - - - da.

- vo - ta vox - que et cor - - - - - da.

A, _____

135

Tu da per pre - ca - - - -

Tu da per pre - ca - ta

Tu da per pre - ca - - - -

Tu da per pre - ca - ta

Tu da per pre -

Countertenor 1

138

- ta dul - cis - so - - - na, dul - cis - so - na,
 dul - cis - so - - - - - na,
 - ta dul - cis - so - - - - - na,
 dul - cis - - - - so - - - - na,
 - ca - ta dul - cis - so - - - - - na,

A, _____

142

no - bis per - pe - tu - a
 no - bis per - pe - tu - a fru - i
 no - bis per - pe - tu - a fru - i
 no - bis per - pe - tu - - - - a fru - i
 no - bis per - pe - tu - a

146

fru - i vi - - - - - ta.
 vi - - - - - ta, fru - i vi - - - - - ta.
 vi - - - - - ta.
 vi - - - - - ta.
 fru - i vi - - - - - ta.

A, _____

149

Treble

O be - ni - gne quae so - la in - vi - o -

Mean

O be - ni - gne quae so - - - - -

Countertenor 1

O be - ni - gne quae so - - - - - la in -

Countertenor 2

O be - ni - gne quae so - la in - vi - o - la -

Tenor

O be - ni - gne quae so - la in -

Bass

O be - ni - gne quae so - la

153

- la - ta per-man - si - - - - - sti, in - vi - o - la - ta per - man - si -
 - - - - - la in - vi - o - la - ta per - man - si -
 8 - vi - o - la - ta per - man - si - - - - - sti,
 8 - - - - - ta in - vi - o - la - ta per - man - si -
 - - - - - vi - o - la - - - - - ta_____
 in - vi - o - la - ta per-man - si - - - - -

158

- - - - - [sti, in - vi - o - la - ta per-man - si - - - -
 - - - - - sti, in - vi - o -
 in - vi - o - la - ta per-man - si - - - - -
 - - - - - sti, in -
 per - - - - man - - - - si - - - -
 - - - - sti, in - vi - o - la - ta per-man - si - - - - -

163

- la - ta per-man - si - - - - - sti.]
 - la - ta per-man - si - - - - - sti.
 - vi - o - la - ta per - man - si - - - - - sti.
 - - - - - sti.
 - - - - - sti.

3 from the higher stalls

Glo - ri - a Pa - - - tri et ___ Fi - li - o, et ___ Spi -
 ri - tu - i ___ San - cto. ___

REPEAT FROM **B** TO END

This respond may also be sung without the prose using the following intonation and continuing as shown below:

3 from the higher stalls

Gau - de Ma - ri - a ___

Polyphony from bar 1 to **END** (bar 66)

Verse *Gabrielem* (page 45)

Repeat polyphony from **A** to **END**

Verse *Gloria Patri* (page 57)

Repeat polyphony from **B** to **END**

Translation

Rejoice, rejoice, rejoice, O Virgin Mary: you alone have destroyed all heresies; you believed the words of the archangel Gabriel. While a virgin you gave birth to God and man; and after the birth a virgin inviolate you did remain.

✠ We know that the archangel Gabriel addressed you with divine prophecy: we believe that the Holy Ghost quickened your womb: let the wretched Jew blush who says that Christ was born of Joseph's seed.

While a virgin you gave birth to God and man; and after the birth a virgin

inviolata, untouched and chaste you are, O Mary,

you who have been made a shining gate of heaven.

O kind and dearest mother of Christ,

receive the pious commendations of our praises,

that our souls and bodies may be pure,

as both our devout voices and hearts now earnestly entreat.

Grant through your sweet-sounding prayers

that we may enjoy everlasting life.

O kind lady, who alone inviolate did remain.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost.

And after the birth a virgin inviolate you did remain.

Liturgical Function

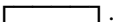
Gaude, gaude, gaude Maria was the respond at Second Vespers on the feast of the Purification (2 February) in the Use of Sarum. It was unusual in that, at this service, it included a prose (starting at the word *integra* in bar 87 onwards and ending at the word *sola* which first appears in bar 150). This respond was also sung, with only one *gaude* and without the prose as the ninth respond at Matins on the same day. The presence of *signa congruetiae* at *Dum virgo* (bar 32) allows for performance at both services. When the Purification fell during Lent, the performance at Matins concluded with an extra repetition of the whole respond from beginning to end.

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.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Polyphony: Oxford, Christ Church, Mus. 979–83.

| | | | | |
|-----|-------|-------|------------------------------------|---|
| 979 | (M) | no.98 | at end of M1, bar 148:
at end: | m ^f shepperde.
m ^f : S. |
| 980 | (Ct1) | no.98 | at end: | m ^f S |
| 981 | (Ct2) | no.98 | at end: | m ^f shepperde. |
| 982 | (Tr) | no.98 | at end of Tr2, bar 148:
at end: | m ^f shepperde.
m ^f shepperd. |
| 983 | (B) | no.98 | index heading:
at end: | m ^f : shepperde: 6: voc:
m ^f S |

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), ff.49 and 51 of the Proprium Sanctorum.

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references 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. ¹B = first note B in the bar. Note values are abbreviated and italicised. The symbol \approx denotes an underlay repeat sign.

Accidentals

18 Ct2 ♯ for ¹B, ♯ for ²B / 23 Ct2 ♭ for B / 26 Tr ♯ for C / 27 M ♯ for F / 29 Ct2 ♯ for C; B ♯ for E / 30 Ct1 ♯ for C / 34 Tr ♯ for ¹C / 41 Tr ♯ for E / 50 Ct2 ♯ for C (but cf. 84) / 55 B ♯ for E / 59 Ct2 ♯ for E / 69 Tr ♯ for ¹C / 90 B ♯ for ¹E / 93 Tr ♯ for ¹E / 94 Tr ♯ for ¹C (and ²C); B ♯ for C / 140 Tr2 ♯ for C (also for Tr1 in 147) / 145 Tr2 ♯ for E / 147 Tr1 ♯ for C (also for Tr2 in 140) / 152 M new line in source begins with ¹F, ♯ for F before ¹F and also last note of previous line / 160 Ct2 ♯ for E /

Ligatures and Underlay

1 Ct2 *-go* below ¹G (and in 8) / 10 Tr *haere-* below BA, (12) *-ses* below ¹C / 12–13 Ct1 *-teremi-* ambiguously aligned below ¹ED²ECB / 13 Tr slur for E²D; M *-ses* below A (not in 8) / 14 M slur for GFE; 14–16 Ct2 *-sti sola* two notes earlier, *virgo* below C+CC in 15–16 / 17–18 M *-lis archange-* on note earlier / 28 Ct2 *cre-* below D, (29) ♯ below C / 34 Ct1 *-um* below A (but cf. 68–69) / 39 Ct2 *-sti* below F (and in 41) / 55 M ¹A²A are one *mA* (cf. 156; also 90) / 75 B *-sti* below F / 83 Tr *-go* below D, (84) *vir-* below D (but not thus in 49) / 90 Ct2 slur for BC (only) / 92 Tr *-gra* below A / 93 Ct2 *-a* ambiguously aligned below GE (not 95); B *-a* below C (and in 95) / 94 Tr *-a* below D / 97 Ct1 *-cta* below C / 113–117 M1 M2 B *preconia* for *precamina* (the Sarum service books may use either word) / 119 Tr1 slur for ²FG / 122–123 Tr1 Tr2 *sunt* for *sint* / 127 Tr1 *flagilant* for *flagitant* / 129 Tr1 *vox-* ambiguously aligned below D and following C / 136–141 Tr1 Tr2 Ct1 *peccatis dulcis sona* for *precata dulcissona*; M1 *peccata dulcis sona* for *precata dulcissona*; M2 *peccata dulci sona* for *precata dulcissona* / 138–139 M2 slur for CB / 142–143 M1 slur for GA / 149–150 Tr slur for DE / 153 Ct2 *-ta* below A / 156 Tr ♯ below ³F then no further underlay /

Other readings

103 Tr1 ‘Gimell’ and ‘*primus triplex*’; Tr2 ‘*secundus triplex*’; M1 ‘*Primus medius*’; M2 ‘*Secundus medius*’ / 156 B F is corrected *q* / 167 Tr ¹A omitted (but cf. 66) /