

Gaude, gaudē, gaudē Maria

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

The musical score consists of two systems of music. The first system, starting with the instruction "3 from the higher stalls", contains five staves. The voices are: Treble (G clef), Mean (F clef), Countertenor 1 (B bass clef), Countertenor 2 (B bass clef), and Bass (C bass clef). The lyrics are: Gau - de, gau - de, gau - de, Ma - ri - a _____. The music includes dynamic markings such as "Vir" (virga) and "go," (go,). The second system begins with a measure number 4, continuing the musical line with the same five voices and lyrics, including "go, cun - go, cun-ctas hae - re - ses", "go, cun - ctas hae - re -", and "go, cun - ctas hae - re - ses".

9

- ctas hae - re-ses. so - la in - - -

so -

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

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

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

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

14

- 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 - -

18

18

an - ge - li, quae Ga - bri - e - lis arch -

an - ge - li, quae Ga - bri -

Ga - bri - e lis arch - an - ge -

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

bri - e - lis arch -

- lis arch - an - ge - li, _____ quae Ga - bri - e -

22

22

an - ge - li di - ctis cre - di -

e - lis arch - an - ge - li di -

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

an - ge - li di - ctis cre - di - di -

an - ge - li di - ctis _____ cre -

lis arch - an - ge - li

27

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

32

A

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

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 —

st;

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

i - sti; et post

st;

et post

47

A musical score for 'Ave Maria' by Franz Schubert. The score consists of five staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the staves, corresponding to the musical phrases. The score includes a basso continuo part at the bottom.

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

57

57

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 -

62

END

sti.

- la - ta per-man - si -

sti.

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

sti.

sti.

sti.

sti.

3 from the higher stalls

8

Ga - bri - e - lem arch - an - ge - lum sci - mus di - vi - ni - tus te
es - se af - fa - tum: u - - - te - rum tu -
- um de Spi - ri - tu San - cto cre - di - mus im - pre - gna - - - tum:
e - ru - be - scat Ju - de - us in - fe - lix _____ qui di - cit ____ Chri -
- stum ____ ex Jo - seph se - mi - ne ____ es - se ____ na - tum.

67

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

72

A musical score for a vocal piece titled "Hymnus". The score consists of five staves, each with a treble clef and a key signature of one flat. The lyrics are written below the notes in a combination of common and metric time signatures. The lyrics are:

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

76

81

86

91

- te-gra _____ et ca - sta es Ma - ri - - - a,
 — et ca - sta es Ma - ri - a, et ca - sta es Ma - ri - a,
 8 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
 8 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 - - -
 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. Tacet until bar 135
por - ta, ful - gi-da cae - li por - ta. Tacet until bar 149
cae - li por - ta. Tacet until bar 149
- ta, ful - gi-da cae - li por - ta.

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,

8

A, _____

110

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

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 -

A musical staff in common time with a treble clef and one sharp key signature. The staff begins on the A note (the fourth line from the bottom). It consists of a series of eighth notes connected by slurs, moving up through B, C, D, E, F, G, and back down through F, E, D, C, B, and back to A. The number '8' is written above the staff.

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.

135

Tu da per pre - ca - ta

Tu _____ da per pre - ca - ta

Tu da per pre - ca - - -

Tu da per pre - ca - ta

Tu da per pre -

138

A musical score for 'Dulcis' featuring five staves of music with lyrics in Latin. The score consists of five staves, each with a different clef and time signature. The lyrics are as follows:

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

Musical score for five voices (Soprano, Alto, Tenor, Bass, and Organ) in common time. The vocal parts sing "nobis perpetua fru" and the organ part plays a sustained note.

The vocal parts are as follows:

- Soprano: no - bis per - pe - tu - a
- Alto: no - bis per - pe - tu - a fru - i
- Tenor: no - bis per - pe - tu - a fru - i
- Bass: no - bis per - pe - tu - a fru - i
- Organ: (sustained note)

146

fru - i vi - ta.

vi - ta, fru - i vi - ta.

vi - ta.

vi - ta.

fru - i vi - ta.

A,

149

Treble	
Mean	
Countertenor 1	
Countertenor 2	
Tenor	
Bass	

153

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,

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

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

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

158

158

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

sti, in - vi - o -

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

sti, in -

per - man - si - - - - -

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

3 from the higher stalls


 The image shows two staves of musical notation for a soprano voice. The top staff begins with a treble clef, a key signature of one flat, and a 'G' time signature. It contains lyrics: 'Glo - ri - a Pa - - tri et ____ Fi - li - o, et _____ Spi -'. The bottom staff continues the melody with a treble clef, a key signature of one flat, and a 'G' time signature. It contains lyrics: 'ri - tu - i ____ San -cto. _____. REPEAT FROM B TO END'. A large black square box is placed over the letter 'B' in the repeat instruction.

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

3 from the higher stalls

A musical score for soprano voice. The key signature has one sharp (F#) and one flat (B-flat). The time signature is common time (indicated by '8'). The vocal line starts on a note with a vertical stem, followed by a series of eighth notes. The lyrics are 'Gau - de Ma - ri - a ____'. The first 'de' and 'Ma' have short vertical stems, while the remaining notes and the final 'a' have horizontal stems. There are two slurs: one over 'de Ma' and another over 'ri - a ____'. The vocal range is approximately from middle C to the top G of the staff.

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

inviolate, 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:	m ^r shepperde.
			at end:	m ^r : S.
980	(Ct1)	no.98	at end:	m ^r S
981	(Ct2)	no.98	at end:	m ^r shepperde.
982	(Tr)	no.98	at end of Tr2, bar 148:	m ^r shepperde.
			at end:	m ^r shepperd.
983	(B)	no.98	index heading:	m ^r : shepperde: 6: voc:
			at end:	m ^r 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  denotes an underlay repeat sign.

Accidentals

18 Ct2 \natural for 1B , \flat for 2B / 23 Ct2 \flat for B / 26 Tr \sharp for C / 27 M \sharp for F / 29 Ct2 \sharp for C; B \natural for E / 30 Ct1 \sharp for C / 34 Tr \sharp for 1C / 41 Tr \natural for E / 50 Ct2 \sharp for C (but cf. 84) / 55 B \flat for E / 59 Ct2 \flat for E / 69 Tr \sharp for 1C / 90 B \flat for 1E / 93 Tr \flat for 1E / 94 Tr \sharp for 1C (and 2C); B \sharp for C / 140 Tr2 \sharp for C (also for Tr1 in 147) / 145 Tr2 \flat for E / 147 Tr1 \sharp for C (also for Tr2 in 140) / 152 M new line in source begins with 1F , \sharp for F before 1F and also last note of previous line / 160 Ct2 \flat 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 $^1ED^2ECB$ / 13 Tr slur for E 2D ; 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) \gtrsim below C / 34 Ct1 *-um* below A (but cf. 68–69) / 39 Ct2 *-sti* below F (and in 41) / 55 M $^1A^2A$ 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 \gtrsim 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) /