

# 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.

Treble     

Mean     

Countertenor 1     

Countertenor 2     

Tenor      [Missing]

Bass     

v.2

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

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- 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 - tu - se - pti - es,      or - bis      vo -

- co      se - ptem - pli - ci      Or - bis      vo - lu - tu - se - pti - - -

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

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

mi - sti - co      se - ptem - pli - ci      Or - bis      vo - lu - tu -

Or - bis      vo - lu - tu - se - pti -

19

- gnat \_\_\_\_\_ be - a - - - - ta \_\_\_\_\_  
 - gnat be - a - ta tem - po - ra, \_\_\_\_\_ si -  
 8 - a - ta tem - po - - - ra, si - gnat be -  
 - gnat be - a - ta, si - gnat be - a - ta tem - po - ra,  
 Si - gnat be - a - ta tem - po - ra, tem -  
 Si - gnat be - a - ta tem - po - ra,

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tem - po - ra.  
 - gnat be - a - ta tem - po - ra, si - gnat be - a - ta tem - po - ra.  
 8 - 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 - 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,

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- 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 -

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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 fi - da  
 - 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 -

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,

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, 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,

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,

63

No - bis - que \_\_\_\_\_ mit - - - - - tat \_\_\_\_\_  
 No - bis - que mit - tat Fi - li - us, no - bis - que mit - tat Fi - li - - - - -  
 No - bis - que mit - tat Fi - li - us, no - bis - que mit - tat Fi - li - us, \_\_\_\_\_  
 No - bis - que mit - tat Fi - li - - - - - us, no - bis - que mit - tat  
 No - bis - que mit - tat Fi - li - us, no - bis - que mit - tat  
 No - bis - que mit - tat Fi - li - us,

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Fi - li - - - - us \_\_\_\_\_ Ca - ri - - - - sma San -  
 - us, no - bis - que mit - tat Fi - li - us Ca - ri - sma San - cti Spi - ri -  
 no - bis - que mit - tat Fi - li - us [Ca - ri - sma San - cti] ca -  
 Fi - li - - - - us Ca - ri - sma San - cti Spi - ri - - - -  
 Fi - li - - - - - us, Ca - ri - sma San - cti Spi - ri - - - -  
 no - bis - que mit - tat Fi - li - us Ca - ri - sma

73

- cti \_\_\_\_\_ Spi - ri - tus.

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

8 - 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.

8 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 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 .

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 T).

979	(M)	no.153	at end:	m <sup>r</sup> : par:
980	(Ct1)	no.153	at end:	m <sup>r</sup> : Ro: parsons: gentleman: of: the: chappelle:
981	(Ct2)	no.153	at end:	m <sup>r</sup> : Ro: parsons:
982	(Tr)	no.153	at end:	m <sup>r</sup> : parsons:
983	(B)	no.153	at end:	m <sup>r</sup> : Ro: parsons: of: the: chappell: in index: m <sup>r</sup> : 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. <sup>2</sup>A = second note A in the bar. Note values are abbreviated, e.g. *dot-cr* = dotted crotchet. The symbol  denotes an underlay repeat sign; + denotes a tie.

### Staff Signatures

A: The M gains a lower B♭ at <sup>2</sup>A of bar 12 and an E♭ at <sup>1</sup>F of 67. Ct1 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 C3) and reinstated at G of 76. Ct2 drops the E♭ 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♭ is dropped.

### Accidentals

A: 7 B ♭ for B / 19 M ♯ for E / 39 Ct2 ♭ for B / 45 M no ♭ / 50 Tr ♯ for F / 57 Ct1 ♯ for B / 59 B ♭ for B / 61 Ct1 ♭ for E / 71 M ♯ for E / 75 Tr ♯ for F (cf. 23) / 80 M ♭ implied only /

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

### Underlay and Ligatures

A: 3 Ct2 -es below F, (4)  below E / 21–2 M *tempora* below BAGFED (allocation of syllables ambiguous) / 55 Ct2 -li- below C / 70 Ct1  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  omitted below <sup>1</sup>G / 32–36 Tr -ne *Decorus ignis al-* all displaced one syllable position to the right, (36) *-mus* below <sup>2</sup>E / 37 Tr *est* omitted, *Quo* below <sup>2</sup>D 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  (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 <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 M  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  at start of verse; Ct2 no mensuration symbol / 79 B (only)  before rest /

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

### Other Readings

A: Tr in ‘strene’ notation throughout / 19 M E is *dot-q* / 39 Ct2 <sup>1</sup>D<sup>2</sup>D are FF / 76–80 Tr *sb m* for *sb+sb+sb sb+sb* /

B: Tr in ‘strene’ notation throughout; M no mensuration symbol / 19 M EF are *dot-q sq* / 25 M D is C / 44 Tr AB are *cr cr* / 50 M mG is *crG cr-rest* / 68–70 M *cr-rest crC crE crF crA* for CEEDG / 71 M EF are *dot-q sq* / 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 <sup>2</sup>F, 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. The edition therefore amends the plainsong verses to read similarly.