

Adesto Sancta Trinitas (II)

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *2 rulers of the choir* *Chorus*

A - de - sto, san - cta Tri - ni - tas, Par - splen - dor, u - na De - i - tas:
Qui ex - tas re - rum o - mni - um Si - ne fi - ne prin - ci - pi - um.

v.2

Treble

Mean

Countertenor 1

Countertenor 2 [Missing]

Tenor [Missing]

Bass

Te cae - lo -
Te cae - lo -
Te cae - lo - rum mi -
Te cae - lo - rum mi - li - ti - a, mi - li - ti -
Te cae - lo - - - rum
Te cae - lo - rum mi - li - ti - a, mi - li - ti -

4

- rum mi - li - ti - a, mi - li - ti - - - a Lau - dat, a -
- rum mi - li - ti - - - - -
- li - ti - a, mi - li - ti - a Lau -
- a, te cae - lo - rum mi - li - ti - a, mi - li - ti -
- - - mi - li - ti - - - a Lau - - -
- a, te cae - lo - rum mi - li - ti - a, mi - li - ti - a, mi - li - ti -

- do - rat, prae - di - - - - -
 - a Lau - dat, a - do - rat, prae-di - - - - - cat,
 - dat, a - do - rat, prae - di - - - - -
 - a Lau - dat, a - do - rat, prae - di - cat, lau - dat, a - do - rat,
 - dat, a - - - - do - rat, _____ prae -
 - a Lau - dat, a - do - rat, prae - di -

- - - - cat, Tri - plex - que mun - di ma - chi-na,
 Tri - plex - que mun - di ma - - - - -
 - - - - - cat, Tri - plex - que mun - di
 prae - di - - - - - cat, Tri -
 - di - - - - cat, Tri - - - - - plex - que _____
 - cat, _____ Tri - plex - que

17

tri - plex - que mun - di ma - chi-na, ma - chi -
 - chi-na, tri - plex - que mun - di ma - chi - na Be - ne - di -
 ma - chi - na, tri - plex - que mun - di ma - - -
 - plex - que mun - di ma - chi - - - - - na, tri - plex - que
 - - - - - di ma -
 mun - di ma - chi - na, ma - chi-na, tri - plex - que mun - di

21

- na Be - ne - di - cit per sae - cu - la, per sae - cu-la, be -
 - cit per sae - cu - la, per sae - cu - la, be -
 - chi - na Be - ne - di - cit per sae - cu - la, be - ne - di - cit per sae - cu -
 mun - di ma - chi - - - - na Be - ne - di - cit per
 - chi - - - - na Be - - - - ne - di - - - - cit
 ma - chi-na Be - ne - di - cit per sae - cu-la,

36

cre - di - - - mus Quod et ter i - dem co - li -
 - - - - - - - - - - - - - - - - - mus Quod et ter i - dem
 8 lu - men cre - di - mus _____ Quod et ter i - dem co - li - mus: _____
 8 - num te lu - men cre - di - mus, cre - di - - - mus Quod et ter i - dem co -
 cre - di - - - - mus Quod _____ et ter _____
 cre - di - mus, te lu - men cre - di - - - mus Quod

41

- - - - - - - - - - - - - - - - - mus: Al - pha et O quem
 co - li - - - - mus: Al - pha et O quem di - - - -
 _____ Al -
 - li - mus, quod et ter i - dem co - li - - - - - - - - - - - - - - - - - mus:
 i - dem _____ co - li - - - - - mus: Al - - - - -
 et ter i - dem co - - - - - li - mus: _____

lau - dat o - mnis Spi - ri - tus, te lau - dat o - mnis Spi - ri - tus.
 lau - dat o - mnis Spi - ri - tus.
 - tus, te lau - dat o - mnis Spi - ri - tus.
 Spi - ri - tus, te lau - dat o - mnis Spi - ri - tus.
 - mnis Spi - ri - tus.
 te lau - dat o - mnis Spi - ri - tus, Spi - ri - tus.

v.5

Laus Pa - tri sit in - ge - ni - to,
 Laus e - jus U - ni - ge - ni - to,
 Laus sit San - cto Spi - ri - tu - i,
 Tri - no De - o et sim - pli - ci. A - men.

Translation

1. Be present, O Holy Trinity, equal in splendour, one deity, you who are of all things the beginning without end.
2. May the heavenly army laud, adore and proclaim you, and may the world's threefold frame [heaven, Earth, hell] speak well of you forever.
3. And we, too, your humble servants, are here adoring you: let our suppliant prayers and desires be joined to the hymns of heaven.
4. We believe you to be the one light, the same that we revere as threefold. You whom we call Alpha and Omega, let all living souls praise.
5. Praise be to the unbegotten Father. Praise to his only-begotten Son. Praise be to the Holy Spirit, to God the three and one. Amen.

Liturgical Function

In the pre-Reformation Use of Sarum *Adesto sancta Trinitas* was the hymn at First Vespers, Matins and Second Vespers on Trinity Sunday and on the three following days.

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.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign \square .

Repeat signs in the underlay have been expanded using italicised text.

The lost second Countertenor and Tenor parts, the former reconstructed, the latter restored from the plainsong hymnal, are supplied in small notation.

Sources

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

| | | | | |
|-----|-------|--------|----------------|------------------------------------------------------------|
| 979 | (Tr) | no.117 | at end: | m ^f : S:- |
| 980 | (Ct1) | no.117 | at end: | m ^f : iohn: shepperde:- |
| 981 | — | — | after no.116: | this: parte: of: the: 117 songe: is: in: tenor: / :booke:- |
| 982 | (M) | no.117 | at end: | m ^f : S- |
| 983 | (B) | no.117 | index heading: | M ^f John Shepperde. [later hand] |
| | | | at end: | m ^f : John: shepperde:- |

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp: Catherine van Ruremund, 1541), f.60. Copy consulted: London, British Library C.35.g.13.

Notes on the Readings of the Sources

The cantus firmus in this hymn setting was evidently in the Tenor, where the plainsong fits squarely in that voice's compass. This would have been entered into the Tenor partbook, which is lost. Additionally the voice-part which should have been in MS 981 was also entered into the Tenor book, so two voices are missing. Tr M Ct Ct T B was the normative six-part scoring for a Tudor choir in the mid-sixteenth century, so we may presume that the sixth voice was a second countertenor.

In the references below the order within each entry is: 1) bar number(s); 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. ²C = second note C in the bar. Underlay syllables are italicised.

Staff signatures and Accidentals

1 Ct1 staff signature \flat for B for first two staves in error (hence the \natural s for each individual note B); B staff signature \natural for B throughout / 6 Ct1 \natural for ¹B / 9 Ct1 \natural for B / 13 Ct1 \natural for B / 19 M \natural for B / 25 Ct1 \natural for B, new line in source without \flat for B in staff signature begins with ¹C / 49 M \natural for B /

Underlay

20 Tr slur for G²C / 23 Ct1 *-xit* for *-cit* / 28 M *-cula per sae-* below ¹CF²CD / 40–41 Ct1 *coli-* below ³D¹E, (44) *-mus* below F / 45 M *-ci-* below F (not in 47) / 52 B *-mus* below G / 57 M *-ritus* below DE, (58) *Spiri-* below ²CD (*-ri-* not in 59) / 58 Ct1 *-ri-* below ²D (not in 59) /

Other readings

24 Ct1 G is A / 38 Ct1 rest omitted /