1st TIME

3 from the higher stalls

Ad - ve - nit i - gnis di - vi - nis, 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. Y 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. Y 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 prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice. Ligatures are denoted by the sign ───. Repeat signs in the underlay have been expanded using italicised text. Underlay between square brackets is entirely editorial. The missing second Tenor part has been reconstructed editorially in small notation from the plainsong.

Sources

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

979 (Ct1) no.24 at end: m#: shepperde:
980 (Ct2) no.24 at end: m#: io: shepperde:
981 (T1) no.24 at end: m#: io: shepperde:
982 ______
983 (B) no.24 index heading: m#: shepperde: 5: voc-at end: m#: io: shepperde:

Plainsong: Antiphonarij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata (Paris, 1519), f. 259v of the Temporale.

Notes on the Readings of the Sources

Each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: (1) bar number; (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. 2G = second note G in the bar.

Accidentals
17 Ct1 # for C / 20 Ct2 # for C / 37 Ct1 # for C / 55 Ct1 # for C /

Underlay
6 Ct2 a thro- below 2GF, (10) -no below G / 20 T1 -ter below A (not in 19) / 23 B -ter below D / 26 Ct1 -vit pe-below 1C2C, (27) -netra- ambiguously aligned below BAG / 49 Ct2 -nis below 2C (not in 46) / 59 T1 -ra below A (not in 57), (60) omnium below CBA, (61) gene- below GF, (64) -ra below E / 60 Ct2 -ra below G (not in 59) / 61 B -ra below C (not in 58) / 62 Ct1 -ra below C (not in 61) / 70 B slur for 1CG, (71) -quarum lingua- below D2F3C#F / 76 T1 -rum lin- below FG, (77) -gua- below C / 91 B -ia below A /

Other readings
47 T1 2E is F / 83 T1 G is F /