



14

a - spi - ci - en - tes in cae - - - - - lum, a - spi - ci - en - tes in cae - - - - - lum?

19

- lum? Al - le - lu - ia, Al - le - lu - [ia, - en - tes in cae - lum? Al - le - lu - [ia, Al - le - lu] - lum? Al - le - lu - ia, Al - le - lu - - - - - Al - - - - - le - - - - -

24

Al - le - lu] - ia, Al - le - lu - ia, Al - le - lu - - - - - ia, Al - le - lu - ia, Al - le - lu - - - - - lu - - - - -



43

- lum, a - scen - den - tem in cae - lum,  
 in cae - lum, a - scen - den - tem in cae - lum:  
 - tem in cae - lum:

48

- lum: i - ta ve - ni - et, i - ta ve - ni - lum:  
 - lum: i - ta ve - i - ta ve - ni - et.  
 i - ta ve - ni - et. i - ta ve - ni - et.

52

**B**

- et. Al - le - lu - ia,  
 - ni - et. Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu - ia, Al - le - lu - ia,  
 - et. Al - le - lu - ia, Al - le - lu - ia,



## Translation

Ye men of Galilee, why stand ye gazing up into heaven? Alleluia. Just as ye have seen him ascend into heaven, so he shall come. Alleluia, Alleluia, Alleluia.

✠ And while they looked steadfastly towards heaven as he went up, behold two men stood by them in white apparel which also said:

Just as ye have seen him ascend into heaven, so he shall come. Alleluia, Alleluia, Alleluia.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost.

Alleluia, Alleluia, Alleluia.

(Acts 1, vv. 10–11, plus Gloria)

## Liturgical Function

In the Use of Sarum, *Viri Galilei* was the third respond at Matins on Ascension Day and the Sunday within the Octave of the Ascension. It was also sung without the *Gloria Patri* during the procession before Mass on these two days. Since the composer makes provision for the repeat of the respond after the *Gloria Patri* he evidently envisaged performance during the office.

## 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 and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

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

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–c.1578).

17802 (Ct) f.149<sup>v</sup> at beginning: In die ascensionis

17803 (M) f.148 at beginning: In die ascensionis

17804 (T) f.144 at beginning: In die ascensionis

17805 (B) f.140<sup>v</sup> at beginning: In die ascensionis

Plainsong: The intonation is given in the partbooks above. The verses are supplied from *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.218<sup>v</sup> of the Temporale.

## Notes on the Readings of the Sources

The incipit is given identically in all four partbooks. The Bass part is in ‘strene’ notation throughout.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>C = first note C in the bar.

### Staff Signatures and Accidentals

2 T natural for <sup>1</sup>F, no subsequent Fs have a natural until 49 / 9 Ct # for F / 49 T new line with staff signature  $\flat$  for B (= F natural in transcription) begins with <sup>1</sup>F / 55 T new line without staff signature begins with rest,  $\natural$  for F / 56 M # for G / 63 T F implied # by staff signature /

### Underlay and Ligatures

4 B -ra- below F, (5) -mi- below E / 10 M cae- below C / 21 B -le- below C / 22–23 Ct -lu- ambiguously aligned below <sup>1</sup>DCE / 30 M vidistis undivided below DAGFE / 38–39 Ct -dentem in below EFGE+E, (39) cae- below G / 42 T -den- below D, -tem ambiguously aligned below E<sup>2</sup>C / 43 T cae- possibly intended for D / 50–52 M Ct -ent for -et /

### Other Readings

17 T DD are EE / 28 M Ct T signum congruentiae above rest; B signum congruentiae above D / 52 M Ct T signum congruentiae above rest; B signum congruentiae above C / 58–59 B C+C is semibreve only /