

Haec dies

Edited by Jason Smart

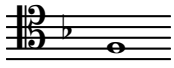
John Ensdale (*fl.* c.1530)

2 clerks of the second form

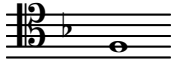


Haec _____

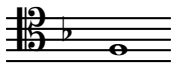
Countertenor 1



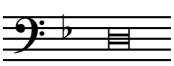
Countertenor 2



Tenor

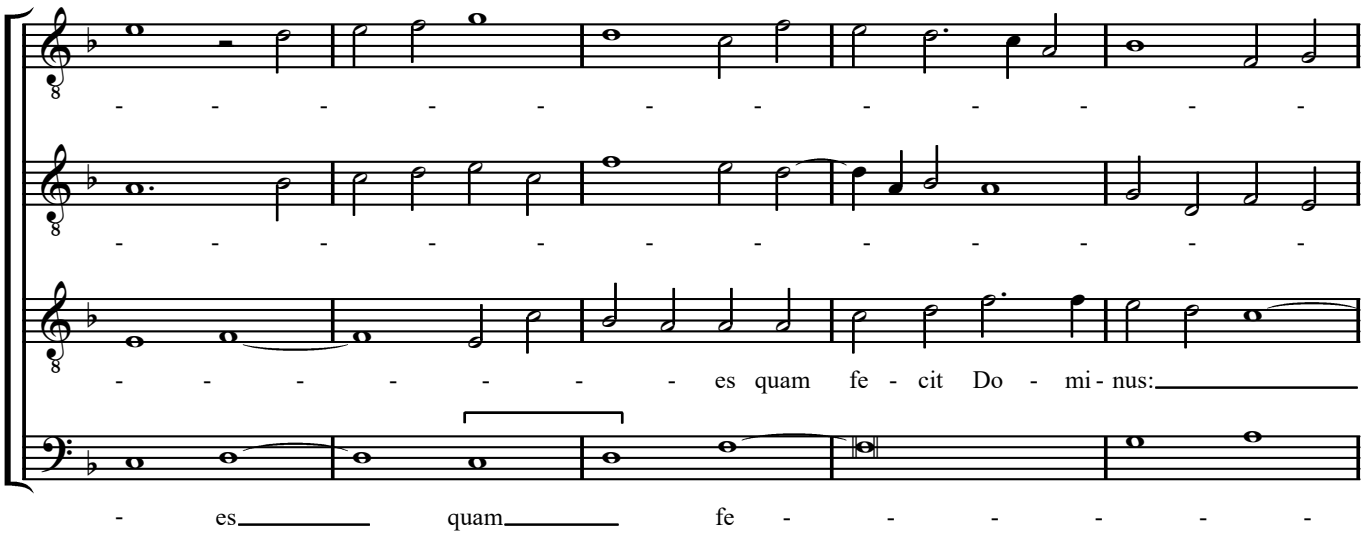


Bass



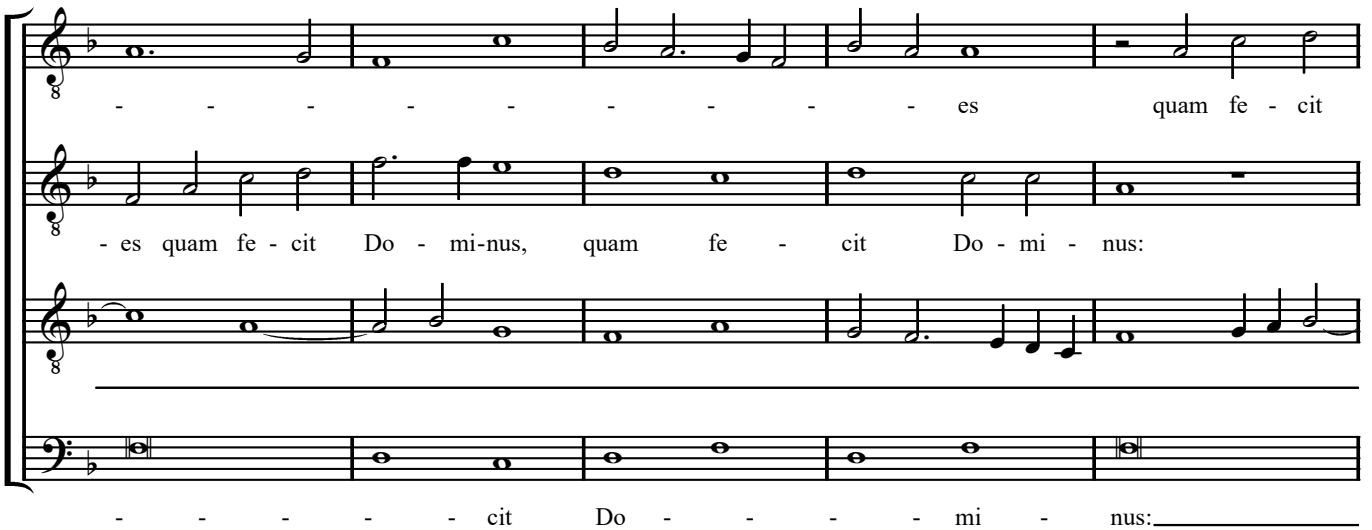
di - - - - -
di -
di - - - - -
di - - - - -

4



- - - - -
- - - - -
- - - - - es quam fe - cit Do - mi - nus: _____
- - - - -
- - - - - es _____ quam _____ fe - - - - -

9



- - - - - es quam fe - cit
- es quam fe - cit Do - mi - nus, quam fe - cit Do - mi - nus:
- - - - -
- - - - - cit Do - - - - - mi - nus: _____

14

Do - mi-nus: _____ ex - ul - te - - - -
ex - ul - te - - - - mus, ex - ul - te - - - - mus, ex -
_____ ex - ul - te - - - - -

This system contains measures 14 through 19. It features four staves: a vocal line with lyrics, and three piano accompaniment staves. The music is in a minor key with a 3/8 time signature. The lyrics are: "Do - mi-nus: _____ ex - ul - te - - - -", "ex - ul - te - - - - mus, ex - ul - te - - - - mus, ex -", and "_____ ex - ul - te - - - - -".

20

- mus, ex - ul - te - - - - -
- ul - te - - - - - mus, ex - ul - te - - - - -
- - - - -
ex - ul - te - - - - -

This system contains measures 20 through 25. It features four staves: a vocal line with lyrics, and three piano accompaniment staves. The lyrics are: "- mus, ex - ul - te - - - - -", "- ul - te - - - - - mus, ex - ul - te - - - - -", "- - - - -", and "ex - ul - te - - - - -".

26

- - - - -
- - - - -
- - - - -
- - - - - mus _____

This system contains measures 26 through 31. It features four staves: a vocal line with lyrics, and three piano accompaniment staves. The lyrics are: "- - - - -", "- - - - -", "- - - - -", and "- - - - - mus _____".

31

mus
mus,
mus

36

et lae - te - mur in e - a, et lae - te -
ex - ul - te - - - - mus et lae - te - mur in
mus
et lae - - - - te -

42

- mur in e - - - - a.
e - - - - a.
et lae - te - mur in e - - - - a.
- - - - mur in e - - - - a.

ON EASTER DAY

2 clerks of the second form

Con - fi - te - mi - ni Do - - - mi - - - no

quo - - -

- - - ni - am bo - - - nus: quo -

- ni - am in sae - - - cu - lum

mi - se - ri - cor - - - di -

- a e - ius.

ON EASTER MONDAY

2 clerks of the second form

Di - cant nunc Is - ra - - - el

quo - - -

- - - ni - am bo - - - nus: quo -

- ni - am in sae - - - cu - lum

mi - se - ri - cor - - - di - a

e - ius.

Translation

This is the day which the Lord hath made: we will rejoice and be glad in it.

Verses

- Easter Day:* O give thanks unto the Lord, for he is gracious, because his mercy endureth for ever.
Easter Monday: Let Israel now confess that he is gracious, that his mercy endureth for ever.
Easter Tuesday: Now let those give thanks whom the Lord hath redeemed, those whom he hath redeemed from the hand of the enemy, and gathered out of the lands.
Easter Wednesday: The right hand of the Lord hath the pre-eminence: the right hand of the Lord bringeth mighty things to pass.

Liturgical Function

Gradual at Mass and, instead a hymn, at Prime, Terce, Sext, None and Second Vespers on Easter Day and daily until the following Friday. Ensdale's polyphony does not include a repeat of the intonation, which was always repeated by the choir at Mass, and omits the neuma with which the gradual ended at Mass. These omissions clearly identify his setting as intended for use during the office. Of the offices, only Vespers is likely to have been adorned by polyphony. At this service, but not at the other offices, the gradual was followed by a verse. This was the same as sung at Mass and varied daily: on Easter Day *Confitemini Domino*, on Monday *Dicant nunc Judaei*, on Tuesday *Dicant nunc qui redempti sunt*, on Wednesday *Dextera Domini*, on Thursday *Lapidem quem reprobaverunt*, on Friday *Benedictus qui venit*. Easter Day was ranked as a principal double feast; the Monday, Tuesday and Wednesday of Easter Week were lesser doubles. The remaining days of the octave were simple feasts with ruling of the choir and are not likely to have been adorned with vocal polyphony. This edition gives the verses for the four double feasts, although it is possible that Ensdale's polyphony was sung only on Easter Day.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, and first note of each part are shown on the prefatory staves. No mensuration signs are given, but C can be assumed.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Sources

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

17802	(Ct2)	f.155 ^v	at beginning:	in die pasce John ensdale
17803	(Ct1)	f.154	at beginning:	in die pasce John ensdale
17804	(T)	f.150	at beginning:	in die pasce John ensdale
17805	(B)	f.144	at beginning:	in die pasce John ensdall

Plainsong: The intonation is given in the partbooks above. The four verses have been supplied from *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), ff.217^v, 223^v, 225^v, 227 of the Temporale respectively.

Notes on the Readings of the Sources

The intonation is given in all four partbooks without any variants, except that in the Tenor book it is followed by a direct B, which is an error. The pitch of the intonation matches that of the plainsong chant used as a cantus firmus in the Bass part. The underlay of the cantus firmus does not quite match that in the plainsong books and some amalgamation of repeated neumes renders it unlikely that it should be made to conform.

- 1 B Staff signature \flat for E (only) throughout
- 3 Ct1 C is a crotchet
- 4 T E omitted