

Alma chorus Domini

Edited by Jason Smart

Anon. (16th cent.)

1 from the senior stalls *Chorus*



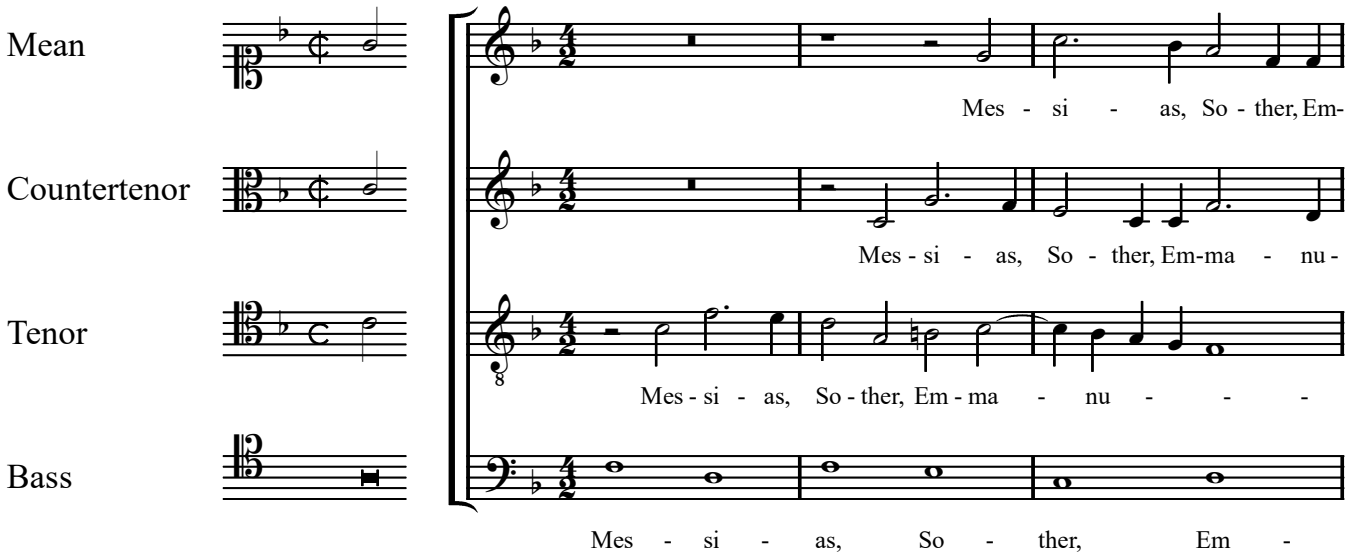
Al - ma cho - rus Do - mi - ni, nunc pan - gat no - mi - na sum - mi.

Mean

Countertenor

Tenor

Bass



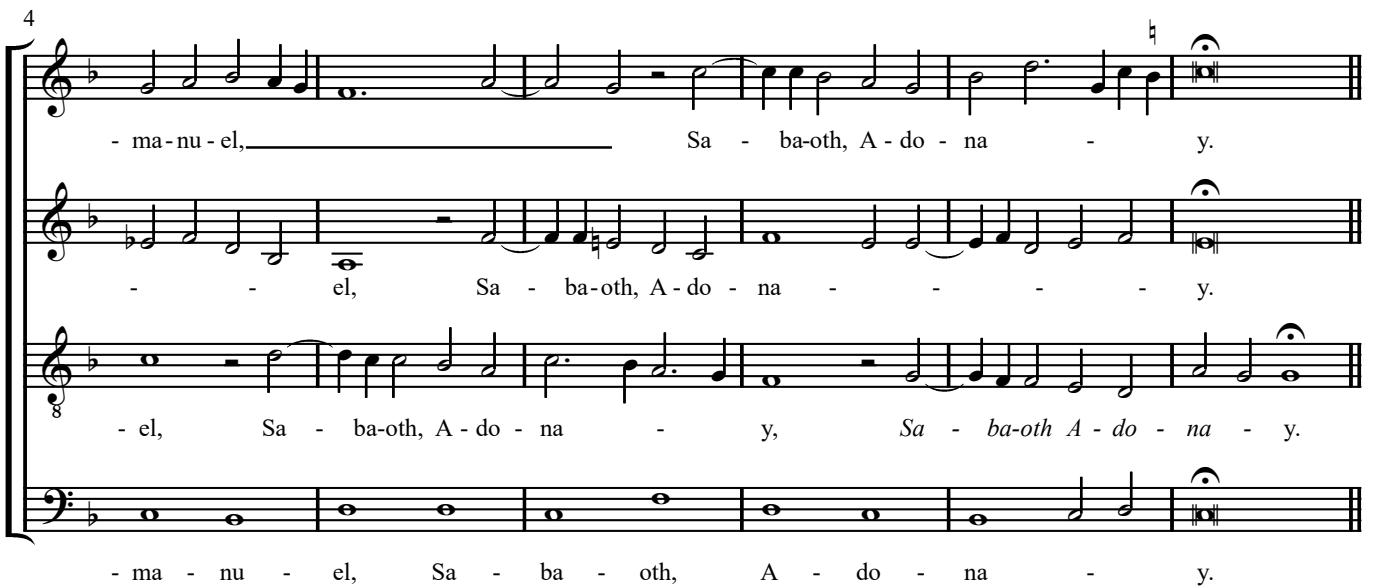
Mes - si - as, So - ther, Em -

Mes - si - as, So - ther, Em-ma - nu -

Mes - si - as, So - ther, Em - ma - nu - - -

Mes - si - as, So - ther, Em -

4



- ma - nu - el, Sa - ba-oth, A - do - na - y.

- el, Sa - ba-oth, A - do - na - - - y.

- el, Sa - ba-oth, A - do - na - y, Sa - ba-oth A - do - na - y.

- ma - nu - el, Sa - ba - oth, A - do - na - y.

Chorus



Est U - ni - ge - ni - tus, Vi - a, Vi - ta, Ma - nus, Ho - mo - u - sy - on,

10

Prin - ci - pi - um, Pri - mo - ge - ni - tus, Sa - pi - en - ti - a, Vir -
 Prin - ci - pi - um, Pri - mo - ge - ni - tus, Sa - pi - en -
 Prin - ci - pi - um, Pri - mo - ge - ni - tus, Sa -
 Prin - ci - pi - um, Pri - mo - ge - ni - tus, Sa -

15

- tus, Sa - pi - en - ti - a, Vir - tus,
 - ti - a, Vir - tus, Sa - pi - en - ti - a, Vir - tus,
 - pi - en - ti - a, Vir - tus, Vir - tus,
 - pi - en - ti - a, Vir - tus,

Al - pha, Ca - put, Fi - nis - que si - mul vo - ci - ta - tur et est — Oo,

19

Fons et o - ri - go bo -
 Fons et o - ri - go bo - ni, Pa - ra - cli -
 Fons et o - ri - go bo - ni, Pa - ra - cli -
 Fons et o - ri - go bo - ni, Pa - ra - cli -

Pa - nis, Flos, Vi - tis, Mons, Ja - nu - a, Pe - tra, La - pis - que,

36

An - ge - lus et Spon - sus, Pa - stor - que, [Pro - phe -
 An - ge - lus et Spon - sus, Pa -
 An - ge - lus et Spon - sus, Pa - stor - que, Pro - phe -
 An - ge - lus et Spon - sus, Pa - stor - que,

41

- ta, Sa - cer - dos,] Pro - phe - ta, Sa - cer - dos,
 - stor - que, Pro - phe - ta, Pro - phe - ta, Sa - cer - dos,
 - ta, Pro - phe - ta, Sa - cer - dos,
 Pro - phe - ta, Sa - cer - dos,

A - tha - na - tos, Ky - ros, The - os, Pan - thon, Cra - thon et Y - sus.

This page is sung only on the Feast of the Name of Jesus and during its octave

45

No - mi - ni bus _____ his

No - mi - ni - bus _____ his

No - mi - ni - bus _____ his

No - mi - ni - bus _____ his

Si - gna - tur Je - sus.

48

Sint Do - mi-no lau - - - des

Sint Do - mi-no lau - - - des, *sint* Do - mi-no lau - des

Sint Do - mi-no lau - - - - - [des]

Sint Do - mi - no lau - - - - - des

to page 7
(bar 59)

This page is sung only on the Feast of Pentecost and the three days following

52

Sal - vi - fi - cet. nos:

Sal - vi - fi - cet. nos:

Sal - vi - fi - cet. nos:

Sal - vi - fi - cet. nos:

Sit cu - i sae - cla

55

Per o - mni - a do - - - xa.

Per o - mni - a do - - - xa, *per* o - mni - a do - xa.

Per o - mni - a do - xa, *per* o - mni - a do -

Per o - mni - a do - - - xa.

59 [C] A - - - - -

[C] A - - - - -

[C] - xa. A - - - - -

[C] A - - - - -

62

64 [C] men.

[C] men.

[C] men.

[C] men.

men.

Translation

Now let the Lord's choir declare the names of the most high:
Messiah, Saviour, Emmanuel. Lord God of Hosts,
the only-begotten, the Way, the Life, the Hand, the Homoousion,
the Beginning, the First-born, the Wisdom, the Power;
he is called both the Beginning and the End,
the Source and Origin of Good, Advocate, Mediator,
Lamb, Sheep, Calf, Serpent, Ram, Lion, Worm,
Mouth, Word, Splendour, Sun, Glory, Light and Vision,
Bread, Blossom, Vine, Mountain, Door, Rock, Corner-stone,
Angel and Bridegroom, and Shepherd, Prophet, Priest,
Immortal, Lord, God, Almighty, Jesus.

On the feast of the Name of Jesus

With these names

Jesus is identified.

Praise be to the Lord. Amen.

During Whitsuntide

May he save us:

to Whom be the glory

throughout all ages. Amen.

Liturgical Function

In the pre-Reformation Use of Sarum, *Alma chorus Domini* was the sequence at Mass on the Thursday and Saturday after Pentecost, and at nuptial masses when a sequence was sung. It was also sung as the hymn at Compline on Pentecost and the three days following and, with a different ending, on the Feast of the Name of Jesus (7 August) and during its octave when the services of the octave were sung.

The setting edited here was undoubtedly intended for use as a hymn since *Amen* was never sung after a sequence. It provides the texts for both the Feast of the Name of Jesus and Pentecost week, but in a corrupt order. Concerning the layout of the texts in the source, see below under 'Notes on the Readings of the Sources'.

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.

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.

Underlay between square brackets is entirely editorial.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–c.1578).

17802 (Ct) f.153

17803 (M) f.151^v

17804 (T) f.147^v

17805 (B) f.142^v

Plainsong: **A** *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.262 of the Temporale [for the Pentecost text].

B *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.74^v of the Sanctorale [for the Name of Jesus text].

Notes on the Readings of the Sources

The intonation as far as the fermata is given in all four partbooks in the same form, but no further plainsong sections are given. The cantus firmus in the Bass part is the chant and is notated in the source in black ‘strene’ notation until the Amen, which is on the faburden of the chant in white, mensural notation.

Bars 45–end present the texts for both Pentecost and the Name of Jesus, but in a corrupt order. As it stands the source makes little sense, since there was no liturgical occasion when the two texts were combined. The order of sections in the source is *Nominibus his, Salvificet nos, Sint Domino laudes, Per omnia doxa. Amen*. Thus the sections with identical music are copied consecutively. The most logical explanation for this is that the scribe was copying from a source in which the both alternative sets of words were underlaid to the same notation. Unfamiliar with the liturgy (he garbled the word *sint* into *sicut*), and unaware that the two texts were for different occasions, he laid out his copy as if all the words were to be sung—a conclusion reinforced by his annotations ‘this first’ and ‘second’ in the Bass at bars 45 and 52 respectively, a correction necessary because he had copied these two sections into the bass partbook in the wrong order.

No changes of mensuration are prescribed in the source, but it is evident from the structure of the music that bars 45–47, 52–54 and 59–64 are conceived in *tempus imperfectum prolatio major*. Possibly this mensuration continues to the final bar of the piece, but a not dissimilar change, from *tempus perfectum* to *tempus imperfectum*, is to be seen in the last few bars of John Sheppard’s antiphon *Gaudete caelicolae*. In the absence of mensuration symbols it is perhaps a moot point whether there should be any change of tempo, although, pragmatically, the Amen at least does seem to require a slight increase. A strictly proportional relationship of tempi does not seem practical.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. 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. ¹C = first note C in the bar. Note values are abbreviated in italics.

Accidentals

4 B *b* for B (this apparently serves for the whole of the B which has no further accidentals) / 49 Ct *b* for B / 50 Ct *h* is a letter *f* / 56 Ct *b* for B / 57 Ct *h* is a letter *f* / 65 Ct *#* for F /

Underlay

17–18 Ct *Virtus* undivided below ²E²DG / 30 Ct *-dos* for *-dor* / 46 M *his* below C (not in 47); T *his* below D (not in 47) / 46–47 Ct *-bus hiis* ambiguously aligned below DECDE / 47 B *hiis* ambiguously aligned below CEDC / 48–49 all parts *Sicut* for *Sint* with subsequent displacement of underlay / 49–50 T *mA* for *crA crA, Domino* undivided below DABA, *lau-* below F / 53 M *nos* *z* below ¹A¹G (cf. no such repetition in 46) /

Other Readings

7 M B is A; Ct ¹E omitted / 40–43 M small notes and rest omitted (haplography) / 45–47 B these bars entered before 52–54 with annotation ‘this first’ / 51 T all parts last note of bar has fermata followed by line through staff (presumably a scribal amendment to make this section independent of the Amen) / 52–54 B these bars entered before 45–47, ‘second’ above first note / 62 T C is corrected *cr* /

Plainsong

In plainsong source **A** the eleventh note of the plainsong, the E on *nomina*, is flattened. It is not flattened in B, or in several other plainsong sources consulted.

A reads *Kyros*, as in the edition; **B** reads *Kyrios*, giving a liquescent E in the first syllable, allocating the *-ri-* to the following F and displacing the remaining syllables by one, leaving only a single D for the first syllable of *Ysus*.

The editorial flat on *Crathon* is supplied by analogy with bar 41 of the polyphony.