

Salve festa dies

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

Sal - ve, fe - sta di - es, to - to ve - ne - ra - bi - lis ae - vo,
qua De - us in - fer - num vi - cit et a - stra te - net.

Countertenor 1

Countertenor 2

Tenor

Bass

Sal - - - - -
Sal - - - - -
Sal - - - - -
Sal - - - - -

4

- - - - - ve, fe - sta di - - - - -
- - - - - ve, fe - sta di - - - - -
- - - - - ve, fe - sta di - - - - -
- - - - - ve, fe - sta di - - - - -

9

- - - es, to to ve - ne - ra - bi -
 - - - es, to to ve - ne - ra - - - bi - -
 - - - es, to to ve - ne - ra - - - - - - - bi -
 - - - - - - - es, to to ve - ne - ra - bi -

14

- lis ae - - - - - vo, qua De -
 - lis ae - - - - - vo, - - - - -
 - lis ae - - - - - vo, qua De - us in -
 - lis ae - - - - - vo, - - - - - vo, - - - - - vo,

19

- us in - fer - - - - - num
 - - - - - qua De - us in - fer - - - - -
 - fer - - - - - num vi -
 qua De - us in - fer - - - - - num

24

vi - cit et a - - - stra te - - - -
 - num vi - cit et a - stra - - - te - - -
 - cit et a - stra te - - - - - - -
 vi - cit et a -

28

- net.
 - net.
 - net.
 - net.

3 from the higher stalls

Ec - ce re - na - scen - - tis te - sta - tur gra - ti - a mun - do,

o - mni - a cum - - - - Do - mi - no do - na re - dis - se su - o.

REPEAT THE POLYPHONY*3 from the higher stalls*

Qui cru - ci - fi - xus e - rat De - us ec - ce per o - mni - a re - gnat,

dant - - - - Cre - a - - to - ri cun - cta cre - a - ta pre - cem.

REPEAT THE POLYPHONY

3 from the higher stalls



So - li - ci - tam tu red - de fi - dem, pre - cor, al - ma po - te - stas,



ter - ti - a lux re - di - it, sur - ge, se - pul - te De - us.

REPEAT THE POLYPHONY

3 from the higher stalls



Non de - cet ut hu - mi - li tu - mu - lo tu - a mem - bra te - gan - tur,



ne pre - ti - um mun - di vi - li - a sa - xa pre - mant.

REPEAT THE POLYPHONY

3 from the higher stalls



In - di - gnum est, cu - ius clau - dun - tur cun - cta pu - gil - lo,



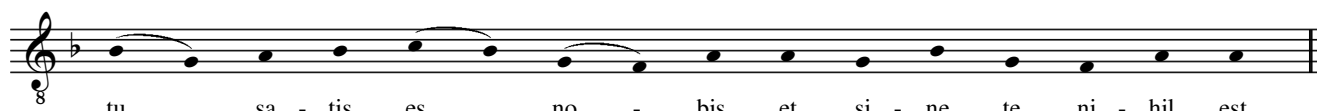
ut te - gat in - clu - sum ru - pe ve - tan - te la - pis.

REPEAT THE POLYPHONY

3 from the higher stalls



Lin - te - a tol - le, pre - cor, su - da - ri - a lin - que se - pul - chro;



tu sa - tis es no - bis, et si - ne te ni - hil est.

REPEAT THE POLYPHONY

3 from the higher stalls



Fu - ne - ris ex - se - qui - as pas - sus vi - tae au - ctor et or - bis,



in - trans mor - tis i - ter dan - do sa - lu - tis o - pem:

REPEAT THE POLYPHONY

3 from the higher stalls



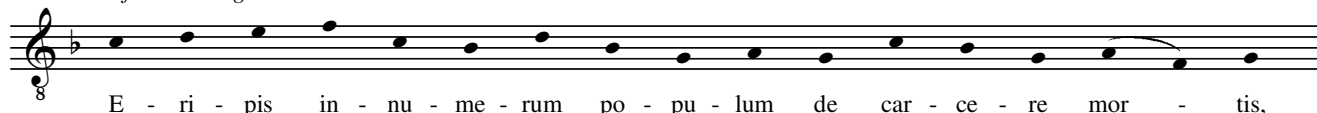
Red - de tu - am fa - ci - em, vi - de - ant ut sae - cu - la lu - cem,



red - de — di - em, quem nos te mo - ri - en - te fu - git.

REPEAT THE POLYPHONY

3 from the higher stalls



E - ri - pis in - nu - me - rum po - pu - lum de car - ce - re mor - tis,



et — se - qui - tur li - ber quo su - us au - ctor a - bit.

REPEAT THE POLYPHONY

3 from the higher stalls



Tri - sti - a ces - se - runt in - fer - ni vin - cu - la le - gis,



ex - pa - vit - que — cha - os lu - mi - nis o - re pre - mi.

REPEAT THE POLYPHONY

Translation

Hail, festival day, venerable for all time, wherein God vanquished hell and ascended to the stars.

Lo, springtime testifies that all earth's gifts are restored together with the Lord.

Behold, he who was crucified is God and now reigns over all things; and all creation prays to its creator.

O God, nourishing power, I beseech you to restore the faith. The third day dawns: arise from the tomb.

It is not meet that your limbs should be covered in a lowly tomb, or that a sepulchral stone should hold the world's ransom prisoner.

It is unseemly that you, who gathers all things in your hand, should be concealed by a stone.

Throw off your shrouds, I pray. Leave the winding sheet in the tomb. You are our all and without you there is nothing.

The author of life and creation has suffered the funeral rites; by treading the path of death he gives salvation.

Show your face again, that all ages may see light; bring back the day that fled at your death.

You rescue innumerable souls from the bonds of death; and may the free follow where their maker goes.

The miserable bonds of hell gave way and the abyss was terrified at the presence of the light.

Liturgical Function

Prose during the procession before Mass on Easter Day according to the Use of Sarum. With variant texts, all beginning *Salve festa dies toto venerabilis aevo*, the prose was sung on a number of other feasts during the year: the Ascension; Pentecost; Corpus Christi; the Circumcision, the feast of the Consecration of the Church; the Visitation of the Virgin and the Name of Jesus. Numerous other, non-Sarum, versions for local use are also found, typically entered in manuscript on the flyleaves of Sarum processions. These provide for feasts such as Christmas, Epiphany, Trinity, the Assumption, the Purification, St George, St Anne, St Hugh, etc. In many these cases it is clear that the same polyphony was used for different feasts by substituting the appropriate text. Although the sole surviving source of Sheppard's setting gives only the Easter text, there is no reason why it, too, should not have been performed on other feasts by means of similar text substitution.

Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given but ♩ is to be assumed.

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

Ligatures are denoted by the sign —|— .

Spelling of the text has been modernised.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1570–c.1578).

| | | | | |
|-------|-------|--------------------|---------------|-------------------------|
| 17802 | (Ct2) | f.146 ^v | at beginning: | m ^f sheperde |
| 17803 | (T) | f.145 | at beginning: | Master sheperd |
| 17804 | (Ct1) | f.141 ^v | at beginning: | Master sheperde |
| 17805 | (B) | f.139 | at beginning: | Master sheperde |

Plainsong: *Processionale ad usum insignis ac preclare ecclesie Sarum* (Antwerp: Christoffel van Ruremund for Franz Birckman, 1523). Copy consulted: London, British Library C.35.f.8.

Notes on the Readings of the Sources

In the notes below, 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; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹F = first note F in the bar.

Accidentals

10 Ct1 # for C / 29 T \flat for D /

Underlay

12 T *-bi-* below G, (13) *-lis* below ¹F, *ae-* below ³F, (14) *-vo qua* below GB, (15) *De-* below A, (17) *-us* below E / 19 T *-num* below F, (20) *infer-* undivided below ¹GA²GF / 22 Ct1 *-ni* for *-num* below G / 24 Ct2 underlay repeat sign below G, (27–28) *vicit* below GF, (29) *et* below F, (29–30) *astra* undivided below E¹D¹C, (30) *te-* below B /