

Spiritus Sanctus procedens a throno (II)

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

Spiritus sanctus

Treble

A musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. To its right is a 'C' symbol representing common time. A single note, a white circle with a black dot in the center, is placed on the fourth line from the bottom.

Mean

B C D

A musical score for 'The Star-Spangled Banner' in G major, 4/4 time. The vocal line continues with a dotted half note followed by a quarter note, a half note, another half note, and a melodic line consisting of eighth notes and a sixteenth-note grace note.

Countertenor 1

B C D

Countertenor 2

Bass clef

A musical staff in G major (one sharp) and common time. It begins with a half note (F#), followed by a short vertical bar line. The next note is an eighth note (D#), followed by a sixteenth note (C#), another sixteenth note (D#), and a eighth note (E). The eighth note (E) has a curved line above it, indicating it is sustained until the end of the measure.

Tenor

A musical staff consisting of five horizontal lines. Above the staff is a key signature of one sharp (F#). Below the staff is a common time signature (indicated by a 'C'). On the third line from the bottom is a note head with a vertical stem pointing down, representing a C note.

A blank musical staff consisting of five horizontal lines and four spaces. It features a bass clef at the top left, a common time signature (indicated by a '4' over a '4') in the center, and a key signature of one sharp (F#) on the far left.

Bass

A musical staff in bass clef and common time. The first two measures are blank. The third measure contains a dotted half note followed by a fermata over a whole note. The fourth measure contains a dotted half note. The lyrics "pro - ce -" are centered below the staff.

9

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

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 - - -

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

24

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

pe - ne - tra - - -

pe - ne - tra - - -

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

ter pe - - - ne - - -

29

29

vit, pe
ter pe ne tra
vit, _____ no vum
tra
vit, _____

34

34

vit, no vum san cti fi ca ti
ne tra
vit, no vum san cti fi ca ti o ni s si
san cti fi ca ti o ni s si
vit, no vum san cti fi ca ti o ni s san cti
no vum san cti fi ca ti o ni s san

39

o - - nis, sancti - fi - ca - ti - o - nis si - - -

- - - - - vit, no - - - - - vum _____ san -

8 - - - - - gnum, sancti - fi - ca - ti - -

gnum, sancti - fi - ca - ti - o - nis si - - -

- fi - ca - - - - - ti - o - - - - - nis _____

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

44

- - - - -

- cti - fi - ca - ti - o - nis si - - - - -

8 - o - - nis si - - - - -

8 - - - - - gnum, sancti - fi - ca - ti - o - nis si - - -

si - - - - -

8 - ca - ti - o - nis si - - - - -

A

49

- gnum;

- gnum; ut in

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

8 - gnum; ut in o -

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

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

54

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

59

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

63

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 -

67

rum, na - sce - tur lin - gua - rum, na - sce - ren - tur lin - gua - na - sce - ren - tur lin - gua - rum, - ren - tur [lin - gua - rum,] na - sce - ren - tur lin - gua -

72

- ren - tur lin - gua - rum, na - sce - ren - tur lin - gua - rum, na - sce - ren - tur lin - gua - rum, na - sce - ren - tur lin - gua - na - sce - ren - tur lin - gua - rum.

77

B

rum.

rum.

rum.

Al - le - lu - ia,

al -

- tur lin - gua - rum.

Al - - - le - lu - ia, al - - le - lu -

Al - - - le

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.

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

8 - le - lu - - ia, al - le - lu - ia. _____

lu - - ia.] _____

al - le - lu - - ia.

1st TIME*3 from the higher stalls*

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

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

8 is ca - ri - sma - tum. do - na;

REPEAT FROM A TO END**2nd TIME***3 from the higher stalls*

8 Glo - ri - a Pa - tri et Fi - li -

8 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 ^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: at end:	m ^r : shepperde: 6: voc: 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	<i>m</i>	minim	Tr	Treble
<i>cr</i>	crotchet	lig	ligature	+	tie
Ct1, Ct2	Countertenor1, Countertenor 2	<i>sb</i>	semibreve	≥	underlay repeat sign
dot-	dotted	SC	signum congruentiae		

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 h for B / 25 B B no b for B / 29 B B no h for B / 49 M A # for 2F; M B no # for F / 67 B B b for B / 75 M B no h 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 h 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** \gtrless 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) \gtrless below C / 82 B **A** \gtrless amb below ED / 83 M *-ia* \gtrless below GB / 85 Tr **A** \gtrless below D (not A) / 87 Tr \gtrless below C (not G) / 89 Tr \gtrless 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 /