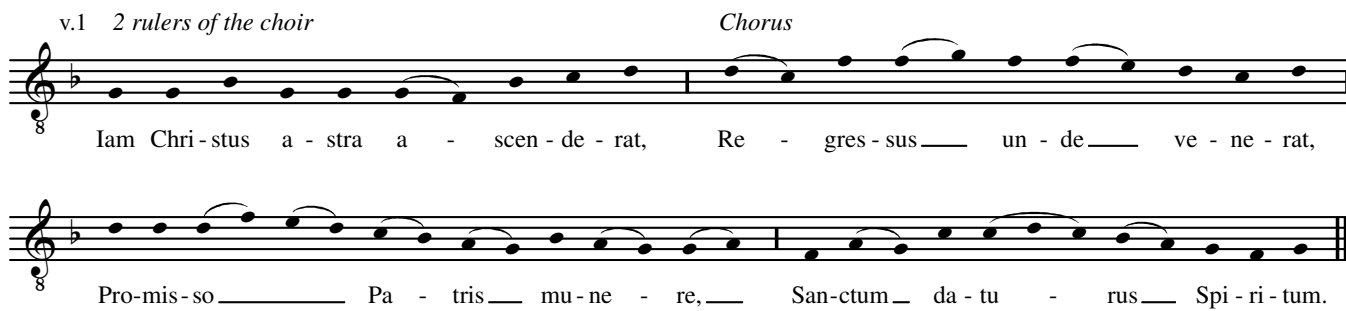


Iam Christus astra ascenderat

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

v.1 2 rulers of the choir Chorus



Iam Chri - stus a - stra a - scen - de - rat, Re - gres - sus un - de ve - ne - rat,
Pro - mis - so Pa - tris mu - ne - re, San - ctum da - tu - rus Spi - ri - tum.

v.2

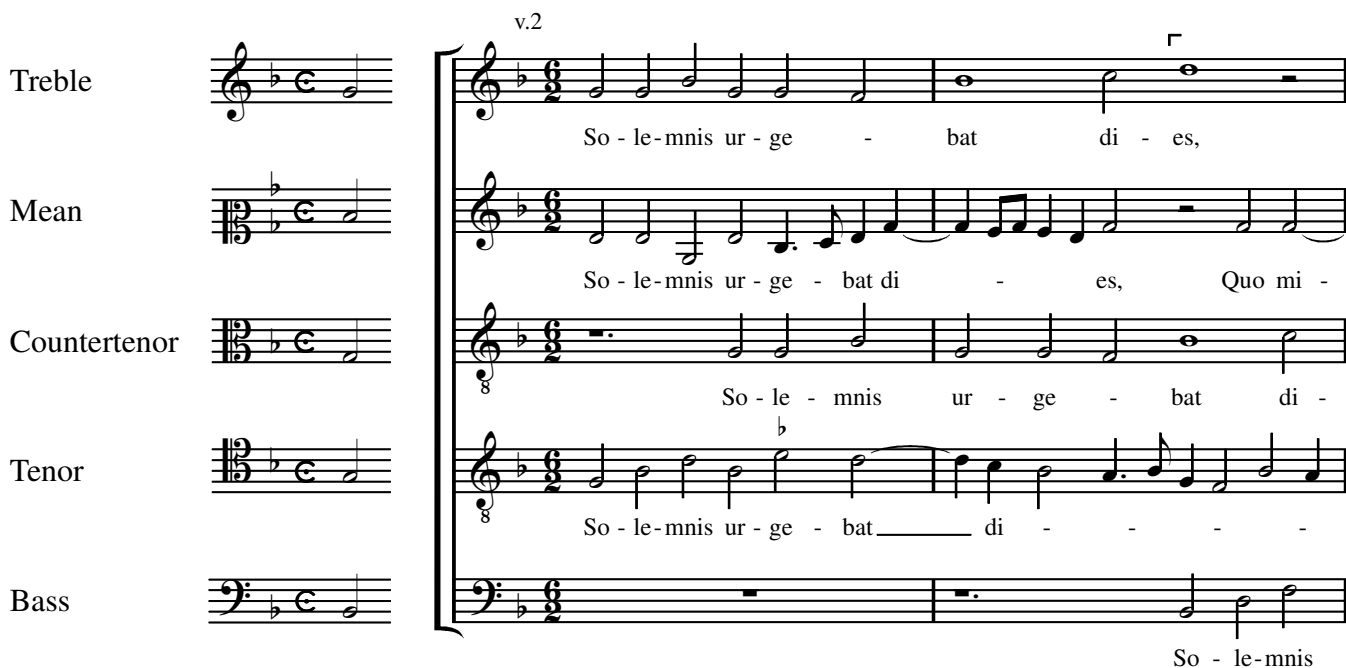
Treble

Mean

Countertenor

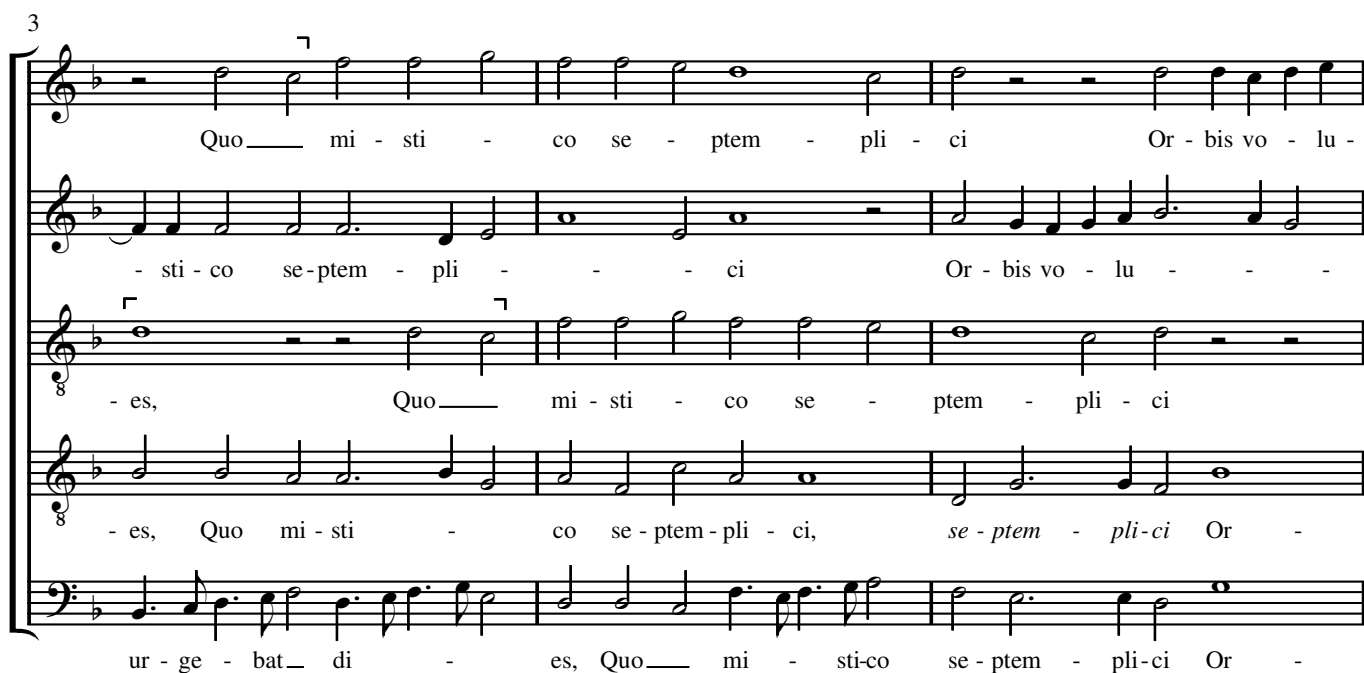
Tenor

Bass



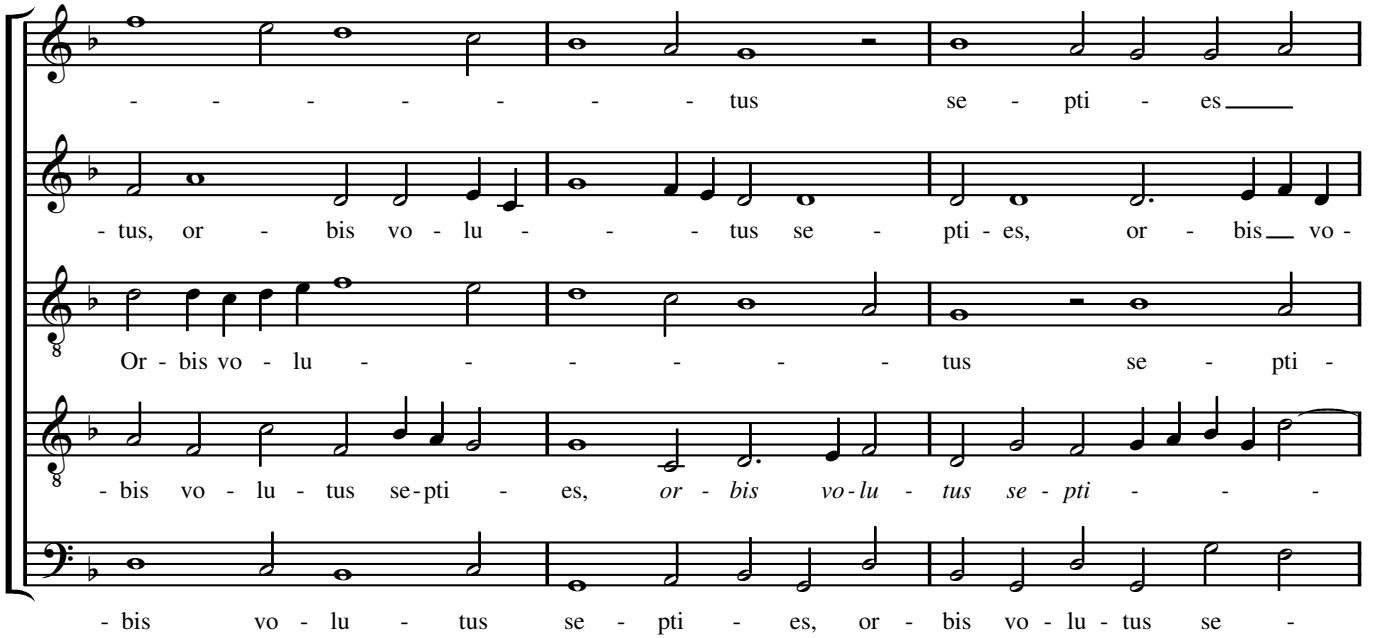
So - le - mnis ur - ge - bat di - es,
So - le - mnis ur - ge - bat di - es, Quo mi -
So - le - mnis ur - ge - bat di -
So - le - mnis ur - ge - bat di -
So - le - mnis

3



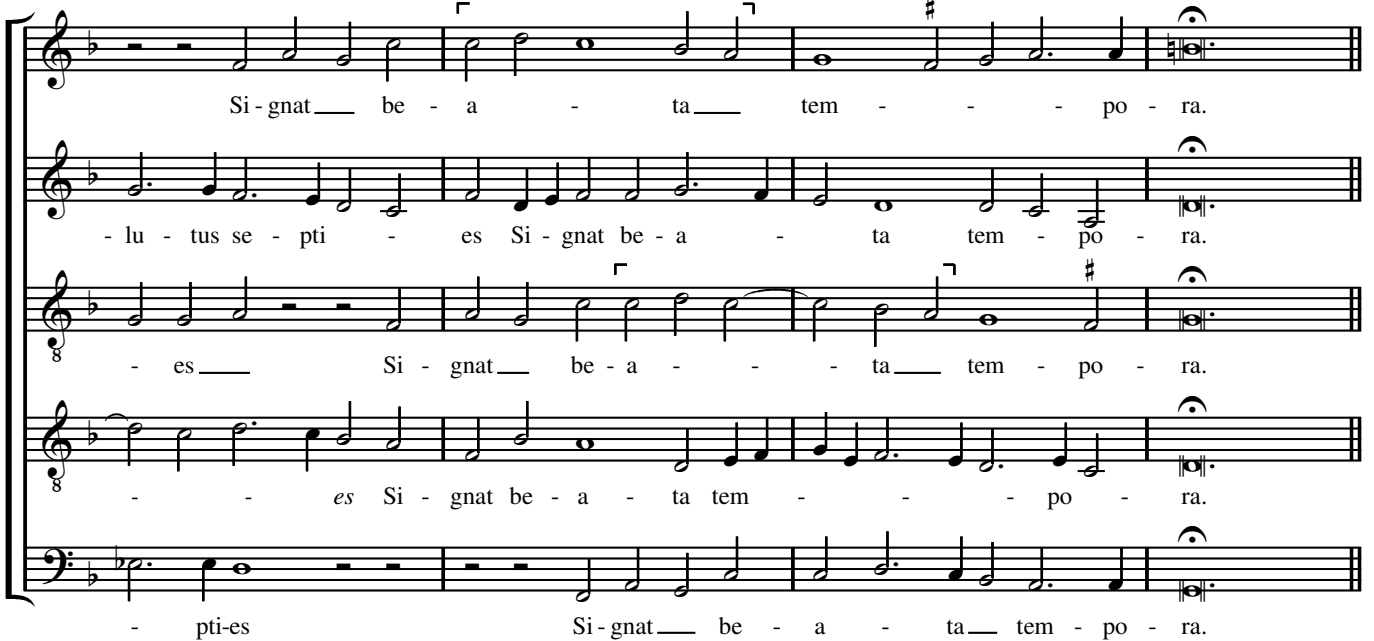
Quo mi - sti - co se - ptem - pli - ci Or - bis vo - lu -
- sti - co se - ptem - pli - ci Or - bis vo - lu -
- es, Quo mi - sti - co se - ptem - pli - ci
- es, Quo mi - sti - co se - ptem - pli - ci, se - ptem - pli - ci Or -
ur - ge - bat di - es, Quo mi - sti - co se - ptem - pli - ci Or -

6



- - - - - tus se - pti - es - - - - -
 - tus, or - bis vo - lu - - - - tus se - pti - es, or - bis - vo -
 Or - bis vo - lu - - - - - tus se - pti -
 - bis vo - lu - tus se - pti - es, or - bis vo - lu - tus se - pti - - - -
 - bis vo - lu - tus se - pti - es, or - bis vo - lu - tus se -

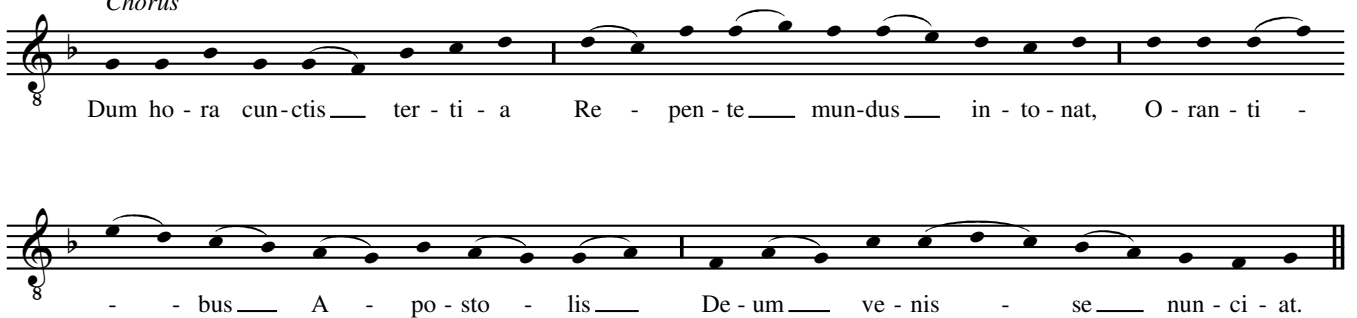
9



Si - gnat - - be - a - - ta - - tem - - po - ra.
 - lu - tus se - pti - es Si - gnat be - a - - ta tem - po - ra.
 - es - - Si - gnat - - be - a - - ta - - tem - po - ra.
 - - es Si - gnat be - a - - ta tem - - po - ra.
 - pti - es Si - gnat - - be - a - - ta - - tem - po - ra.

v.3

Chorus



Dum ho - ra cun - ctis - - ter - ti - a Re - pen - te - - mun - dus - - in - to - nat, O - ran - ti - -
 - - bus - - A - po - sto - lis - - De - um - - ve - nis - - se - - nun - ci - at.

13 v.4

De Pa - tris er - go lu - mi - ne De - co - rus

De Pa - tris er - go lu - mi - ne De - co - rus i - gnis al - mus

De Pa - tris er - go lu - mi - ne De -

De Pa - tris er - go lu - mi - - - - ne De - co - - - -

De Pa - tris er - go lu - mi -

16

i - gnis al - mus est, Quo fi - da Chri -

est, Quo fi - da Chri - sti pe - cto - ra, quo fi - da

- co - rus i - gnis al - mus est, Quo fi - da

- rus, de - co - rus i - gnis al - mus est, Quo fi - da Chri - sti pe - cto -

- ne De - co - rus i - gnis al - mus est, Quo fi - da Chri - sti

19

- sti pe - cto - ra Ca - lo - re

Chri - sti pe - cto - ra, quo fi - da Chri - sti pe - cto -

- Chri - sti pe - cto - ra Ca -

- ra, quo fi - da Chri - sti pe - cto - - - - - ra Ca -

pe - cto - ra, quo fi - da Chri - sti pe - - - - cto - ra

22

ver - - - bi - - - com - - - ple - at.
 - ra Ca - lo - re ver - - - bi com - ple - at.
 - lo - re ver - - - bi - - - com - ple - at.
 - lo - re ver - bi com - - - - ple - at.
 Ca - lo - re ver - bi - - - com - ple - at.

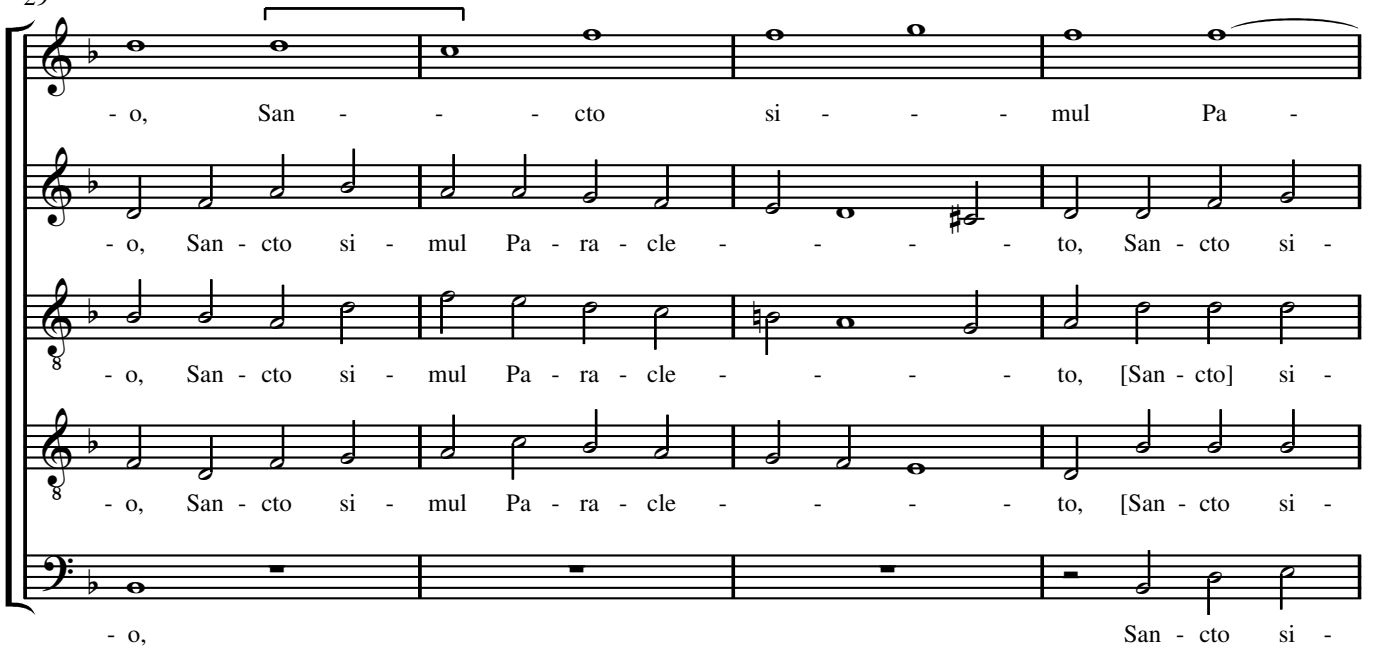
v.5

Du-dum sac - ra - ta - - - pe - cto - ra Tu - a re - ple - sti - - - gra - ti - a, Di - mit - te - - -
 - - - nunc - - - pec - ca - mi - na, Et da - - - qui - e - - - ta - - - tem - po - ra.

25

Sit laus Pa - tri cum - - - Fi - li - -
 Sit laus Pa - tri cum Fi - li - o, cum Fi - - - li -
 Sit laus Pa - tri cum Fi - - - - - - - li -
 Sit laus Pa - - - tri cum Fi - li -
 Sit laus Pa - tri cum Fi - li - -

29



- o, San - - - cto si - - - mul Pa - -

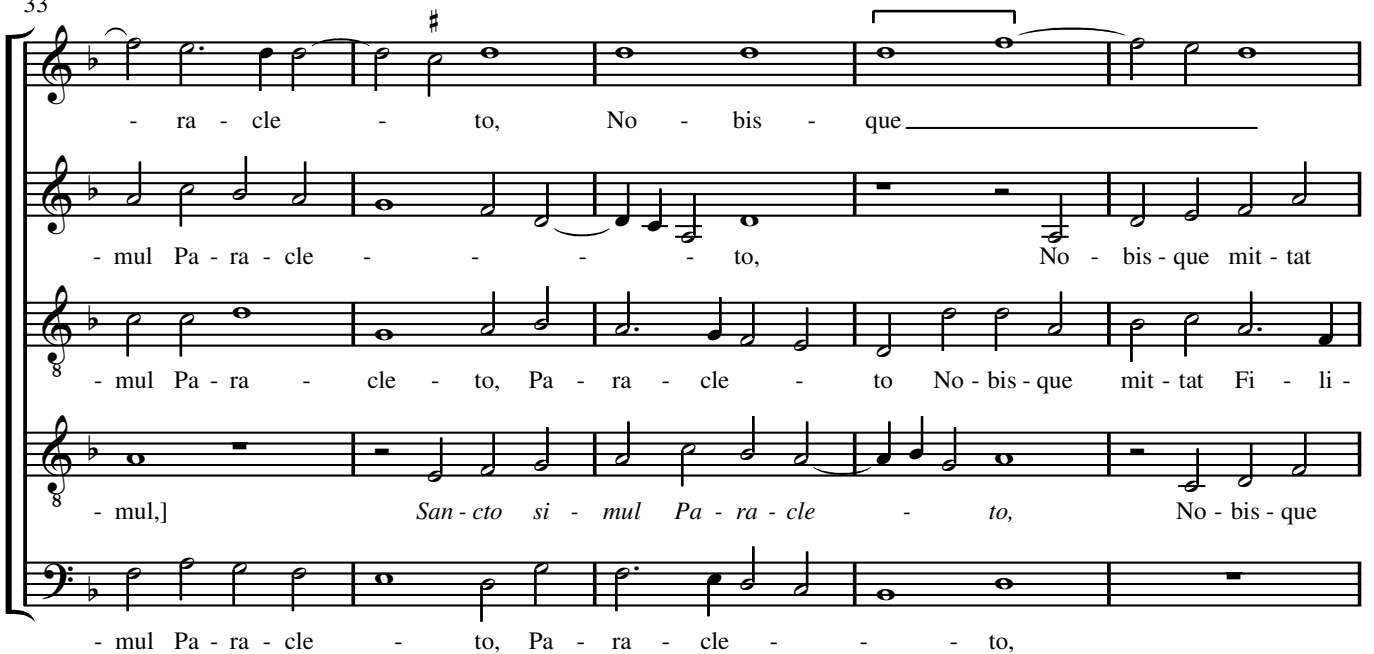
- o, San - cto si - mul Pa - ra - cle - - - - - to, San - cto si -

- o, San - cto si - mul Pa - ra - cle - - - - - to, [San - cto] si -

- o, San - cto si - mul Pa - ra - cle - - - - - to, [San - cto si -

- o, San - cto si -

33



- ra - cle - - to, No - bis - que _____

- mul Pa - ra - cle - - - - - to, No - bis - que mit - tat

- mul Pa - ra - cle - to, Pa - ra - cle - to No - bis - que mit - tat Fi - li -

- mul,] *San - cto si - mul Pa - ra - cle - - to,* No - bis - que

- mul Pa - ra - cle - - to, Pa - ra - cle - - - - - to,

38



mit - - - tat _____ Fi - li - - - - us, _____ Ca -

Fi - li - us, no - bis - que mit - tat Fi - li -

- us, No - bis - que mit - tat Fi - li - - - - -

mit - tat Fi - li - us, no - bis - que mit - tat Fi - li - us, [no - bis - que mit - tat _____

No - bis - que mit - tat Fi - li - us, no - bis - que mit - - - tat Fi - li -

43

- ri - - sma San - - - - - cti Spi -
 - us, Ca - ri - sma San - cti Spi - ri - - - - -
 - - us, Ca - ri - sma San - cti, ca - ri - sma
 - Fi - li - us, Ca - ri - sma San - cti Spi -
 - - - - - us, Ca - ri - sma San - cti Spi - ri -

47

- ri - tus, Spi - ri - tus.
 - tus, ca - ri - sma San - cti Spi - ri - - - - - tus.
 San - cti Spi - ri - - - - - tus.
 - ri - tus,] ca - ri - sma San - cti Spi - - - - - ri - tus.
 - tus, ca - ri - sma San - cti Spi - ri - - - - - tus.

51

A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.

Translation

1. Christ had already ascended to the stars, returning whence he came, having promised that he would bestow the Father's gift of the Holy Spirit.
2. The solemn day was imminent, which the mystical seven-times-seven rotation of the world signified as a blessed occasion. [*'Seven-times-seven' = seven weeks, a reference to Pentecost being the fiftieth day after Easter.*]
3. During the third hour the world suddenly resounded, announcing to the praying apostles the coming of the Lord.
4. So, from the light of the Father, there came a beautiful, loving fire, which filled the hearts of Christ's faithful with the warmth of his word.
5. As formerly you filled those sacred hearts with your grace, so now forgive our sins and grant us an age of peace.
6. Praise be to the Father and to the Son, together with the Holy Paraclete, and may the Son send us the grace of the Holy Spirit. Amen.

Liturgical Function

In the Use of Sarum, *Iam Christus astra ascenderat* was the hymn at First Vespers and Matins on the feast of Pentecost and at Matins throughout its octave.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned. Accidentals not given explicitly in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign $\overline{\text{—}}$, coloration by the sign $\square \quad \square$.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

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

979	(Tr)	no.85	at end:	m ^r : tallis:
980	(M)	no.85	at end:	m ^r : tallis:
981	(Ct)	no.85	at end:	m ^r : tallis:
982	—	—		
983	(B)	no.85	index heading: at end:	M ^r Tho Tallis [later hand] m ^r : tallis:

B Oxford, Bodleian Library, MSS Tenbury 341–4 (*c.*1610; lacking B).

341	(Tr)	f.22 ^v	at end:	Mr Tallis
342	(M)	f.22 ^v	at end:	Mr Tallis
343	(Ct)	f.22 ^v	at end:	Mr Tallis
344	(T)	f.22 ^v	at end:	Mr Tallis

Iam Christus astra ascenderat appears in a group of hymn settings that are attributed collectively to Tallis in the indexes of MSS 341, 342 and 344.

C Oxford, Bodleian Library, MS Tenbury 1464 (*c.*1575; B only).

1464	(B)	f.62 ^v	[no attribution]
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Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.55v.

Notes on the Readings of the Sources

The scribes of **A** and **C** generally present the words of the underlay with the syllables conjoined, although final syllables are regularly separated when the penultimate one carries several notes. **A** is the easier to interpret (its occasional slurs help), but nevertheless many ambiguities remain. Sources **B** and **C** make no pretence at exact matching of syllables to notes; **B** is not even consistent in its underlay between verses two and four, even though they share the same music. In **B** syllables are often separated and spaced, but rarely do they appear deliberately aligned with specific notes and sometimes it is obvious that the intended notes are somewhat displaced laterally. **C**, in which the underlay was entered before the notation, generally matches the correct notes to the first and last syllables of each phrase of text, but gives few clues as to how to allocate the intervening syllables. There are a number of significant disagreements between **A** and **B**, although many of these could be due to differing interpretations of underlay repeat

signs in lost archetypes. None of the sources is likely to transmit the underlay envisaged by Tallis (and in **A** there is clear evidence of editorial intervention in the Countertenor at bar 14). There are clues that suggest that Tallis's underlay of the Treble (and the canonic Countertenor in verses two and four) agreed with that of the plainsong service books, except where the cantus firmus is ornamented. **D** hints that this was probably also true of the thematically imitative entries in the Bass at bars 4, 10, 16 and 22. Otherwise there are no such guides and the solution offered here is informed by the style evident in the sacred music that Tallis published in 1575.

The tonality of bars 47–50 is uncertain. In **A** all the Bs and Es are natural (this presumably included the Es in the missing Tenor), except in the Countertenor part where both Bs remain flat. The effect is not entirely convincing and is little improved by editorially sharpening the Bs in the Countertenor. **B**, which lacks the Bass part, has a mix of E naturals and E flats and arguably a B natural in the Mean in bar 47 (although it seems that all uninflected Bs in this voice are to be read as flat). This sounds more typical of Tallis. The Bass part in **D** leaves both of the Bs and the E flat, which is consistent with **B**. The edition follows **B** and **D**.

The sources disagree over the pause on the penultimate chord of the Amen. Source **A** has pauses only in the Mean and Bass; the omission in the Countertenor is doubtless an oversight and the Tenor is missing. The Treble has no pause, but has a breve instead of the semibreve. **C**, too, has a pause at this point. **B** has no pause here in any voice, but preserves the breve in the Treble (albeit with a subscript '1' converting it to a semibreve). In **A** all those hymns by Tallis that have an Amen share this feature in the top part – a suspension resolving to a breve (with or without pause) which arithmetically ought to be a semibreve – accompanied by breves with pauses in the lower parts. When Tallis published his hymn *Sermone blando angelus* in 1575 he ended the Amen in exactly the same way, the breve in the top part lacking the pause present in the other voices. That he printed a hymn in this way suggests that the similar notation in these manuscript Amens in **A** is authentic. The pause in bar 53 is therefore accepted. In **A** these Amens share another feature with *Sermone blando*: the lack of a 'barline' through the staff before the Amen. For this reason no double bar is provided in the edition at this point.

In each section below the readings are separated by oblique strokes. Bar numbers are followed by the reading. The sources are treated in order and each voice is listed separately. Where a reading extends over several bars, subsequent bar numbers are given in brackets. Pitches are in capital letters, preceded by a superscript number if necessary, e.g. ¹E = 1st note E in the bar (or group of bars). The underlay readings list most ambiguities, but some uncontentious details are not recorded. They should be used in conjunction with the digital images of the sources available at www.diamm.ac.uk. The duration of text repetition signs is generally indicated by the words in the edition that they replace.

Abbreviations:

amb	underlay ambiguously positioned	dot-	dotted	sl	slur
B	Bass	M	Mean	SS	staff signature
b	breve	m	minim	T	Tenor
con	syllables conjoined	MS	mensuration symbol	Tr	Treble
cr	crotchet	q	quaver	+	tie
Ct	Countertenor	sb	semibreve	z	underlay repeat sign

Staff Signatures and Accidentals

A Treble: 26 *b* for B /

Mean: 25 no change of SS so all subsequent Es are implied natural (cf. **B**) / 28 ¹E²E not implied *b* / 31 no # for C / 47 *h* for B / 48 E not implied *b* / 49 E not implied *b* / 54 no *h* for B /

Countertenor: 27 no *b* for E / 30 *h* for E / 45 *b* for B /

Bass: 17 *b* for ¹E / 32 *h* for E / 48 *h* for B, no *b* for E / 49 *h* for B /

B Mean: 1 SS *b* for lower B only / 5 new staff begins with B, SS *b* for upper B only / 13 no *b* for B / 25 *b* for E at start of bar and in every SS thereafter although almost all subsequent Es are marked *h* / 26 no *b* for B / 30 new staff begins with ¹A, SS *bs* for upper B and E / 31 *h* for E / 37 *h* for E / 38 *h* for E / 41 E implied *b* by SS / 42 *h* for E / 43 *hs* for ¹E²E / 45 *h* for E / 46 E implied *b* by SS / 47 *m*-rest *mA sbB* for *sbD m*-rest *crB*, B is *h* if SS interpreted literally / 50 Bs implied *h* by SS / 51 *b* for E at start of bar, *h* for E / 52 *h* for E /

Countertenor: 3 # for C (but not in 15 or Treble) / 31 no *h* for B / 39 no *h* for B / 41 no *h* for ²B (¹B is C in error) /

Tenor: 8 # for F / 9 # for ¹C (implying E*h* in B) / 20 # for F / 21 # for ¹C (implying E*h* in B) / 49 *b* for ²E /

Underlay and Ligatures

A Treble: 1 *-bat* below F, (2) *di-* below B, *sl* for BC / 3 *mis-* below C, *sl* for C¹F, *sl* for ²FG / 4–5 *-ptemplici* con below EDCD / 5 *volu-* con below C⁴DE (but clear in Countertenor) / 8 *sepi-* con below BAGG / 9 *bea-* below GC, (10) *-ta* below ¹C, *tem-* amb below D²C / 13 *sl* for ⁴GF / 15 *-co-* below C, *sl* for C¹F, *sl* for ²FG / 16 *al-* below E, *sl* for ED / 18–19 *Christi* con below DCBAG / 20 *-ctora* below ²G²A / 21 *-re ver-* below GC, (22) *-bi* below ¹C, *com-* amb below D²CB / 31 *sl* for FG / 32–34 *paracleto* con below F+FEDD+DCD / 37–39 *mittat* con below EDCBA / 44–46 *Sancti* con below ²CDCBA /

Mean: 1 *-bat* amb below C⁴D / 8 *se-* below ³D, (9) *-cies* for *-ties* below ²GF, *signat* con below EDC, (10) *bea-* below ¹FD, ²F³F are single *sbF* / 11 *sl* for ²DC / 16 ²A *m*-rest are *mA*, *mA crA crG*, *est quo fi-* below AAA, (17) *crA crB sbC* for AGFGA, *-da* below C / 19 *-da Chri-* below ¹D²D, (20) ²D³D are *dot-m cr*, *-sti pectora pe-* below

¹D²D³D⁴DE, (21) *-cto-* below ²G, *-ra* below E, *Ca-* below C, (22) *-lo-* below ¹F, ²F³F are single *sbF* with *-re* below / 23 sl for ²DC / 33–34 *Paracle-* con below CBAG / 38–39 *Filius* con below GFEF / 44–45 *Spiritus* con below GF+FD²E (no *-tus* in 47) / 49 *-tus* below D /

Countertenor: 2 *-bat di-* below FB, sl for BC / 3 *mi-* below C, (3–4) sl for C¹F / 4 *-co* below G, (4–5) *septemplici* con below ³FFEDCD / 6 sl for C³D / 9 *-cies* for *-ties* below ²GA / 10 *beata* below G¹C²C, (10–11) *tempora* con below ³CBAGF / 14 *sbG* for *mG mG*, *-go* below F (unlike 2 and Tr in 13) / 15 *-co-* below C, (15–16) sl for C¹F, (16) *ignis* below G³F, (16–17) *almus* con below ⁴FEDC / 18 *-da* amb below C³D¹E, (18–19) *Christi* con below ²EDCBA / 20–21 *pectora* con below BAGGA / 22 *-re verbi* below G¹C²C, *com-* below ³C / 23–24 *-pleat* con below GFG / 28 *-li-* below C / 32–35 *simul Paracleto Paracle-* all two notes earlier, except final *-cle-* amb below B²A in 34–35 / 38 *-us* amb / 47 sl for ¹DF /

Bass: 3 sl for C¹D, sl for ¹E¹F, *dies* con below ²D²E²F / 4 *mi-* amb below C¹F / 7 *septies* omitted, *-tus* below ²G (not in 6) / 10–12 *signat beata tempora, tempora* one note per syllable / 15 sl for G³E / 16 *-co-* below C, *-rus* amb below ¹FE, sl for GA / 17–18 *Quo* amb below GDC, *fida* below BC, (19) *Christi* con below GABG, *pectora* omitted / 20–21 sl for ³GF¹E / 22 *-re ver-* below GC, (23–24) *-bi* below ¹C, *compleat* con below DCBAAG / 49 *Spiritus* con below DCBC /

B Treble: 3 *misti-* below C¹F / 5 *-bis* below E, (6) *vo-* below D, (7) *-lu-* below B / 9 *bea-* below GC / 15 *-coris* [sic] *ignis* below CFFG / 18 *-da* amb below ED / 19 *-sti* below G / 21 *-lo-* below G / 31 ligature for FG / 35 *bd* for *sbD sbD*, (36) *-bis-* below D, (37) *-que* below E / 49 ∷ (for *Spiritus*) below ¹G / 51 ligature for GA /

Mean: 1 *uribat* con below ³DBC⁴DF, (2) *di-* below ¹E / 3 *-ci* below E, (4) *orbis* con below AEA, (5) *volu-* below ¹A¹G, (6) *-tus* ∷ below DD, (7–8) *septies* as in edition / 10–11 *signat beata* amb below DEFFGFE, (11–12) *tempora* con below ²DCAD / 17 *-da Chri-* below ³A³G / 18 ∷ (for *quo fida Christi pectora*) displaced below EC / 20 ∷ (for *quo fida Christi pectora*) below ³D, (22) *calo-* below ¹FD, *-re-* below ²F / 23–24 *compleat* con below ²DCAD / 28 *Fi-* below ¹E / 32 ∷ (for *Sancto simul Paracleto*) below ²D / 37–38 *mittat* con below FAG, (38–39) *Filius* con below FEF / 40 ∷ (for *nobisque mittat Filius*) below A / 44 *Sancti* con below ¹FAG, (46) *Spiritus* con below DFED / 47 *sbD m-rest mB* are *m-rest mA sbB, cari-* below AB, (48) *-sma sancti Spi-* below CDEG, (49) *-ritus* below FE (*-tus* also in 50) /

Countertenor: 2 *-bat* amb below FB but syllable separated from *urge-* / 3–4 *Quo mistico septemplici* amb below ²DCFFGFF / 7 *volu-* below DC / 9 *-ci-* for *-ti-* below ¹G *-es* below A / 10 *bea-* below G¹C / 11 *-ta* amb below BA / 15–16 *-coris* [sic] *ignis* below CFFG / 16–17 *alius* for *almus* amb below E¹D / 18 *-da* below ²E (19) *Christi* below DC / 23 *-bi* below A / 26 *-li-* below ²D (not in 28) / 32 ∷ (for *Sancto simul Paracleto*) below ¹D / 35 *-cle-* below E / 39 ∷ (for *nobisque mittat Filius*) below A, (42) *Fili-* below DF / 47 *-cti-* below F / 48 *-tus* below G, (49) ∷ below C / 51 ligature for GC /

Tenor: 6–7 *septies* con below BAGG / 9 *Signat bea-* amb below ²DCBAFB / 11 *-po-* below C / 16 *-ris* for *-rus* / 18 *Christi pecto-* amb below CFBAG / 20 *pe-* below ²D, (21) *-ctora* below ²D²C / 22 *-re* amb below BA, *verbi* amb below DE²F, (23) *com-* amb below ¹EF, *-per* for *-ple-* amb below D³E / 26–27 *Patri* amb / 32–33 *Paracleto* for *Sancto simul* / 41–43 *carisma sancti* below EFGACA, (43–44) *Spiritus* below BGA / 45–46 *nobisque mittat* below FGABD, (47) *Fi-* below ¹A, (48) *-lius* below ED /

C Bass: 14–15 *Patris ergo lumi-* amb below DFBCDEF / 15 *-ne* below E, (16) *decoris* [sic] con below ¹D²DC¹F / 19 ∷ (for *quo fida Christi pectora*) below D / 23 *-bi* below D / 34 ∷ (for *Paracleto*) below G / 40 ∷ (for *nobisque mittat Filius*) below ²D / 47 ∷ (for *carisma Sancti Spiritus*) below G / 48 erroneous syllable *mul* below C at start of new staff (the previous staff starts with the *-mul-* in 33) /

Other Readings

A All parts: 25 MS ϕ at start of bar / 50 no vertical line through staff after fermata (cf. **B** and **C**) / 51 MS ϕ at start of bar /

Treble: 49–50 G+G is *b* only / 53 ²F is *b* without fermata /

Mean: 14–15 *mF+crF crF* are *mF mF* /

Countertenor: 49–50 G+G is *sb* only without fermata /

B All parts: 1–24 no color used / 25 MS ϕ at start of bar / 51 no MS ϕ / 53 no fermata /

Treble: 3 *sbD* for *m-rest mD* (unlike 15) / 50 vertical line through staff after fermata / 53 ²F is *b* with ‘1’ below /

Mean: 1 BC are *cr cr* / 13 BC are *cr cr* / 50 vertical line through staff after fermata /

Countertenor: 41 ¹B is C / 50 vertical line through staff after fermata /

Tenor: 2 *dot-cr q* are *cr cr* (but cf. 14) / 13 ¹B is corrected *cr* / 50 no room on staff for vertical line after fermata (cf other voices) /

C Bass: 3 ¹D¹E are *cr cr*, ²D²E²FG are *cr cr cr cr* / 4 ¹FE²FG are *cr cr cr cr* / 7 ∷ (for *orbis volutus septies*) below D / 10 *signat* con below FAG / 11 ¹A²A are *cr cr* / 15 ¹D¹E are *cr cr*, ²D²E²FG are *cr cr cr cr* / 16 ¹FE²FG are *cr cr cr cr* / 17 ¹E²E are *cr cr* (unlike 5) / 23 ¹A²A are *cr cr* / 25 MS ϕ at start of bar (not ϕ) / 50 vertical line through staff after fermata / 53 lower D omitted /

Plainsong

Three evident misprints in the plainsong hymnal have been tacitly corrected.