

19

- po - sto - - - - li, Al -

- - li, Al - le - lu - ia,

- guis a - po - sto - li, Al - le - lu - ia, Al - le - lu - ia, Al -

- - - - li, Al - le - lu - ia, Al - le - lu - ia, Al - le -

Al - - - le - - - - - - - - - - - - - - - -

- po - sto - - - - li, Al - le - lu - ia, Al - le - lu - ia, Al -

- - - - li, Al - le - lu - ia, Al - le - lu - ia, Al -

24

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

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

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

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

- - - - - - - - - - - - - - - -

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

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

- le - lu - - - - ia, Al - le - lu - - - ia.
 - ia, Al - le - lu - ia, Al - le - lu - - - ia.
 - - - - ia, Al - le - lu - - - ia.
 - - - - ia, Al - le - lu - - - ia.
 - ia.]
 Al - le - lu - [ia, Al - le - lu] - - - ia.
 - lu - - - - ia, Al - le - lu - - - ia.]

1st TIME

3 from the higher stalls

Re - ple - - - ti sunt o - mnes Spi - ri - tu - - San - - -
 - cto: - et coe - - - - pe - runt - - - lo - - qui -

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 apostles spoke with other tongues, Alleluia, the wonderful works of God, Alleluia.

✠ They were all filled with the Holy Ghost and began to speak the wonderful works of God, Alleluia.

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

Liturgical Function

Respond at First Vespers of the feast of Pentecost according to the Use of Sarum. Also, without the Gloria, the second respond at Matins on the Monday and Thursday of Pentecost week.

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 (slurs in source **A**, noted below, dictate some this underlay).

Underlay between square brackets is entirely editorial.

Sources

Polyphony: **A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T and B2).

979	(M2)	no.106	page header:	vij <i>partes</i>
			at end:	m ^f : <i>tallis</i> .
980	(Ct1)	no.106	page header:	vij <i>partes</i> .
			at end:	m ^f <i>tallis</i>
981	(Ct2)	no.106	page header:	vij <i>partes</i> .
			at end:	m ^f <i>tallis</i>
982	(M1)	no.106	page header:	vij <i>partes</i> .
			at end:	m ^f <i>tallis</i>
983	(B1)	no.106	index heading:	M ^f Tho <i>Tallis</i> [later hand]
			page header:	vij <i>partes</i>
			at end:	m ^f <i>tallis</i> .

B London, British Library, MSS R.M. 24.d.2 (c.1588–1606; textless).

f.61^v at beginning: vij: *voc*: m^f *tallis*:—.

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.257^v of the Temporale.

Notes on the Readings of the Sources

For this edition the two bass parts have been exchanged since, in Tudor usage, *Bassus Primus* was the part that took the lower notes at final cadences. Source **B** exchanges M1 and M2

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 if necessary, e.g. ¹G = first note G in the bar. Note values are abbreviated in italics. The sign \neq denotes a underlay repeat sign and + a tie.

Staff Signatures and Accidentals

- A:** 9 B1 ♯ for D / 11 B1 ♯ for G / 28 M1 no # / 37 Ct2 no # for G (reading of **B** adopted) / 39 M2 ♯ for G / 41 B1 no # / 42 B1 ♯ for D / 43 Ct2 no #s for ¹G or ²G / 45 M1 ♯ for ²D; Ct2 ♯ for ²D / 46 Ct1 no #; B1 no # /
- B:** 32 Ct1 ♯ for ²G; Ct2 new line with (source) staff signature *b* for B only begins with A / 33 Ct2 G implied ♯ by staff signature / 34 Ct1 ♯ for A / 39 M2 ♯ for G / 42 B1 ♯ for D / 43 Ct1 no #; Ct2 ♯ for ²G / 44 Ct2 no # / 45 M1 ♯ for ²D; Ct2 ♯ for ²D /

Underlay and Ligatures

- A:** 3–4 Ct1 *linguis* undivided below AG+GFF (*-guis* also in 6) / 6 Ct2 *-sto-* below E, (7) *-li* below ²C / 8–9 M1 *linguis* undivided below D+DBDC / 12–13 Ct1 slurs for GF, ED / 13 M1 slur for B¹D / 15 Ct1 slur for BA; Ct2 *-guis* ambiguously aligned / 15–16 M1 *variis* undivided below ABC¹D, (16–17) *linguis* undivided below ²DD+DCD / 16 B1 *linguis* undivided below CB / 17 Ct2 slur for B¹A / 17–18 Ct1 *linguis* undivided below AABC / 21 B1 *-li Allelu-* all one note later / 24–25 M2 slurs for GA, ¹BC / 26–27 M1 slurs for GA, ¹BC / 34–36 M1 *magnalia* undivided below CE+EDC¹B, *Dei* undivided below ²B+BA / 37 M2 *mB* for ¹B²B; Ct1 *mF* for ¹F²F; Ct2 *mA* for ¹A²A / 41 Ct1 *∴* below B / 44 Ct2 *-ia ∴* below ¹EA (not in 43) / 45–46 M1 *Allelu-* undivided below ³DBEB /

Other Readings

- B:** 1 one mensuration signature only in top left-hand corner of page / 4 M2 *sb-rest* is *b-rest*; Ct2 no ligature / 11 M2 C is *mC sbC* / 16 M2 superfluous *sb-rest* after *b-rest* / 17 Ct1 ¹A is *sbA mA* (new page starts between these notes) / 22 Ct1 *m* for *cr cr* / 23 Ct2 *m* for *cr cr* / 25 Ct2 *m* for *cr cr* / 25–26 M1 *mB+mB* / 34 T the D is not in the 1519 antiphonal, but is present in five manuscript antiphonals consulted / 39 M2 *mB* for *crB crB*; T *b* is *sb sb* (in chant books the D is liquescent and Tudor composers interpreted liquescence as a single note of double length) / 44 Ct2 AG are *cr cr*; 44 T the C is not in the 1519 antiphonal, although the preceding D is liquescent and carries the final syllable (the C is explicit in the Penwortham Breviary: London, British Library, Add. MS 52359, f.181); B1 *mG* for ¹G²G / 45 Ct1 *mF* for *crF crF*; Ct2 *mD* for *crD crD* / 45–47 T no ties /