

9

- ptem - pli - ci Or - bis vo - - - - -

- ptem - pli - - - - ci Or - bis vo - lu - tus se - pti-es

- ptem - pli - - - - - ci

- ci Or - bis vo - lu - tus se - pti - es

Quo my - sti - co se - ptem - pli - - - - ci Or - bis vo - lu - tus

- ci, quo my - sti - co se - ptem - pli - - - - ci

14

- lu - - - - tus se - pti - - - - es

Si - gnat be - a - ta

- bis vo - lu - tus se - pti-es Si - gnat be - a - ta tem - po -

Si - gnat be - a - ta,

se - pti-es

Or - bis vo - lu - tus se - pti-es Si - gnat be -

v.5 *Chorus*

Du - dum sa - cra - ta — pec - to - 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.

27 v.6 ♩ [Faster]

Sit laus Pa - tri cum — Fi - li - o, San -
Sit laus Pa - tri cum Fi - li - o, San - cto si - mul Pa-ra-cle -
Sit laus Pa - tri cum Fi - li - o, San - cto si - mul Pa-ra - cle -
Sit laus Pa - tri cum Fi - li - o, — San - cto si -
Sit laus Pa - tri cum Fi - li - o,
Sit laus Pa - tri cum Fi - li - o,

32

- - cto si - - - mul Pa - - - ra - - - - - to, No -
- - - to, San - cto si - mul Pa-ra-cle -
- mul Pa-ra-cle - - - - - to,
San - cto si - mul Pa-ra-cle - - to, San - cto si - mul Pa-ra -
San - cto si - mul Pa-ra - cle - - - - to,

36

- cle - to, No - bis - que mit - bis - que mit - tat Fi - li - us Ca - ri - sma San - cti
 to, No - bis - que mit - tat Fi - li - us,
 No - bis - que mit - tat Fi - li - us Ca -
 cle - to, No - bis - que mit - tat Fi - li - us
 No - bis - que mit - tat Fi - li - us

41

- tat Fi - li - us Ca - ri - Spi - ri - us, ca - ri - sma
 No - bis - que mit - tat Fi - li - us Ca - ri - sma San - cti
 ri - sma San - cti Spi - ri - tus, ca - ri - sma
 Ca - ri - sma San - cti Spi - ri - tus,
 Ca - ri - sma San - cti Spi - ri -

46

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

51

A - - - - - men.
 San - cti Spi - ri - tus. A - - - - - men.
 - - - - - tus. A - - - - - men.
 Spi - ri - tus. A - - - - - men.
 San - cti Spi - ri - tus. A - - - - - men.
 Spi - ri - tus. 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.*]
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

Hymn at First Vespers and Matins, Pentecost and throughout the Octave of Pentecost.

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. Where the mensuration changes, the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually 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 $\overline{\quad}$.

Spelling of the text has been modernised.

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

Sources

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

979	(M)	no.112	at end:	m ^f : S-
980	(Ct1)	no.112	[no ascription]	
981	(Ct2)	no.112	at end:	m ^f shepperde.
982	(Tr)	No.112	at end:	m ^f : Shepperde.
983	(B)	no.112	index heading:	M ^f John Shepperde. [later hand]
			at end:	m ^f shepperde.

Plainsong: Oxford, St John's College MS 60, f.45 (Sarum Hymnal, 1542).

Notes on the Readings of the Sources

Sheppard provided polyphony only for verses 2 and 6; he did not set verse 4. This is not the only hymn of his to lack a polyphonic verse and the suspicion must be that hymns were sometimes shortened in performance, much as they sometimes are today. It is doubtful that the choir would have resorted to faburden or plainsong for verse 4 since it is unrealistic to suppose that they would forsake the book(s) from which they were singing to pick up a hymnal with the requisite tune and words. Traditionally clergy were expected to memorise the whole plainsong corpus, but for Tudor lay clerks memorising cannot be assumed. Although the odd-numbered verses are given in plainsong in this edition, historically they would probably not have been chanted, but replaced by an organ improvisation or setting using the chant as a cantus firmus. For the second plainsong verse in this edition I have chosen verse 5 rather than verse 3 since verses 5 and 6 were paired and sung to all the hymns during the week of Pentecost, with the exception of *Veni Creator*.

The note values of the Treble in bars 50–end, which are in 'strene' notation, may be only an approximate guide to the intended durations of the notes. Possibly the final syllable of *Amen* should coincide with the other voices in the final bar, the A- perhaps being sung in bar 53.

In the notes below, each reference to a bar or pair of bars is separated by an oblique stroke. Within these references a semicolon separates readings in different voices. The order within each entry is: 1) bar number; 2) voice; 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.

Accidentals

10 Tr # for C / 40 Tr # for C / 46 Ct1 # for ²C / 52 Ct1 ♯ for B / 54 Ct1 ♯ for B /

Underlay

7 Ct2 -ci below D / 9 M slur for FG (only) / 13 M *septies* below AFG / 18 B slur for DG (only) / 19–20 M underlay repeat sign ambiguously aligned below EA; B slur for C³F / 23 M -ra ambiguously aligned below DE / 29 M -o below G (and in 30) / 39 Tr *mit-* below G / 51 Tr A- below G (not in 52) /

Other readings

27 all parts mensuration symbol Φ /