

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

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

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

- co 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 - es

- 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,
 Si - gnat be - a - ta 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 -

36

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 -

41

- - - - 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 -

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,

72

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

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

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

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

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

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, *Iam Christus astra ascenderat* 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 Γ .

Repeat signs in the underlay have been tacitly expanded.

The lost Tenor part has been reconstructed by the editor in small notation.

Sources

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

979	(M)	no.153	at end:	m ^f : par:
980	(Ct1)	no.153	at end:	m ^f : Ro: parsons: gentleman: of: the: chappelle:
981	(Ct2)	no.153	at end:	m ^f : Ro: parsons:
982	(Tr)	no.153	at end:	m ^f : parsons:
983	(B)	no.153	at end:	m ^f : Ro: parsons: of: the: chappell:
			in index:	m ^f : Ro: parsons:

B London, British Library, Add. MS 32377 (c.1584–90; Tr and M only).

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

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1518), f.56.

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. ²A = second note A in the bar. Note values are abbreviated, e.g. *sb* = semibreve. The symbol \asymp denotes an underlay repeat sign; + denotes a tie.

Staff Signatures

A: The M gains a lower B \flat at ²A of bar 12 and an E \flat at ¹F of 67. Ct1 drops the E flat at ²G of 11; it is reinstated at G of 24, dropped again at G of 54 (at which point the clef changes to C3) and reinstated at G of 76. Ct2 drops the E \flat at G of 33, at which point the clef changes to C4.

B: The M 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 M \sharp for E / 39 Ct2 \flat for B / 45 M no \flat / 50 Tr \sharp for F / 57 Ct1 \sharp for B / 59 B \flat for B / 61 Ct1 \flat for E / 71 M \sharp for E / 75 Tr \sharp for F (cf. 23) / 80 M \flat implied only /

B: 17 M no \flat / 41 Tr no \sharp / 43 Tr no \flat / 50 Tr \sharp for F / 67 M \flat not implied / 69 M \flat for E not implied / 70 M no \sharp for F / 76 M no \flat / 78 M \flat not implied /

Underlay and Ligatures

A: 3 Ct2 *-es* below F, (4) \asymp below E / 21–2 M *tempora* below BAGFED (allocation of syllables ambiguous) / 55 Ct2 *-li-* below C / 70 Ct1 \asymp below F (next phrase of text substituted by analogy with v.2) /

B: 3 Tr no ligature, *-bat* below F / 4 Tr ligature for BC, *di-* below B / 13–14 Tr ligature for ED, ligature for CB, *-tus* below C / 31 M \asymp omitted below ¹G / 32–36 Tr *-ne Decorus ignis al-* all displaced one syllable position to the right, (36) *-mus* below ²E / 37 Tr *est* omitted, *Quo* below ²D with hairline to D in 38 / 39 Tr ligature for DF, (40) *Christi* below ED / 39–40 M *Quo fida* ambiguously positioned together at end of 39 / 41 M *-sti pecto-* ambiguously positioned / 48 M \asymp (for *verbi compleat*) omitted / 65 Tr 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 ¹G, *ca-* below ²G, (70) *-ri-* below F, (71) *-sma* below A, (72) *Sancti* below ¹C²C, (74) *Spi-* below B / 68 M \asymp below C / 76–80 Tr no ties, A- below G in 77 / 80 M ligature for EC /

Mensuration Symbols

A: 53 Tr M Ct1 B ϕ at start of verse; Ct2 no mensuration symbol / 79 B (only) ϕ before rest /

B: 1 M no mensuration symbol at beginning / 53 Tr M ϕ at start of verse / 79 Tr no mensuration symbol; M ϕ before rest /

Other Readings

A: Tr in 'strene' notation throughout / 19 M F is *cr* / 39 Ct2 ¹D²D are FF / 71 M FE are *cr cr* / 76–80 Tr *b sb* for *b+b+b b+b* /

B: Tr in 'strene' notation throughout; M no mensuration symbol / 25 M D is C / 44 Tr AB are *m m* / 50 M *sbG* is *mG m-rest* / 68 M superfluous *m-rest* before C, (69) FA for DG / 76 M C is D /

Plainsong

Hymnorum cum notis sets 'unde' in verse 1 (and the corresponding syllables in subsequent verses) to FFE, with '-de' on ²F, which was the form of the melody set by Tallis and Sheppard. It is clear from Parsons's polyphony that the version of the tune that he used read GFE at this point. This edition therefore amends the plainsong verses to read similarly.