

# Beata nobis gaudia

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *2 rulers of the choir* *Chorus*

Be - a - ta no - bis\_\_ gau - di - a\_\_ An - ni re - du - xit or - bi - ta,\_\_  
Cum Spi - ri - tus\_\_ Pa - ra - cli - tus Ef - ful - sit in\_\_ di - sci - pu - los.\_\_

v.2

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass 1

Bass 2

I - gnis\_\_ vi -  
I - gnis vi - bran - te lu - mi - ne,\_\_  
I - gnis vi - bran - te lu -  
I -

4

I - gnis vi - bran - te lu - mi - - - ne Lin - guae fi - gu - ram  
 - bran - te \_\_\_\_\_ lu - - - mi - ne \_\_\_\_\_ Lin - guae  
 8 \_\_\_\_\_ lu - mi - - - - ne \_\_\_\_\_ Lin -  
 - mi - ne \_\_\_\_\_ Lin - guae fi - gu - ram de - tu - lit, de -  
 - gnis vi - bran - te lu - mi - ne Lin - guae fi - gu - ram de - tu -  
 I - gnis vi - bran - te lu - mi - ne Lin - guae fi -  
 I - gnis vi - bran - te lu - mi - ne Lin - guae fi - gu - ram de - tu -

9

de - - - - tu - lit, de - - - -  
 fi - gu - - - ram de - gu - tu - - - lit, \_\_\_\_\_  
 - guae fi - gu - ram de - tu - lit, \_\_\_\_\_ Ver - bis ut es - sent  
 - tu - lit, lin - guae fi - gu - ram de - tu - lit, lin - guae fi - gu -  
 - lit, lin - guae fi - gu - ram de - tu - lit, \_\_\_\_\_ Ver -  
 - gu - ram de - tu - lit, \_\_\_\_\_ de - tu - lit, \_\_\_\_\_  
 - lit, Ver - bis ut es - sent pro - flu - i, \_\_\_\_\_

14

- tu-lit, Ver - bis ut es - sent pro - flu - i  
 Ver - bis ut es - sent pro - flu -  
 pro - flu-i, ver - bis ut es - sent pro - flu - i Et ca - ri -  
 - ram de - tu - lit, Ver - bis ut es - sent pro - flu - i Ver - bis ut es - sent  
 - bis ut es - sent pro - flu - i Et  
 Ver - bis ut es - sent pro - flu-i, ver - bis ut [es - sent pro - flu-i]  
 ut es - sent pro - flu - i, ver - bis ut es - sent

19

Et ca - ri - ta - te fer - vi - di,  
 - i Et ca - ri - ta - te fer -  
 - ta - te fer - vi - di, et ca - ri - ta - te fer - vi - di,  
 pro - flu - i Et ca - ri - ta - te fer - vi - di, et  
 ca - ri - ta - te fer - vi - di, fer - vi - di, et ca - ri - ta - te  
 Et ca - ri - ta - te fer - vi - di,  
 pro - flu - i Et ca - ri - ta - te fer - vi -

et ca - ri - ta - te fer - vi - di.

vi - di.

et ca - ri - ta - te fer - vi - di.

ca - ri - ta - te, et ca - ri - ta - te fer - vi - di, fer - vi - di.

fer - vi - di, et ca - ri - ta - te fer - vi - di, fer - vi - di.

et ca - ri - ta - te fer - vi - di, et ca - ri - ta - te fer - vi - di.

di, fer - vi - di, et ca - ri - ta - te fer - vi - di.

v.3 *Chorus*

Lin - guis lo - quun - tur o - mni - um, Tur - bae pa - vent gen - ti - li - um:

Mu - sto ma - de - re de - pu - tant Quos Spi - ri - tus re - ple - ve - rat.

29

Pa - tra - ta sunt haec my - sti -

Pa - tra - ta sunt haec my -

Pa - tra - ta sunt haec my - sti - ce, pa - tra - ta

Pa - tra - ta sunt haec my - sti - ce

Pa - tra - ta sunt haec my - sti - ce, pa - tra - ta sunt haec my - sti -

Pa - tra - ta sunt haec my - sti -

Pa - tra - ta sunt haec my - sti - ce, pa -

34

- ce, haec my - sti - ce Pa - schae pe -

- sti - ce Pa - schae pe - ra -

sunt haec my - sti - ce Pa - schae pe - ra - cto tem -

haec my - sti - ce Pa - schae pe - ra - cto tem - po - re, tem -

- ce, pa - tra - ta sunt haec my - sti - ce Pa -

- ce Pa - schae pe - ra - cto tem - po -

- tra - ta sunt haec my - sti - ce

38

- ra - cto tem - po - re, tem - po - re Sa - cro di - e - rum

- cto tem - po - re

- po - re Sa - cro di - e -

- po - re Sa - cro di - e - rum nu - me - ro, sa -

- schae pe - ra - cto tem - po - re, tem - po - re Sa -

- re Sa -

Pa - schae pe - ra - cto tem - po - re

42

nu - me - ro, sa - cro di - e - rum nu - me - ro,

Sa - cro di - e - rum

- rum, sa - cro di - e - rum nu - me - ro, sa - cro di - e - rum nu -

- cro di - e - rum nu - me - ro, nu - me - ro, sa -

- cro di - e - rum nu - me - ro, sa - cro di - e - rum nu - me -

- cro di - e - rum nu - me - ro,

Sa - cro di -

46

Quo le - ge fit re - mis - si - o, quo le - ge fit  
 nu - me - ro, Quo le - ge fit  
 - me-ro, Quo le - ge fit re - mis - si - o,  
 - cro di - e - rum nu - me-ro, nu - me-ro, Quo  
 - ro, Quo le - ge fit re - mis - si - o,  
 Quo le - ge fit re - mis - si - o,  
 - e - rum nu - me - ro,

50

re - mis - si - o, quo le - ge fit re - mis - si - o.  
 re - mis - si - o.  
 quo le - ge, quo le - ge fit re - mis - si - o.  
 le - ge fit re - mis - si - o, re - mis - si - o.  
 quo le - ge fit re - mis - si - o, quo le - ge fit re - mis - si - o.  
 quo le - ge fit re - mis - si - o.  
 Quo le - ge fit re - mis - si - o, re - mis - si - o.

v.5



Te nunc, De - us pi - is - si - me, Vul - tu pre - ca - mur cer - nu - o:



Il - la - psa no - bis cae - li - tus Lar - gi - re do - na Spi - ri - tus.

v.6  
55

Du - dum sa - cra - ta pe - cto - ra Tu - a



Du - dum sa - cra - ta pe - cto - ra Tu -



Du - dum sa - cra - ta pe - cto - ra, du - dum sa - cra - ta pe - cto - ra



Du - dum sa - cra - ta pe - cto - ra Tu - a



Du - dum sa - cra - ta pe - cto - ra, du - dum sa - cra - ta pe - cto -



Du - dum sa - cra - ta pe - cto - ra Tu - a



Du - dum sa - cra - ta pe - cto - ra



59

re - ple - sti gra - ti - a, tu - a re -  
 - a re - ple - sti gra - ti - a,  
 8 Tu - a re - ple - sti gra - ti - a,  
 8 re - ple - sti gra - ti - a, tu - a re - ple - sti gra - ti - a, tu - a re -  
 - ra Tu - a re - ple - sti gra - ti - a, tu - a re -  
 re - ple - sti gra - ti - a, tu - a re -  
 Tu - a re - ple - sti gra - ti - a,

62

- ple - sti gra - ti - a, Di - mit - te nunc pec - ca - mi -  
 Di - mit - te, di - mit - te nunc pec - ca - mi -  
 8 Di - mit - te nunc pec - ca - mi -  
 8 - ple - sti gra - ti - a,  
 - ple - sti gra - ti - a, Di - mit - te nunc pec - ca - mi -  
 - ple - sti gra - ti - a,  
 - ple - sti gra - ti - a,

65

- na, Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

- na, Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

- na, Et da qui - e - ta tem - po - ra.

Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

- na, Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

Et da qui - e - ta tem - po - ra, et da qui - e - ta tem - po - ra.

v.7

Sit laus Pa - tri cum Fi - li - o, San - cto si - mul

Pa - ra - cli - to, No - bis - que mit - tat Fi - li - us

Ca - ri - sma San - cti Spi - ri - tus. A - men.

## Translation

1. The year's cycle brings us again to the blessed joys when the Holy Spirit shone upon the disciples.
2. It bestowed a fire of flickering light in the form of a tongue so that they became fluent in speech and vehement with love.
3. They spoke in all tongues. The crowds of the people were amazed and thought that those whom the Spirit had filled were drunk with wine.
4. These things were accomplished mysteriously when Eastertide had completed the sacred number of days when the law grants freedom. [An obscure comparison of the fifty days from Easter to Pentecost with the Sabbatical year, cf. Leviticus 25:10.]
5. Now, most Holy God, we beseech you with bowed faces to bestow gifts of the Spirit that flow down to us from heaven.
6. As then you filled devoted hearts with your grace, so now forgive our sins and grant us peaceful times.
7. Praise be to the Father and to the Son, together with the Holy Paraclete, and may the Son send us the grace of the Holy Spirit. Amen.

## Liturgical Function

In the Use of Sarum, *Beata nobis gaudia* was the hymn at Second Vespers on the feast of Pentecost and during the following week.

## 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.

Ligatures are denoted by the sign  $\lrcorner$ , coloration by the sign  $\ulcorner$ .

Repeat signs in the underlay have been expanded using italicised text.

Underlay between square brackets is entirely editorial.

The lost Tenor part has been reconstructed by the editor and is printed in small notation.

## Sources

Polyphony: Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.107	at end:	m <sup>f</sup> shepperde.
980	(Ct1)	no.107	at head of page:	7: partes
			at end:	m <sup>f</sup> : S.
981	(Ct2)	no.107	at end:	m <sup>f</sup> shepperde.
982	(Tr)	no.107	at end:	m <sup>f</sup> shepperede
983	(B1; B2)	no.107	index heading:	M <sup>f</sup> John Shepperde. [later hand]
			at head of page:	7 partes
			at beginning of B2:	primus bassus
			at end of B2:	m <sup>f</sup> shepperde
			at beginning of B1:	Secundus bassus
			at end of B1:	m <sup>f</sup> shepperde.

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.59.

## Notes on the Readings of the Sources

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. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>C = first note C in the bar. Note values are abbreviated, e.g. *dot-m* = dotted minim.

## Accidentals

10 Tr # for C / 25 M # for <sup>1</sup>C / 66 Ct2 # for <sup>1</sup>C / 67 Tr # for C /

## Underlay

5 Ct1 *-ne* below <sup>1</sup>C / 7 Ct2 *-ra* for *-ram*; B1 *-ne* below E / 8 Ct2 *-tu-* below E / 22 M *-te* below G / 27 B2 *-di* below G, to left of lower D in 28 and below level of preceding underlay / 34 Tr *-ce haec mysti-* all one note later, *mystice* undivided / 35 Ct2 *-ce* below G / 37 Ct1 *-po-* implied below B (*tempo-* undivided) / 49 Ct2 *-ro* below G (not in 48) / 50–52 M *remissio* undivided below EDEF / 55–57 M *-dum* below <sup>1</sup>D, *sacrata* undivided below <sup>1</sup>AB<sup>2</sup>A<sup>3</sup>A<sup>4</sup>AG / 57–58 M slur for <sup>2</sup>G<sup>1</sup>A, slur for <sup>3</sup>G<sup>2</sup>A / 58 B1 *-ra* below B / 59 M slur for FE / 60–61 Ct1 *gratia* undivided below <sup>2</sup>DCBAG, (61– 63) *Dimitte* undivided below E rests D<sup>1</sup>C<sup>2</sup>C / 61 M slur for <sup>2</sup>C<sup>2</sup>D / 63 Ct2 *dot-mA* for *mA cr-rest* / 64 M slur for <sup>1</sup>G<sup>1</sup>A, slur for <sup>2</sup>A<sup>2</sup>G / 65–67 Tr M Ct2 *quietam* for *quieta* / 66 M slur for DA, (66–67) *-pora et da quieta tempo-* all one note later; 66 B1 slur for FE / 66–68 B1 *tempore* for *tempora* /

## Other readings

25 M <sup>2</sup>C omitted / 49 Ct1 <sup>2</sup>C omitted / 55 all parts mensuration symbol  $\mathbb{C}$  / 61 Ct1 *crA dot-mE* for *dot-mE cr-rest* / 62 B1 F is G /

## Plainsong

The printed 1541 hymnal has no flat for the B in the plainsong in any of the verses, but Sheppard's setting requires it and other plainsong sources show that the flat was usual.