

# Spiritus Sanctus procedens a throno (I)

Edited by Jason Smart

John Sheppard (d.1558)

*3 from the higher stalls*

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

Countertenor 1 pro - ce -

Countertenor 2 pro - ce - - - -

Tenor 1 pro - ce - dens

Tenor 2 [Missing] pro - ce - dens

Bass pro - ce - dens a thro -

4

8 - dens a thro - - - - - no a - po - sto -

8 - dens a thro - no

- a thro - - - - - no a - po - sto -

- a thro - - - - - no a -

- - - - - no a -

9

- lo - rum pe - cto - ra, a - po - sto - lo - rum pe - cto -  
 a - po - sto - lo - rum pe - cto -  
 - lo - rum pe - cto -  
 - po - sto - lo - rum pe - cto -  
 - po - sto - lo - rum pe - cto -

14

- - - - - ra in - vi - si - bi - li -  
 - - - - - ra in - vi - si - bi - li -  
 - ra  
 - - - - - ra in - vi - si - bi - li - ter,

19

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

24

- ne - tra - - - - -  
 - - - - - pe - ne - tra - - - - -  
 - - - - - vit, pe -  
 - - - - - ter pe - - - - - ne -  
 - - - - - tra - - - - - vit, pe - ne - tra - - - - -

29

- vit, pe - ne - tra - - - - -  
 - - - - - vit, pe - ne - tra - - - - -  
 - ne - tra - - - - - vit, no -  
 - - - - - tra - - - - -  
 - - - - - vit, pe - ne - tra - - - - -

34

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



50

**A**

ut in o - re e -  
 ut in o - re e - o - - -  
 ut in o - - - re e - o - - -  
 ut in o - re e - o - rum o - - -  
 ut in o - - - re e - o - - -

55

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

59

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

63

o - mni-um ge - ne - ra na - sce - ren - tur lin - gua -

- - - - -

na - sce - ren - tur lin - gua - - - -

- ra na - sce - - - ren - - - - -

- - - - -

68

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

- ra na - sce - ren - tur lin - gua - - - -

- - - - -

- - tur lin - - - - -

- - - - -

- ra na - sce - ren - tur lin - gua - - - -

73

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

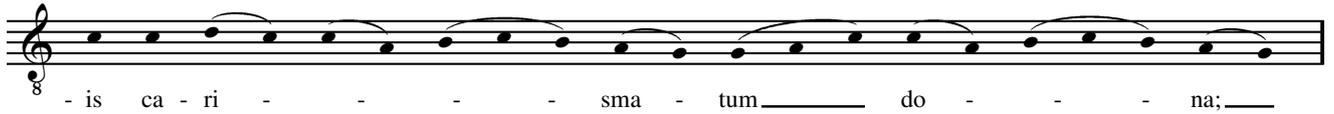
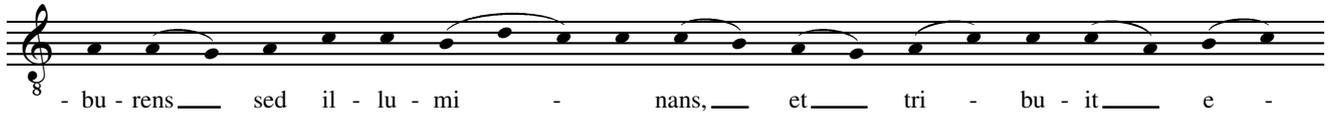
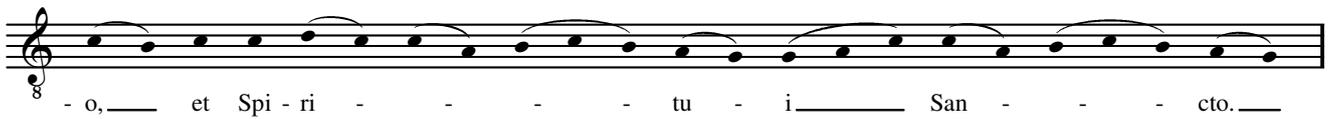
- - - - - rum, na - sce - ren - tur lin - gua - - - -

- - - - -

- - - - - gua - - - - - rum.

- - - - -



**1st TIME***3 from the higher stalls***REPEAT FROM A TO END****2nd TIME***3 from the higher stalls***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: Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions).

979	(Ct1)	no.24	at end:	m <sup>f</sup> : shepperde:·
980	(Ct2)	no.24	at end:	m <sup>f</sup> : io: shepperde:·
981	(T1)	no.24	at end:	m <sup>f</sup> : io: shepperde:·
982	—	—		
983	(B)	no.24	index heading: at end:	m <sup>f</sup> : shepperde: 5: voc· m <sup>f</sup> : io: shepperde:·

Plainsong: *Antiphonarij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f. 259<sup>v</sup> 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. <sup>2</sup>G = second note G in the bar.

### Accidentals

17 Ct1 # for C / 20 Ct2 # for C / 37 Ct1 # for C / 55 Ct1 # for C /

### Underlay

6 Ct2 *a thro-* below <sup>2</sup>GF, (10) *-no* below G / 20 T1 *-ter* below A (not in 19) / 23 B *-ter* below D / 26 Ct1 *-vit pe-* below <sup>1</sup>C<sup>2</sup>C, (27) *-netra-* ambiguously aligned below BAG / 49 Ct2 *-nis* below <sup>2</sup>C (not in 46) / 59 T1 *-ra* below A (not in 57), (60) *omnium* below CBA, (61) *gene-* below GF, (64) *-ra* below E / 60 Ct2 *-ra* below G (not in 59) / 61 B *-ra* below <sup>1</sup>C (not in 58) / 62 Ct1 *-ra* below C (not in 61) / 70 B slur for <sup>1</sup>CG, (71) *-guarum lingua-* below D<sup>1</sup>F<sup>2</sup>C<sup>2</sup>F / 76 T1 *-rum lin-* below FG, (77) *-gua-* below C / 91 B *-ia* below A /

### Other readings

47 T1 <sup>2</sup>E is F / 83 T1 G is F /