

# Jam Christus astra ascenderat

Edited by Jason Smart

Robert Parsons (d.1572)

v.1 [2 rulers of the choir] [Chorus]



Jam 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

Soprano



So - lem - nis ur - ge - - -

Alto



So - lem -

Tenor 1



So - lem - nis ur - ge - bat di -

Tenor 2



So - lem - nis ur - ge - bat di -

Baritone [Missing]



So - lem - nis ur -

Bass



So - lem - nis ur - ge - bat

4



- bat di - es, Quo mi - sti - co - - -  
- nis ur - ge - bat di - es, Quo mi - sti - co se - ptem - pli - ci, quo mi - sti -  
- es, so - lem - nis ur - ge - bat di - es, Quo mi - sti - co se - ptem - pli -  
- es, so - lem - nis ur - ge - bat di - - - es, Quo mi - sti -  
- ge - bat di - - - es, Quo  
di - - - es, Quo mi - sti - co se - ptem - pli - ci

9

se - ptem - pli - ci Or - bis vo - lu - tus se - pti - es, or - bis vo - lu - tus se - ptem - pli - ci Or - bis vo - lu - tus se - pti - es, or - mi - sti - co se - ptem - pli - ci Or - bis vo - lu - tus Or - bis vo - lu - tus se - pti -

14

tus se - pti - es Si - lu - tus se - pti - es, or - bis vo - lu - tus se - pti - es Si - es, or - bis vo - lu - tus se - pti - es Si - gnat be - bis vo - lu - tus se - pti - es, or - bis vo - lu - tus se - pti - es Si - se - pti - es, or - bis vo - lu - tus se - pti - es - es, or - bis vo - lu - tus se - pti - es

19

- gnat be - a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra,

- gnat be - a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra,

- gnat be - a - ta, si - gnat be - a - ta tem - po - ra,

Si - gnat be - a - ta tem - po - ra, tem - po - ra, tem - po - ra, tem - po - ra,

Si - gnat be - a - ta tem - po - ra,

23

tem - po - ra.

- gnat be - a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra.

- a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra.

si - gnat be - a - ta tem - po - ra, tem - po - ra.

- po - ra, si - gnat be - a - ta tem - po - ra.

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.

27 v.4

De Pa - tris er - go — lu - mi -  
 De Pa - tris er - go lu - mi - ne, de Pa - tris  
 De Pa - tris er - go lu - mi - ne, de Pa - tris er - go lu - mi - ne, lu - mi -  
 De Pa - tris er - go lu - mi - ne, de Pa - tris er - go lu - mi - ne, er - go  
 De Pa - tris er - go lu - mi - ne, de Pa - tris er - go lu - mi - ne, de Pa - tris  
 De Pa - tris er - go lu - mi - ne,

32

- ne De - - - co - rus — i - gnis  
 er - go lu - mi - - - ne De - co - rus i - gnis al -  
 - ne, lu - - - mi - ne De - co - - - rus, de - co -  
 lu - mi - ne De - co - rus i - gnis al - mus — est,  
 er - go lu - - - mi - ne De - co - rus i - gnis al - mus est,  
 de Pa - tris er - go lu - mi - ne De -

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

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

- rus i - gnis al - mus est, i - gnis al - mus est,

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

de - co - rus i - gnis al - mus est, Quo

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

- - - sti pe - cto - - - -

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

Quo fi - da Chri - sti pe - cto - - - -

Chri - sti pe - cto - ra, Chri - sti pe - cto - ra

fi - da Chri - sti pe - cto - ra

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

45

- ra Ca - lo - - - re ver - - -  
 ver - bi com - ple - - - at, ca - lo - re ver - bi  
 - ra Ca - lo - re ver - bi com - - - ple - at, ca -  
 Ca - lo - re ver - bi  
 Ca - lo - re ver - bi com - ple - at, ca - lo - re ver - bi com - ple -  
 - ra Ca - lo - re ver - bi com - ple - at,

49

- bi \_\_\_\_\_ com - ple - at. \_\_\_\_\_  
 com - ple - at, ca - lo - re ver - bi com - ple - at.  
 - lo - re ver - bi com - ple - at, ca - lo - re ver - bi com - ple - at.  
 com - ple - at, ca - lo - re ver - bi com - ple - - - at.  
 - at, com - ple - at, ca - lo - re ver - bi \_\_\_\_\_ com - ple - at.  
 ca - lo - re ver - bi com - ple - at, com - ple - at.

v.5

Du - dum sa - cra - 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.

53 v.6 ♪ [Faster]

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

58

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





73

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

77

♩ [Original speed]

A - - - - - men.  
 - tus, Spi - ri - tus. A - - - - - men.  
 Spi - ri - - - - tus. A - - - - - men.  
 - ri - sma San - cti Spi - ri - tus. A - - - - - men.  
 San - cti Spi - ri - tus. A - - - - - men.  
 - ri - sma San - cti Spi - ri - tus. A - - - - - men.

## Liturgical Function

In the Use of Salisbury, *Jam Christus astra ascenderit* was the Hymn at first Vespers and Matins on the feast of Pentecost and throughout its octave.

## Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the beginning. Editorial accidentals are placed above the notes concerned.

Accidentals not given explicitly in the sources, but required through modernisation of the staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Repeat signs in the underlay have been tacitly expanded.

## Sources

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

979	(A)	no.153	at end:	m <sup>f</sup> : par:
980	(T1)	no.153	at end:	m <sup>f</sup> : Ro: parsons: gentleman: of: the: chappelle:
981	(T2)	no.153	at end:	m <sup>f</sup> : Ro: parsons:
982	(S)	no.153	at end:	m <sup>f</sup> : parsons:
983	(B)	no.153	at end:	m <sup>f</sup> : Ro: parsons: of: the: chappell:
			in index:	m <sup>f</sup> : Ro: parsons:

B London, British Library, Add. MS 32377 (c.1600; S and A only).

f.49v no attribution. The soprano part is labelled 'Triplex'

**Plainsong:** *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.55v.

## Notes on the Readings of the Sources

In each section below the references are listed by source. Except in the section on staff signatures, each reference to a bar or group of bars is separated by an oblique stroke and the order within each entry is: 1) bar number; 2) voice(s); 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>A = 2nd note A in the bar. Note values are abbreviated (e.g. *dot-cr* = dotted crotchet). The symbol  $\simeq$  denotes an underlay repeat sign; + denotes a tie.

### Staff signatures

A: The A gains a lower B $\flat$  at <sup>2</sup>A of bar 12 and an E $\flat$  at <sup>1</sup>F of 67. T1 drops the E flat at <sup>2</sup>G of 11; it is reinstated at G of 24, dropped again at G of 54 (at which point the clef changes to C<sub>3</sub>) and reinstated at G of 76. T2 drops the E $\flat$  at G of 33, at which point the clef changes to C<sub>4</sub>.

B: The A has upper and lower B flats until 35, when a new line begins with the G and the lower B $\flat$  is dropped.

### Accidentals

A: 7 B $\flat$  for B / 19 A  $\natural$  for E / 39 T2  $\flat$  for B / 45 A no  $\flat$  / 57 T1  $\natural$  for B / 50 S # for F / 59 B  $\flat$  for B / 61 T1  $\flat$  for E / 71 A  $\natural$  for E / 75 S # for F (cf. 23) / 80 A  $\flat$  implied only /

B: 17 A no  $\flat$  / 41 S no  $\natural$  / 43 S no  $\flat$  / 50 S # for F / 67 A  $\flat$  not implied / 69 A  $\flat$  for E not implied / 70 A no # for F / 76 A no  $\flat$  / 78 A  $\flat$  not implied /

### Underlay and ligatures

A: 3 T2 *-es* below F, (4)  $\simeq$  below E / 21–2 A *tempora* below BAGFED (allocation of syllables ambiguous) / 55 T2 *-li-* below C, (56) *-o* below <sup>2</sup>B / 70 T1  $\simeq$  below F (new line of text substituted by analogy with v.2) /

B: 3 S no ligature, *-bat* below F / 4 S ligature for BC, *di-* below B / 13–14 S ligature for ED, ligature for CB, *-tus* below C / 31 A  $\simeq$  omitted below <sup>1</sup>G / 32–36 S *-ne Decorus ignis al-* all displaced one syllable position to the right, (36) *-mus* below <sup>2</sup>E / 37 *est* omitted, *Quo* below <sup>2</sup>D / 39 S ligature for DF, (40) *Christi* below ED / 39–40 A *Quo fida* ambiguously positioned together at end of 39 / 41 A *-sti pecto-* ambiguously positioned / 48 A  $\simeq$  (for *verbi compleat*) omitted / 65 S ligature for ED, (66) ligature for CB, *-tat-* below C, (67) *Fi-* below A, (68) ligature for BA not AG, *-li-* below B, (69) *-us* below <sup>1</sup>G, *ca-* below <sup>2</sup>G, (70) *-ri-* below F, (71) *-sma* below A, (72) *Sancti* below <sup>1</sup>C<sup>2</sup>C, (74) *Spi-* below B / 68 A  $\simeq$  below C / 76–80 S no ties, A- below G in 77 / 80 A ligature for EC /

### Mensuration symbols

A: 53 S A T1 B  $\Phi$  at start of verse; T2 no mensuration symbol / 79 B (only)  $\Phi$  before rest /

B: 1 A no mensuration symbol at beginning / 53 S A  $\Phi$  at start of verse / 79 S no mensuration symbol; A  $\Phi$  before rest /

### Other readings

A: S in 'strene' notation throughout / 19 A E is *dot-q* / 39 T2 <sup>1</sup>D<sup>2</sup>D are FF / 76–80 S *sb m* for *sb+sb+sb sb+sb* /

B: S in 'strene' notation throughout / 19 A EF are *dot-q sq* / 25 A D is C / 44 S AB are *cr cr* / 50 A mG is *crG cr-rest* / 68–70 A *cr-rest crC crE crF crA* for CEEDG / 71 A EF are *dot-q sq* / 76 A C is D /

### Plainsong

*Hymnorum cum notis* sets 'unde' in verse 1 (and the corresponding syllables in subsequent verses) to FFE, with '-de' on <sup>2</sup>F, which was the form of the melody set by Tallis and Sheppard. The edition adopts a variant of this line which corresponds with the version of the melody used by Parsons. Three minor misprints in the plainsong have been silently amended.