

# Spiritus Sanctus procedens

Edited by Jason Smart

Anon. (16th cent.)

*3 from the higher stalls*

Spi - ri - tus San - ctus

Mean

Countertenor

Tenor

Bass

Spi - ri - tus San - ctus pro - ce - dens a

pro - ce - dens

4

Spi - ri - tus San - ctus pro - ce - dens a thro - no, a - po - sto -

- ctus pro - ce - dens a thro - no, a -

thro - no, pro - ce - dens a thro - no, a - po - sto - lo - rum

a thro - no, a -

9

- lo - rum pe - cto - ra, a -

- po - sto - lo - rum pe - cto - ra, a - po - sto - lo -

pe - cto - ra, a - po - sto - lo - rum pe - cto - ra,

- po - sto - lo - rum pe - cto -

14

- po - sto - lo - rum pe - cto-ra, a - po - sto - lo - rum pe - cto -  
 - rum pe - cto - [ra,] pe - cto -  
 a - po - sto - lo - rum pe - cto - ra -  
 - ra

19

- ra in - vi-si-bi - li - ter, in - vi-si-bi -  
 - ra in - vi-si-bi - li - ter, in - vi-si-bi -  
 in - vi-si-bi - li - ter, in - vi-si-bi - li -  
 in - vi - si - bi - li - ter, in - vi - si - bi - li - ter

24

in - vi-si-bi - li - ter, in - vi - si - bi - li -  
 - li - ter, in - vi - si - bi - li - ter pe - ne -  
 - ter, in - vi - si - bi - li - ter  
 - ter pe - ne -

29

- ter pe - ne - tra - vit,  
 - tra - vit, pe - ne - tra -  
 pe - ne - tra -  
 tra

34

no - vum san - cti - fi - ca - ti - o - nis si -  
 - vit, no - vum san - cti - fi - ca - ti - o - nis  
 vit,  
 - vit, no - vum san - cti - fi -

39

gnum, no - vum san - cti - fi - ca - ti - o - nis si -  
 si - gnum, san - cti - fi - ca - ti - o - nis si -  
 no - vum san - cti - fi - ca - ti - o - nis si -  
 ca - ti - o - nis

44

- - - - - gnum, san - cti-fi-ca - ti-o-nis si -

- - - - - gnum, san - cti-fi-ca - ti-o - nis si - - -

- gnum, san - cti-fi-ca - ti-o - nis si - - - - -

si - - - - - gnum;

49

**A**

- gnum; ut in o - re e - o - rum o - mni-

- gnum; ut in o - - - re e - o -

- gnum; ut in o - re e -

ut in o - re e - o - rum o -

54

- - - um, ut in o - re e - o - rum o - mni - um,

- - - - - rum, ut in o - re e - o - rum

- o - rum o - mni - um, ut in o - re e - o -

- - - - - mni - - - -

59

o - mni - um ge - ne - ra na - sce - ren - tur, o - mni - um ge - ne - ra  
 o - mni - um, o - mni - um ge - ne - ra na - sce - ren - tur lin - gua - rum,  
 - rum o - mni - um, o - mni - um ge - ne - ra na - sce - ren - tur lin - gua -  
 - um ge - ne - ra na - sce -

64

na - sce - ren - tur lin - gua - [rum,] na -  
 o - mni - um ge - ne - ra na - sce - ren - tur lin - gua -  
 - rum, o - mni - um ge - ne - ra na - sce -  
 - ren - tur lin - gua -

68

- sce - ren - tur lin - gua -  
 - [rum,] na - sce - ren - tur lin - gua -  
 - ren - tur lin - gua - rum, na - sce - ren - tur lin - gua -  
 - tur lin -

73

- - [rum, na - sce - ren - tur lin - gua] - - - - -

- - - rum, na - sce - ren - tur lin - gua - - - - -

- rum, na - sce - ren - tur lin - gua - - - - -

- - - - - gua - - - - - rum.

77

**B**

- rum. Al - le - lu - - - - -

- rum. Al - le - lu - - - - - ia,

- rum. Al - le - - - - -

- - - - - Al - - - - - le - - - - -

81

- - ia, Al - le - lu - ia, Al - le - - - - -

Al - le - lu - - - - - ia, Al - le - lu - - - - -

- lu - ia, Al - le - lu - - - - - ia, Al - - - - -

- - - - -

86 END

- lu - - - ia, Al - le - lu - - - ia.  
 - ia, Al - le - lu - - - ia.  
 - le - lu - - - ia, Al - le - lu - - - ia.  
 [lu] - - - ia.

## 1st TIME

*3 from the higher stalls*

Ad - ve - - nit i - gnis di - vi - nus, non com -  
 bu - rens sed il - lu - mi - nans, et tri - bu - it e - is  
 ca - ri - - - sma - tum do - - - na;

REPEAT FROM **A** TO END

## 2nd TIME

*3 from the higher stalls*

Glo - ri - a Pa - tri et Fi - li o,  
 et Spi - ri - - - tu - i San - - - cto.

REPEAT FROM **B** TO END

## Translation

The Holy Spirit, proceeding from the throne, penetrated the apostles' breasts unseen, a new sign of divine blessing, so that in their mouths new languages should come forth. Alleluia.

✠ The divine fire came down, not burning, but illuminating, and it bestowed on them gifts of grace, so that in their mouths new languages should come forth. Alleluia.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost.  
Alleluia.

## Liturgical Function

In the Use of Sarum, *Spiritus Sanctus procedens* was the third respond at Matins and the respond at Second Vespers on the feast of Pentecost, and the third respond at Matins during 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. All accidentals in the source are retained in the score.

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.

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.151	at beginning: In die penthecostes
17803	(M)	f.149 <sup>v</sup>	at beginning: In die penthecostes
17804	(T)	f.146	at beginning: In die penthecostes
17805	(B)	f.141 <sup>v</sup>	at beginning: In die penthecostes

Plainsong: The intonation is given in the partbooks above. The verses are supplied from *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.259<sup>v</sup> of the Temporale.

## Notes on the Readings of the Sources

The intonation is given in all four partbooks with insignificant variants except that, for the last three notes, FFE, the Tenor book gives a clivis GF. The edition quotes it from the Mean partbook. The cantus firmus in the Bass part is the plainsong. The notes and underlay agree well with the 1519 antiphonal, but some of the ligatures vary.

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. <sup>1</sup>D = first note D in the bar. Note values are abbreviated in italics.

## Staff Signatures and Accidentals

15 T new line with staff signature *b* for B begins with rest / 16 Ct new line with staff signature *b* for B begins with <sup>1</sup>D / 20 Ct new line without staff signature begins with G / 42 T new line without staff signature begins with B / 59 Ct *b* is a letter *c* / 70 T new line with staff signature *b* for B begins with F / 74 B new line with staff signature *bs* for B and E begins with A / 85 B new line with staff signature *b* for B only begins with C /

## Underlay and Ligatures

40 T *-um* for *-vum* / 43 Ct *si-* below E / 75–77 T *linguarum* undivided below GDFCFG /

## Other Readings

35 Ct D omitted / 47 Ct F<sup>2</sup>D omitted, *si-* one note later / 60 Ct A is a corrected B /