Impetum fecerunt unanimes

Edited by Jason Smart

John Sheppard (d.1558)

One deacon

Im - - pe - tum_____

Mean

Countertenor 1

Countertenor 2

Tenor   [Missing]

Bass

fe - ce - runt u - na - ni -

fe - ce - runt u - na - ni -

fe - ce - runt u - na - ni-mes, u - na - ni -

fe - ce - - - - - - -

fe - ce - runt u - na - ni -

- mes, fe - ce - runt u - na - ni - - - mes, fe - ce - runt u -

- mes, fe - ce - runt u - na - ni - mes, fe - ce - runt u - na - ni -

- mes, fe - ce - runt, fe - ce - runt u - na - ni - mes, fe - ce -

- - runt u - na - - - ni - mes_____

- mes, fe - ce - runt u - na - ni - mes, fe - ce - runt u - na - ni -

41

Soprano: -pe spi-ri-tum me - - - - - - - um, ac - ci-pe *spi-*

Alto: -tum me - - - um, ac - ci-*pe spi - ri-tum me - - -*

Tenor: - *ne* ac - ci - pe spi - ri-tum, ac - ci-pe spi-ri-tum____ me -

Baritone: _____ ac - ci - pe_____

Bass: ac - ci-pe spi - ri-tum me-um,____ ac - ci-*pe spi-ri-tum me - um,*

46

Soprano: - *ri-tum me* - - - - - um, ac - ci-pe spi - ri-tum me -

Alto: - - - - um, ac - ci-pe spi-ri-tum me - um, ac - ci-

Tenor: - - - um, ac - ci - *pe spi - ri-tum me -* um, me - um, ac -

Baritone: spi - - - - - - ri - - tum____ me - -

Bass: me - um, ac - ci-pe spi-ri-tum me - um,

51   **END**

Soprano: - - - um, ac - ci - pe spi - ri-tum me - - - um.

Alto: - pe spi - ri-tum me - - - - - - - - um.

Tenor: - ci-pe *spi - ri - tum me -* - - - - - - - um.

Baritone: - - - - - um.____

Bass: *ac - ci-pe spi - ri-tum, ac - ci-pe spi-ri-tum me - um.*

1st TIME

All the deacons

Ste - pha - nus De - i gra - ti - a_____ ple - nus e - rat, mul - ta in ple - be

si - gna fa - ci - e - bat: cae - los a - per - tos a - spi - ci - e - bat, Je - sum

stan - tem vi - de - bat a dex - tris De - i et di - ce - - - bat:_____

REPEAT FROM **B** TO END

2nd TIME

All the deacons

Glo - ri - a De - o_____ Pa - tri sum - mo, e - jus - que so - li si - bi

re - gni na - to; ac u - tri - u - sque Spi - ri - tu - i San - cto: si - cut e -

- rat pri - mo et nunc et sem - per, et in sae - cu - la._____ A - men._____

REPEAT FROM **B** TO END

When the octave of the feast fell on a Sunday the following verse was sung

1st TIME

One boy (who also begins the respond)

Et te - stes_____ de - po - su - e - runt ve - sti - men - ta su - a

se - cus pe - des a - do - le - scen - tis qui vo - ca - ba - tur_____ Sau -

- lus et la - pi - da - bant_____ Ste - - - - pha - num._____

REPEAT FROM **A** TO END

2nd TIME

One boy

Glo - ri - a_____ Pa - tri_____ et_____ Fi - li - o:

et Spi - ri - - tu - i_____ San - - - - cto_____

REPEAT FROM **B** TO END

They ran upon him with one accord and cast him out of the city, calling upon God and saying, 'Lord, receive my spirit.'

℣ Stephen was filled with the grace of God. He performed many miracles among the people. He saw heaven opened and Jesus standing at the right hand of God; and he said:

'Lord, receive my spirit.'

℣ Glory be to Almighty God the Father, who alone reigns with the Son, and both of these with the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Lord, receive my spirit.

Alternative verses (see below):

℣ And the witnesses laid down their clothes at a young man's feet whose name was Saul. And the stoned Stephen, calling upon God and saying, 'Lord, receive my spirit.'

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

Lord, receive my spirit.

(Partly from Acts 7, vv. 57 & 59.)

Liturgical Function

In the pre-Reformation Use of Salisbury, *Impetum fecerunt unanimes* was the third respond at Matins and the respond at Vespers on the feast of St Stephen (26 December). On that day it was sung with the verse *Stephanus Dei* ('Stephen was filled'). It was also the third respond at Matins on the Octave of St Stephen when it fell on a Sunday, in which case it was sung with the verse *Et testes* ('And the witnesses') Sheppard's setting caters for use on both occasions since it provides for a repeat from *Invocantem* as well as from *Domine* (both repeats are clearly marked with *signa* in all partbooks). The octave day fell on a Sunday in 1530, 1536, 1541, 1547 and 1558.

Editorial Conventions

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 ⌐‾‾‾⌐ .

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

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

The missing Tenor part has been supplied editorially in small notation from the plainsong source cited below.

Sources

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

979	(M)	no.91	at end:	S
980	(Ct1)	no.91	at end:	mʳ shepperde·
981	(Ct2)	no.91	at end:	mʳ Shepperd
982	——	——		
983	(B)	no.91	index heading:	mʳ: shepperde: 5: voc·
			at end:	S

Plainsong: *Antiphonarij ad sum Sar*um *volume*n *primu*m *vulgo pars hyemalis nu*ncupata (Paris, 1519), f. 65ᵛ 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. ²C = second note C in the bar.

Ligatures and underlay

4 M slur for CF (only) / 10–11 Ct2 slur for ²CBG / 22 M sl for ²G²A / 23 Ct2 slur for DB / 35 Ct2 superfluous underlay repeat sign after *invo-* (staff ends here and the word in completed on the next line) /

Other readings

4 M C is D /