

Sint lumbi vestri praecincti

Edited by Jason Smart

John Redford (d.1547)

2 from the senior stalls

Sint lum - bi

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

ve - - - - -

ve - - - - -

ve - - - - - stri prae - - - - -

ve - - - - -

4

ve - - - - - stri prae - cin - - - - -

ve - - - - - stri prae - cin - - - - -

stri prae - cin - - - - -

stri

cti, prae - cin -
stri prae - cin
cti, prae - cin
cti
cin - cti et lu -
prae - cin cti et lu - cer - nae ar - den -

cti et lu - cer - nae ar - den - tes
cti et lu - cer - nae
cti et lu - cer - nae ar - den -
et lu - cer - nae ar - den -
cer - nae

19

in ma - ni-bus ve - - - stris, in ma - ni - bus ve -
 ar - den - - - - - tes in ma -
 - - - - - tes in ma - ni-bus ve - stris,
 ar - den - - - - tes in ma - - - - ni -
 - - - - - tes in ma - ni-bus ve - - - -

24

- - - - - stris.
 - ni-bus ve - - - - -
 - - - - tes in ma - ni-bus ve - - - - stris.
 ve - - - - - stris.
 - - - bus - - - - ve - - - - stris.
 - - - - - stris.

A

Et vos si - mi - stris. Et vos

Et vos si - mi - les ho - mi - ni -

Et vos si - mi - les ho - mi - ni -

Et vos si - mi - les

Et vos

- les ho - mi - ni -

si - mi - les ho - mi -

ho -

si - mi - les ho - mi - ni - bus

37

- - - - - bus
 - ni - - - - - bus ex - pe -
 - - - - - bus ex - pe - ctan - ti -
 - - - - - bus ex - pe - ctan - ti - - - - -
 - - mi - ni - - - - - bus
 ex - pe - ctan - ti - - - - -

41

ex - pe - ctan - ti - - - - -
 - ctan - [ti - - - - - bus
 - - - - -
 - - - - -
 ex - - - - - pe - - - - - ctan - - - - -
 - - - - -

45

musical score for measures 45-49. It consists of six staves. The top staff is a vocal line with lyrics: "bus Do - mi -". The second staff is a vocal line with lyrics: "Do - mi - num su". The third staff is a piano accompaniment line with lyrics: "bus". The fourth staff is a piano accompaniment line with lyrics: "bus Do - mi - num su". The fifth staff is a piano accompaniment line with lyrics: "ti - bus Do". The sixth staff is a piano accompaniment line with lyrics: "bus Do - mi - num su".

50

musical score for measures 50-54. It consists of six staves. The top staff is a vocal line with lyrics: "- num su". The second staff is a piano accompaniment line. The third staff is a piano accompaniment line with lyrics: "Do - mi - num su". The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line.

54

- um, [Do - mi - num su] - - - - -

58

- um, Do - mi - num su] - - - - -

um

mi - num su - - - - -

um quan - do

62

um quan -
 um quan - do re - ver - ta -
 um quan - do re - ver -
 quan - do re - ver - ta -
 - um quan - do
 re - ver - ta - tur, quan - do re - ver -

67

do re - ver - ta - tur a
 tur, quan - do re - ver - ta -
 ta -
 tur a nu - pti -
 re - ver - ta -
 ta - tur a nu - pti -

72

nu - - - - - pti - - - - - is,
 - - - - - tur a nu - pti -
 - - - - - tur a nu - pti - - - - -
 - - - - - is, a
 - - - - - tur a
 - - - - - is, a nu - pti - - - - -

76

a nu - pti - - - - - is, a
 is, a nu - - - - - pti - - - - -
 - - - - - is, a nu - pti - - - - -
 nu - pti - - - - - [is, a nu - pti - - - - -
 - - - - -
 - - - - -

nu - pti - - - is, a nu - pti - - -
 - - - is, a nu - pti - - - is, a
 - is,] a nu - pti - - - is, a nu - pti - - -

- - - is,
 nu - pti - - - [is, — a nu - pti] -
 - - - is, a nu - pti -
 - is, a nu - pti - [is, — a nu - pti] - - - is, a

88

a nu - pti - - - - - is,
 - - is, a nu - pti - - - - - is, a nu -
 - - - - - is, a nu - pti - - - - -
 - - - - - is, a nu - pti - is, a nu - pti -
 nu - - - - pti - - - - -
 nu - pti - is, a nu - pti - - - - -

92

END

a nu - pti - - - - - is.
 - pti - - - - - [is, _____ a nu - pti] - is.
 - - - - - is.
 - - - - - is.
 is. _____
 is.

2 from the senior stalls

Vi - gi - la - te er - go qui - a ne - sci - tis
qua ho - ra Do - mi - nus ve - ster ven - tu - rus sit.

96

Et vos
Et vos
Et vos si - mi - les ho - mi - ni -
Et vos si - mi -
Et vos
Et vos

CONTINUE FROM **A** (PAGE 4) TO END

Translation

Let your loins be girded about, and your lights burning; and ye yourselves like unto men that wait for their lord, when he will return from the wedding.

Ÿ Watch therefore: for ye know not what hour your Lord doth come.

and ye yourselves like unto men that wait for their lord, when he will return from the wedding.

(*Luke 12, vv.35–36; Matthew 24, v.42*)

Liturgical Function

In the pre-reformation Use of Sarum, *Sint lumbi vestri praecinctorum* was the seventh respond at Matins on the feast of All Saints (1 November) and the ninth respond at Matins when the Common of Confessors was sung. When sung as the ninth respond it had a second verse, the *Gloria Patri*, followed by a repeat of the respond from *quando revertatur*. Since Redford makes no provision for this second repeat, he must have composed his setting for All Saints Day.

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 \lrcorner , coloration by the sign \ulcorner .

The missing tenor part has been reconstructed editorially in small notation. Tudor settings of the large office respond settings were customarily based upon a monorhythmic cantus firmus, usually placed in the Tenor, but it has not been possible to find a version of the chant that fits Redford's setting neatly in this way. The Sarum chant can only be shoehorned into Redford's setting by cutting notes here and, more often, adding notes there, producing a chant that differs substantially from any source inspected. Nor is the result musically very convincing. Yet clearly Redford used the chant, for there are stretches where it does fit satisfactorily. It seems unlikely that the Use of St Paul's, which the church abandoned in 1414 in favour of Sarum, would have featured a version of this chant that differed very significantly from that of Sarum. In the Use of York it had only minor variants. The most likely explanation would seem to be that Redford based his Tenor on the plainsong, but in a freely broken form, much as Tudor composers did in their masses.

Spelling of the text has been modernised.

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

Underlay between square brackets is not indicated in source **A**, the copy text.

Sources

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

979	(M)	no.99	at end:	m ^f Redforde.
980	(Ct1)	no.99	at end:	m ^f Redford
981	(Ct2)	no.99	at end:	m ^f Redford
982	(Tr)	no.99	at end:	m ^f Redforde.
983	(B)	no.99	index heading:	M ^f John Redforde. [later hand]
			at end:	m ^f John Redforde.

B Privately owned 'McGhie MS' and Oxford, Bodleian Library, Tenbury MS 389 (c.1575–1612; Tr and M only).

McGhie	(Tr)	p.85	in index:	M ^f Redfoord
			at beginning:	vj <i>partes</i>
			at end:	cor: [= correct]
389	(M)	p.84	in index:	m ^f . Redfoord.
			at beginning:	vj <i>partes</i>
			at end:	m ^f Redford / cor: [= correct]

Plainsong: *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.152^v of the Sanctoreale (also at f.38^v of the Commune Sanctorem).

Notes on the Readings of the Sources

Source **A** lacks a staff signature in the two countertenor parts. Since this edition is transposed, a B flat signature in the source would affect the Es in the score, so the absence of a signature means that all the Es in these parts are natural unless specifically marked flat. Some are indeed flattened. Others must be performed flat even though they lack an accidental, but the extent to which editorial flats should be applied is not certain and different solutions to that offered here are possible. To take one example, in bar 46 the E in Ct1 may be left natural and the Es in the Tr in the same bar may be sung as naturals, as implied in source **B**. The notes below record which E flats in the score lack an accidental in source **A**. In **A** *a nuptiis* is written as one word throughout in all voice parts. No explanation can yet be offered for the abbreviated word that appears four times beneath the Mean part at bars 53–55 (see below) in this source.

B, normally an unreliable source, offers a reading of Redford's *respond* that appears sound and, in some ways, superior to that of **A**. In particular the underlay is more trustworthy, even if not completely error-free.

In both sources the repeat from *Et vos similes* is cued at the end of the work by a few bars of music to show how the repeat is to be accomplished.

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. ¹E = first note E in the bar. Note values are abbreviated in italics. The sign + denotes a tie and ∷ an underlay repeat sign.

Accidentals

- A** 7 Ct1 *b* for E / 33 Ct1 *b* for E / 41 M *b* for E / 46 Ct1 no *b* for E / 48 Ct2 no *b* for E / 49 Ct2 *b* for E / 52 Ct1 *b* for E / 57 Ct2 *b* for E / 58 Ct2 no *b* for E / 59 Ct2 no *b* for E / 60 Ct1 *b* for E / 65 Tr *b* for E / 66 Ct1 no *b* for E / 68 Ct1 no *b* for E / 71 Ct2 no *b* for E / 73 Tr *b* for E / 74 Ct2 no *b* for E / 75 Ct1 no *b* for E; Ct2 *b* for E / 76 Ct2 *b* for ¹E / 78 Ct1 no *b*s for Es; Ct2 no *b* for E / 79 Ct1 *b* for ¹E / 83 Ct1 *b* for E / 87–88 Ct1 no *b* for E+E / 90 Ct2 *b* for E / 93 Ct2 *b* for E / 94 Tr no *b* /
- B** 25 Tr no *b* for ²E / 46 Tr *b* for ¹E / 62 M no *b* / 65 Tr *b* for E / 70–74 M *revertatur* entered as in edition / 73 Tr *b* for E / 92 Tr no ∷ /

Underlay and Ligatures

- A** 5–7 Ct1 *vestri praecin-* below D+DCBA / 7 M *-stri* below ¹F (not in 9) / 9–10 B *praecin* undivided below EDCBA / 9–12 Ct1 *-cti praecin-* ambiguously aligned below GD+D+DrestFED / 12–13 B *lucerne* undivided below CE+EDC, (14–15) *arden-* below DrestBF / 22–23 B *vestris* undivided below ADFB, (24) *ve-* below ¹D / 24–25 M *vestris* undivided below ADC / 40 Ct1 *dnm* (i.e. *Dominum*) deleted below ¹D and *ex-* inserted / 57 Ct1 slur for EF, *mC* is *crC* with ∷ below ¹C / 70–71 B *anupti-* (sic) added over ∷ / 71–73 Tr *anuptiis* (sic) undivided below CGFD, (74) ∷ below B / 75 Ct1 *-is* below F, (76) ∷ below F / 81 Ct1 ∷ below G; B *-is* below F, (82) ∷ below C / 84 Tr *a* below ²C, (85) *nu-* ∷ below ¹DB; 84 Ct1 ∷ below G / 85 Ct2 ∷ below B / 88 Ct1 ∷ below G / 91 B ∷ below G / 93–94 Ct1 *anupti-* (sic) undivided below BCBC / 92 Ct2 ∷ below D / 94 Tr *anupti-* (sic) undivided below GBAG; Ct2 ∷ below G /
- B** 7 Tr *-stre* for *-stri*; M *-stre* (for *-stri*) below ¹F (not in 9) / 14 Tr *-cti* omitted / 25 M *-stris* below D (not in 28) / 25–26 M ligature C+CD is ligature C+CE with E crossed out and replaced by D (not in ligature) / 27 M no ligature / 41–46 M *-tibus Dominum su-* entered as in edition / 50 Tr *su-* omitted (F starts new page) / 52 M ∷ below D / 59–61 M *-um Dominum su-* omitted (as in **A**) / 71–75 Tr *a nuptiis* omitted / 76–78 Tr *a nuptiis* entered / 77 M *a* ∷ below DF / 79 Tr no ∷ / 81 M *a* ∷ below AB / 83–86 M *a nuptiis* entered as in edition, (86) ∷ below D / 90 Tr ∷ below G / 91 M no ∷ / 93–95 M *a nupti-* below G+GCG+G / 94 Tr *a nupti-* below GBAG /

Other Readings

- A** 21 Ct2 superfluous *m*-rest after *sb*-rest / 34 Ct2 mensuration symbol C before ¹E / 36 Ct2 mensuration symbol C before F / 53 M $\text{c}\grave{\text{c}}$ below ²G, (54) $\text{c}\grave{\text{c}}$ below ¹E, $\text{c}\grave{\text{c}}$ below D, (55) $\text{c}\grave{\text{c}}$ below C / 54–55 Ct1 Ct2 no simple correction of the dissonant seconds is possible and they may represent what Redford wrote / 81 B F colored / 82 Ct1 *mA* is *sbA* /
- B** 6 M ¹D is corrected E / 20–21 Tr F+F is *sb* with 2 below / 83 M C is corrected crotchet /