Spiritus Sanctus procedens a throno (II)

Edited by Jason Smart
John Sheppard (d.1558)

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- ia, al - le-lu - ia, al - le-lu - ia.

- ia, al - le-lu - ia.

- le-lu - ia, al - le-lu - ia.

- le-lu - ia, al - le-lu - ia.

- le-lu - ia.

al - le-lu - ia.

1st TIME

3 from the higher stalls

Ad - ve - nit i - gnis di - vi - nis, non com -

-bu - rens sed il - lu - mi - nans, et tri - bu - it e -

-is ca - ri - sma - tum do - na;__

REPEAT FROM A TO END

2nd TIME

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
Translation

The Holy Spirit, proceeding from the throne, penetrated the apostles’ breasts unseen, a new sign of divine blessing, so that in their mouths new languages should come forth. Alleluia.

The divine fire came down, not burning, but illuminating, and it bestowed on them gifts of grace, so that in their mouths new languages should come forth. Alleluia.

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

Liturgical Function

In the Use of Sarum, *Spiritus Sanctus procedens* was the third respond at Matins and the respond at Second Vespers on the feast of Pentecost, and the third respond at Matins during the octave of Pentecost.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice.

Ligatures are denoted by the sign ─────.
Repeat signs in the underlay have been expanded using italicised text.
Underlay between square brackets is entirely editorial.

The missing second Tenor part has been reconstructed editorially in small notation from the plainsong.

Sources

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

979 (M) no.145 at end: m:\ john: shepperde:
980 (Ct1) no.145 at end: m:\ shepperde:
981 (Ct2) no.145 at end: m:\ s:
982 (Tr) no.145 at end: m:\ shp:
983 (B) no.145 index heading: m:\ shepperde: 6: voc:

at end: m:\ shp:

B London, British Library, Add. MS 31390 (textless).

(all parts) f.7v [no attribution]

Plainsong: *Antiphonarij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f. 259v

of the Temporale.

Notes on the Readings of the Sources

Each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: (1) bar number; (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. 2F = second note F in the bar.

**Abbreviations:**

<table>
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<tr>
<th>amb</th>
<th>underlay ambiguously aligned</th>
<th>M</th>
<th>Mean</th>
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<td>lig</td>
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<td>Countertenor1</td>
<td>sb</td>
<td>semibreve</td>
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<td>underlay repeat sign</td>
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<tr>
<td>Ct2</td>
<td>Countertenor 2</td>
<td>SC</td>
<td>signum congruentiae</td>
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</tbody>
</table>

**Staff signatures and accidentals**

1 Tr B staff signature $b$ for B throughout (in error) / 19 Ct1 B no $b$ for B / 21 Ct1 B no $b$ for B / 25 B B no $b$ for B / 29 B B no $?$ for B / 49 M A $#$ for $2F$; M B no $#$ for F / 67 B B $b$ for B / 75 M B no $?$ for B / 82 Ct2 B no $b$ for B / 83 Ct1 B no $b$ for B / 90 B B no $#$ for C / 91 Tr B no $?$ for B /
Ligatures and underlay

6–8 Ct1 A (the edition adopts the rhythm of

- no a-po-sto-lo-rum pe-cto-ra

B) / 7–8 Tr B no lig / 9 Ct2 A pecto- below ED, (16) -ra below C; 9 B A pe- below F, (10) -cto- below E, (17) -ra below F / 13 Tr A -ra amb below F\(^1\)E, pe- below F\(^2\)E, (14) -cto- amb below F\(^1\)D, (18) -ra below E, (19) pecto-

below F\(^1\)AG, (23) -ra below E; 13 M A -ra below A (not in 9) / 19 M A -ra below A (not in 15) / 21 M A -ter amb below AG; Ct1 A -ra below E (not in 11) / 25–26 M B no lig / 26–27 B B no lig / 29 M A -vit below C, (30–31) penetra- undivided below EAGF\(^2\)ED / 32 Ct1 B no lig / 38–39 Ct1 A -nis amb below DCG, (39) si- below F

\(^1\)C (not in 38) / 42 B A -nis si- below AC (not in 40) / 45 B A -nis originally omitted and inserted with caret below D, signum undivided below DEFG, (46) si- below G / 46 Tr A -nis si- below F\(^1\)G (not in 42); 46–47 B B no lig / 52 B B no lig / 58 Ct1 A ge- below G, (59) -ne- below F, (60) -ra below F\(^1\)C; 58 B B no lig / 59 M A gene- below AG, (60) -ra below C / 62 Ct1 A -nis D below D / 63 M A -ra below A (not in 61) / 65 M A -ra below G (not in 63) / 68–70 Ct2 B EC are m m, no lig / 69 B A -tur below F (not in 67) / 72 B A -tur below A, (73) lingua- below GA (not in 71) / 76–77 B B no lig / 79–81 Ct2 Alleluia amb below C\(^1\)FGA\(^2\)ED, (82) x below C / 82 B A x amb below ED / 83 M -ia x below GB / 85 Tr A x below D (not A) / 87 Tr x below C (not G) / 89 Tr x amb below BA /

Other readings

6 Tr B E\(^3\)F are dot-cr q; B B A\(^2\)A are one m / 10 Ct2 B AG are cr cr / 11 Tr B C is A / 13 M B E is F / 17 B A SC above F (misplaced here instead of at 50?) / 35 B B A\(^2\)F are one mF / 38 B B A\(^2\)F are one mF / 40 Ct1 B B is C / 46–47 M B \(^2\)GF are cr cr / 47–48 Ct2 A E is cr+m / 48–49 Tr B \(^1\)D\(^2\)D\(^3\)D are mD+sbD / 50 M B SC in this part only; B A SC for repeat omitted / 56 Tr B crC before F, (57) \(^2\)C is cr, no tie / 58–61 Ct1 B passage from A in 58 to \(^2\)E in 61 entered twice; 58 Ct2 B \(^1\)E\(^2\)E are one m / 68–70 Ct2 B EC are m m, no lig / 73–74 Tr B \(^1\)C\(^2\)C are mC+sbC / 78 Ct1 B SC in this voice only above A; 78–79 T B no tie / 81–82 B B F is cr / 90–91 Ct2 B mA+sbA is mA+mA mA, fermata above A / 91 Tr B \(^2\)C om /