


Spiritus Sanctus procedens a throno (II)

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls



Spi - ri - tus - - - - - San - - - - - ctus - -

Treble

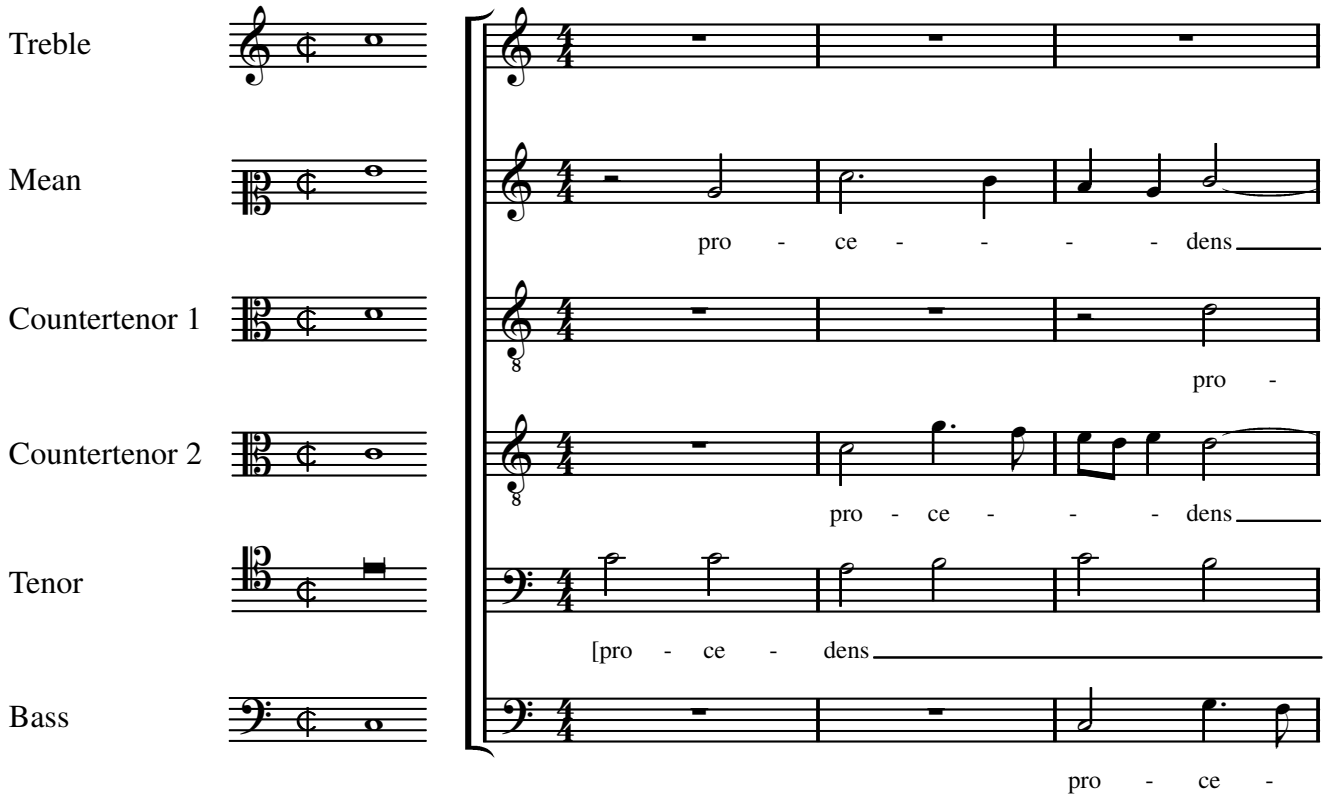
Mean

Countertenor 1

Countertenor 2

Tenor

Bass



pro - ce - - - - dens

pro -

pro - ce - - - - dens

[pro - ce - dens

pro - ce -

4



pro - ce - dens a thro - - - - -

a thro - - - - - no a - po - sto - lo - rum

- ce - dens a thro - - - - - no

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

a thro - - - - - no a -

- dens a thro - no a - po - sto - lo - rum pe - cto -

9

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

14

po - sto - lo - rum pe - cto - ra
 in - vi - si - bi - li - ter
 - ra in -

19

in - vi - si - bi - li - ter pe - ne - tra

in - vi - si - bi - li - ter

pe - ne - tra

in - vi - si - bi - li - ter

in - vi - si - bi - li - ter pe - ne - tra

in - vi - si - bi - li - ter pe - ne - tra

24

in - vi - si - bi - li - ter pe - ne - tra

pe - ne - tra

vit, in - vi - si - bi - li -

ter pe - ne - tra

ter pe - ne - tra

39

o - - nis, san - cti - fi - ca - ti - o - nis si - - -
 - - - - vit, no - - - - vum _____ san -
 - - - - - - - - - - gnum, san - cti - fi - ca - ti -
 - gnum, san - cti - fi - ca - ti - o - nis si - - - -
 - fi - ca - - - - - ti - o - - - - - nis _____
 - cti - fi - ca - ti - o - nis si - - - - - gnum, san - cti - fi -

44

- cti - fi - ca - ti - o - nis si - - - - - - - - -
 - o - nis si - - - - - - - - - - - - - - -
 - - - - gnum, san - cti - fi - ca - ti - o - nis si - - - -
 _____ si - - - - - - - - - - - - - - -
 - ca - ti - o - nis si - - - - - - - - - - - - - - -

A

gnum; ut in o - re e - o - rum

gnum; ut in o - re e - o - rum

gnum; ut in o - re e - o - rum

gnum; ut in o - re e - o - rum

gnum; ut in o - re e - o - rum

gnum; ut in o - re e - o - rum

ut in o - re e - o - rum

o - re e - o - rum o - mni-um ge - ne - ra,

rum o - mni-um ge - ne - ra,

- re e - o - rum o - mni-um ge - ne -

o - mni -

59

o - mni-um ge - ne - ra - ra
 o - mni-um ge - ne - ra - ra
 o - mni-um ge - ne - ra - ra
 - ra na - sce - ren -
 - - um ge - - - - - ne - -
 - - - - - rum o - mni-um ge -

63

na - sce - ren - tur lin - gua - - - - -
 na - sce - ren -
 na - sce - ren - tur lin - gua -
 - tur lin - gua - - - - - rum,
 - ra na - sce - - - - ren - - - - -
 - ne - ra na - sce -

77

B

- - rum. Al - le - lu - ia, al -
 - - rum. Al - le - lu -
 - - rum. Al - le - lu - ia, al -
 - tur lin - gua - rum. Al - le - lu - ia, al - le - lu -
 - - rum. Al - le - lu - [ia,] al -

82

Al - le - lu [ia,] al - le - lu -
 - ia, al - le - lu - ia, al - le - lu -
 - le - lu - ia, al - le - lu -
 - ia, al - le - lu - ia, al -
 - le - lu - ia, al - le - lu - ia,

87

END

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

Ÿ 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.

Ÿ 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 \square .

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 ^r : iohn: shepperde: |
| 980 | (Ct1) | no.145 | at end: | m ^r : shepperde:. |
| 981 | (Ct2) | no.145 | at end: | m ^r : s: |
| 982 | (Tr) | no.145 | at end: | m ^r : shep: |
| 983 | (B) | no.145 | index heading: | m ^r : shepperde: 6: voc: |
| | | | at end: | m ^r : shep: |

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

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

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

| | | | | | |
|----------|-------------------------------|-----|---------------------|----|----------------------|
| amb | underlay ambiguously aligned | M | Mean | T | Tenor |
| B | Bass | m | minim | Tr | Treble |
| cr | crotchet | lig | ligature | + | tie |
| Ct1, Ct2 | Countertenor1, Countertenor 2 | sb | semibreve | z | underlay repeat sign |
| dot- | dotted | SC | signum congruentiae | | |

Staff signatures and accidentals

1 Tr **B** staff signature \flat for B throughout (in error) / 19 Ct1 **B** no \flat for B / 21 Ct1 **B** no \natural for B / 25 B **B** no \flat for B / 29 B **B** no \natural for B / 49 M **A** \sharp for ²F; M **B** no \sharp for F / 67 B **B** \flat for B / 75 M **B** no \natural for B / 82 Ct2 **B** no \flat for B / 83 Ct1 **B** no \flat for B / 90 B **B** no \sharp for C / 91 Tr **B** no \natural for B /

Ligatures and underlay

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

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 F¹E, *pe-* below ²E, (14) *-cto-* amb below ¹DC, (18) *-ra* below E, (19) *pecto-* below ¹AG, (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 ¹EAGF²E¹D / 32 Ct1 **B** no lig / 38-39 Ct1 **A** *-nis* amb below DCG, (39) *si-* below ²C (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 ¹G²G (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 ¹C; 58 B **B** no lig / 59 M **A** *gene-* below AG, (60) *-ra* below C / 62 Ct1 **A** *ꝛ* below D / 63 M **A** *-ra* below A (not in 61) / 65 B **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 C¹FGA²FED, (82) *ꝛ* below C / 82 B **A** *ꝛ* amb below ED / 83 M *-ia* *ꝛ* below GB / 85 Tr **A** *ꝛ* below D (not A) / 87 Tr *ꝛ* below C (not G) / 89 Tr *ꝛ* amb below BA /

Other readings

6 Tr **B** E³F are *dot-cr q*; B **B** ¹A²A 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** ¹F²F are one *mF* / 38 B **B** ¹F²F are one *mF* / 40 Ct1 **B** B is C / 46-47 M **B** ²GF are *cr cr* / 47-48 Ct2 **A** E is *cr+m* / 48-49 Tr **B** ¹D²D³D are *mD+sbD* / 50 M **B** SC in this part only; B **A** SC for repeat omitted / 56 Tr **B** *crC* before F, (57) ²C is *cr*, no tie / 58-61 Ct1 **B** passage from A in 58 to ²E in 61 entered twice; 58 Ct2 **B** ¹E²E are one *m* / 68-70 Ct2 **B** EC are *m m*, no lig / 73-74 Tr **B** ¹C²C³C are *mC+sbC* / 78 Ct1 **B** SC in this voice only above rest; 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 ²A / 91 Tr **B** ²C om /