

Transcribed from  
Attaignant:  
2nd book of motets,  
1534. Original clefs: G2, C2, C3, F3. Further notes at the end.

# Spiritus ubi vult spirat

Motet for the Office of  
the Holy Spirit  
at Compline.

**Mathieu Gascongne**

S  
Spi - ri - tus u - bi vult spi - rat, et vo-cem e - ius

A  
Spi - ri - tus u - bi vult spi - rat,

A/T

B

Detailed description: This system contains the first four staves of the musical score. The Soprano (S) staff begins with a treble clef and a common time signature. The lyrics 'Spi - ri - tus u - bi vult spi - rat, et vo-cem e - ius' are written below the notes. The Alto (A) staff has a treble clef and contains the lyrics 'Spi - ri - tus u - bi vult spi - rat,'. The Alto/Tenor (A/T) and Bass (B) staves have treble and bass clefs respectively and contain rests.

8  
S  
au - dis, et vo - cem e - ius

A  
et vo-cem e - ius au - dis, au -

A/T  
Spi - ri - tus u - bi vult

B  
Spi - ri -

Detailed description: This system contains the second four staves. The Soprano (S) staff starts with a measure rest marked '8'. The lyrics 'au - dis, et vo - cem e - ius' are written below. The Alto (A) staff has the lyrics 'et vo-cem e - ius au - dis, au -'. The Alto/Tenor (A/T) staff has the lyrics 'Spi - ri - tus u - bi vult'. The Bass (B) staff has the lyrics 'Spi - ri -'.

13  
S  
au - dis,

A  
- - - dis,

A/T  
spi - rat, et vo-cem e - ius au -

B  
tus u - bi vult spi - rat, et vo-cem e - ius

Detailed description: This system contains the third four staves. The Soprano (S) staff starts with a measure rest marked '13'. The lyrics 'au - dis,' are written below. The Alto (A) staff has the lyrics '- - - dis,'. The Alto/Tenor (A/T) staff has the lyrics 'spi - rat, et vo-cem e - ius au -'. The Bass (B) staff has the lyrics 'tus u - bi vult spi - rat, et vo-cem e - ius'.

19

S et ne - scis un - de ve - - - ni - at,

A et ne - scis un - de ve - ni - at,

A/T 8 - - - dis, et

B au - - - dis,

25

S et ne - scis un - de ve -

A aut quo va -

A/T 8 ne - scis un - de ve - ni - at,

B et ne - scis un - de ve - - - ni - at,

30

S - - - ni - at, aut quo va -

A - dat. Al - le -

A/T 8 aut quo va - dat. Al - le - lu -

B aut quo va - dat. Al - le - lu - ya, al -

35

S - dat. Al-le - lu - ya. Si quis di - li - git

A - lu - ya, al - le-lu - ya. Si quis di - li - git

A/T <sup>8</sup> yah, al - le - lu - ya.

B le - lu - ya, al - le-lu - ya.

41

S me, ser - mo-nem me - um ser - va -

A me, ser - mo - nem me - um ser - va -

46

S - bit,

A - bit,

A/T <sup>8</sup> et Pa-ter me - us di - li - git e - um, et ad e -

B et Pa-ter me - us di - li-git e - um, et ad e - um

52

A/T <sup>8</sup> um ve - ni - e -

B ve - ni - e - mus, ve - ni - e -

57

S  
Et man-si - o-nem

A  
Et man-si - o-nem a -

A/T  
- mus et man-si - o-nem, et man-si - o-nem

B  
- mus et man-si - o-nem a -

62

S  
a - pud e-um fa - ci-e - mus. Pa - cem me-am

A  
- pud e-um fa - ci - e - mus. Pa - cem me-am

A/T  
a - pud e - um fa - ci - e - mus. Pa - cem me-am

B  
pud e - um fa - ci - e - mus. Pa - cem me-am

69

S  
do vo - bis; pa -

A  
do vo - bis; pa - cem

A/T  
do vo - bis; pa - cem re-lin-quo vo - bis,

B  
do vo - bis; pa - cem re-lin - quo vo - bis,

76

S  
- cem re - lin - quo vo - bis, re - lin - quo vo - bis. Al -

A  
re - lin - quo vo - bis, re - lin - quo vo - bis. Al - le -

A/T  
8  
pa - cem re - lin - quo

B  
re - lin - quo vo - bis.

81

S  
- le - lu - ya. Spi - ri - tus u - bi vult spi -

A  
- lu - ya. Spi - ri - tus u - bi vult spi -

A/T  
8  
vo - bis. Al - le - lu - ya. Spi - ri - tus u - bi vult spi - rat,

B  
Al - le - lu - yah. Spi - ri - tus u - bi vult spi -

87

S rat, spi - ri - tus u - bi vult spi - rat.

A - rat, spi - ri - tus u - bi vult spi - rat

A/T spi - ri - tus u - bi vult spi - rat.

B - rat, spi - ri - tus u - bi vult spi - rat.

95

S Cha - ri - tas De - i dif - fu - sa est

A Cha - ri - tas De - i dif - fu - sa est in

101

S in cor-di - bus no - stris,

A cor-di-bus no - stris,

A/T Per Spi - ri-tum San -

B Per Spi -

106

S

A

A/T

B

ctum qui da - tus est no - bis.

- ri - tum San - ctum qui da - tus est no - bis.

Al -

Al - le -

111

S

A

A/T

B

le - lu - ya,

lu - ya, al - le - lu -

Al - le - lu -

Al - le - lu - ya,

117

S

A

A/T

B

al - le - lu - ya. Spi - ri -

- ya, (al - le - lu - ya.

ya, al - le - lu - ya.

al - le - lu - ya, al - le - lu - ya.

123

S  
tus pa-ra - cli - tus, (pa - ra - cli - tus) nos ve -

A  
Spi - ri - tus pa - ra - cli - tus nos ve - lit

129

S  
- lit iu - va - - re,

A  
iu - va - - re,

A/T  
8  
Gres - sus no - stros re - ge -

B  
Gres - sus

134

A/T  
8  
re, (re - ge - re) et il - lu - mi - na -

B  
no - stros re - ge - re et il - lu - mi - na -

141

S  
Ut cum De - us ve - ne - rit, ve - ne -

A  
Ut cum De - us ve - ne -

A/T  
8  
re: Ut cum De - us ve - ne - rit (ve - ne -

B  
re: Ut cum De - us ve - ne -



148

S rit om - nes,

A rit om - nes iu - di - ca -

A/T rit) om - nes, om -

B rit om - nes,

153

S om - nes iu - di - ca -

A - re, om - nes iu - di - ca -

A/T - nes, om - nes iu - di - ca -

B om - nes, om - nes iu - di - ca -

159

S re,

A re, nos ve - lit ad dex - te - ram su - am ap - pel - la -

A/T re,

B re, nos ve - lit ad dex - te - ram su - am ap - pel -

164

S  
nos ve - lit ad dex - te - ram (su -

A  
- - - re, nos ve - lit ad dex -

A/T  
nos ve - lit ad

B  
la - - - re, nos ve - lit ad dex - te - ram su -

169

S  
am) ap - pel - la - - - re. Spi - ri -

A  
te - ram su - am ap - pel - la - - - re. Spi - ri -

A/T  
dex - te - ram su - am ap - pel - la - - - re. Spi - ri -

B  
am (ad dex - te - ram su - am) ap - pel - la - - - re. Spi - ri -

175

S  
tus u - bi vult spi - rat, et vo - cem e - ius au -

A  
tus u - bi vult spi - rat, et vo - cem e - ius au -

A/T  
tus u - bi vult spi - rat, et vo - cem e - ius au -

B  
tus u - bi vult spi - rat, et vo - cem e - us au -

183

S dis, et ne - scis un - de ve - ni -

A dis, et ne - scis un - de

A/T dis, et ne - scis un - de ve - ni - at,

B dis, et ne - scis un - de ve - ni - at,

189

S at, aut quo va - dat. Al - le - lu - ya.

A ve - ni - at, aut quo va - dat. Al - le - lu - ya.

A/T aut quo va - - - - - dat. Al - le - lu - ya,

B aut quo va - - - - - dat. Al - le - lu - ya,

195

S Al - le - lu - ya, (al - le -

A Al - le - lu - ya,

A/T (al - le - lu - - - - - ya,)

B (al - le - lu - - - - - ya,)

201

S  
lu - - ya,) al - le-lu-ya, (al - le - lu -

A  
al - le - lu - ya, al - le-lu-ya, al -

A/T  
al - le-lu-ya, al - le -

B  
al - le-lu-ya, al - le-lu - ya, al

207

S  
- - ya.)

A  
le - lu - ya.

A/T  
lu - - ya.

B  
le - lu - ya.

Text and translation:

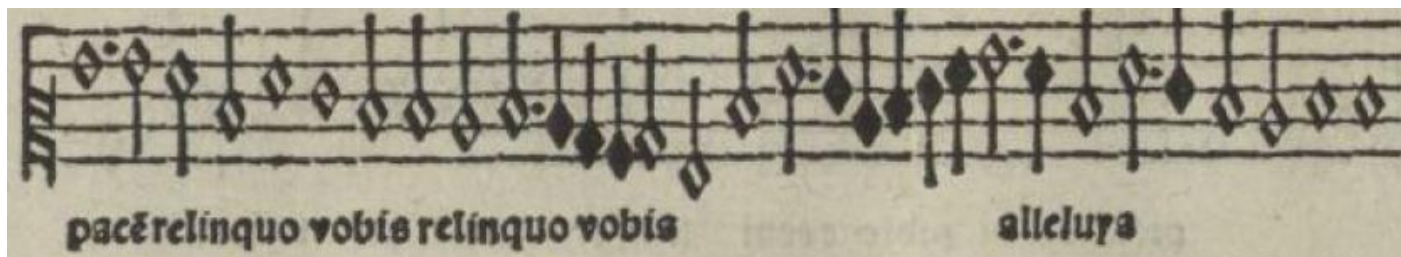
<p>John 3:8 <b>Spiritus ubi vult spirat</b>, et vocem eius audis, et (orig. sed) nescis unde veniat, aut quo vadat.</p> <p>John 14:23 Si quis diligit me, sermonem meum servabit, Et pater meus diligit eum, et ad eum veniemus, Et mansionem apud eum faciemus.</p> <p>John 14:27 Pacem meam do vobis; Pacem relinquo vobis. Alleluya. (John 3:8) <b>Spiritus ubi vult spirat</b>.</p> <p><b>Secunda pars</b></p> <p>Romans 5:5 Caritas Dei diffusa est in cordibus nostris, (alleluya) per Spiritum Sanctum, qui datus est nobis. (alleluya)</p> <p><i>Hymn From The Office of the Holy Spirit at Compline:</i> Spiritus paraclitus nos velit iuvare,  Gressus nostros regere et illuminare: Ut cum Deus venerit omnes iudicare, Nos velit ad dexteram omnes appellare. (John 3:8) <b>Spiritus ubi vult spirat</b>, et vocem eius audis, et nescis unde veniat, aut quo vadat. Alleluya.</p>	<p>The wind (or Spirit) blows wherever it pleases. You hear its sound, and you cannot tell where it comes from or where it is going.</p> <p>Anyone who loves me will obey my teaching, and my Father will love him, and we will come to him, and make our abode with him.</p> <p>My peace I give unto you; Peace I leave with you. Alleluya. The wind blows wherever it pleases.</p> <p>God's love has spread in our hearts , through the Holy Spirit, who has been given to us.</p> <p>The Spirit of the comforter (the Holy Spirit) wants to help us, to guide and illuminate our steps: that when God comes to judge all, He wants to call us all to the right hand. The wind blows wherever it pleases. You hear its sound, and you cannot tell where it comes from or where it is going. Alleluya.</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Text underlay in the source seems sometimes clear, and sometimes it takes a lot of guessing. Text in parenthesis means blank in the source; text in italics means that the underlay differs from the source.



This is from the Contra (C2 clef). Pretty clear: the 'luya' is placed at the end of the melisma, though it could have been a bit more to the right.

But what to make of this:



Where does 'vobis' end and 'alleluya' start? I chose to start 'alleluya' on the dotted f; a beat later the superius imitates this melody, which I also underlaid with 'alleluya'.

Also in another case I changed the underlay to clarify points of imitation:

The image shows four staves of musical notation, each with a different underlay for the Latin text "Et man-si - o-nem a - pud e - um fa - ci - e - mus." The first staff shows a standard underlay. The second staff shows a different underlay. The third staff shows a more complex underlay with multiple entries of "et man-si - o-nem". The fourth staff shows another variation of the underlay.

In this fragment it seems clear to me that the descending triad on 'apud' in superius and contra should be imitated in tenor and bass, but in the source that is far from obvious. This is the tenor part:

The image shows a photograph of a manuscript page. The top part of the page shows a tenor part of a motet with a descending triad on the word "apud". The text below the staff reads "et mansionem apud eum facies".

I inserted an extra 'et mansionem' to get the 'apud' on the triad d-b-g. Of course we can't know if this is what Gascongne wanted, and if singers in rehearsal were looking for this kind of

coherence between music and text.

One final example:

The image shows a photograph of a manuscript page. The top part of the page shows a superius part of a motet with the text "spiritus ubi vult spirat". The word "spirat" is positioned far to the right of the other words.

This is from the superius. Why is the 'spirat' so far to the right? It sounds more sensible to have it start on the ligature, which is what I chose to do.

This piece was transcribed from [https://imslp.org/wiki/Motetorum%2C\\_Book\\_2\\_\(Attaignant%2C\\_Pierre\)](https://imslp.org/wiki/Motetorum%2C_Book_2_(Attaignant%2C_Pierre)). It starts at page 28 in all partbooks. The transcription is at written pitch, note values halved.

Bert Schreuder