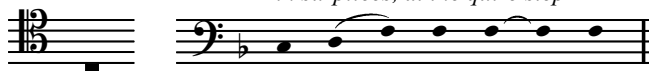


Dum transisset sabbatum

Edited by Jason Smart

John Taverner (c.1495–1545)

*3 of the more senior clergy,
in surplices, at the quire step*



Dum tran - sis - set

Countertenor 1

Countertenor 2

Tenor

Bass

sab - ba - - - - - sab - - - - -
sab - ba - tum, sab - ba -
sab - - - - - ba - - - - -
sab - ba - - - - -

4

- - tum, sab - ba - - - - - tum
- - - - - tum Ma - ri - a, Ma - ri -
- - - - - tum Ma - - - - - ri -
- - - - - tum Ma - ri -

9

Ma - ri - a Mag - da - le - ne, Ma - ri - a Mag - da -
- - - - - a, Ma -
- - - - - a Mag - - - - - da -
- - - - - a Mag - da - le - - - - -

44

ve - ni - en - - - - - tes un - ge - rent un - ge - rent Je - - - - -

49

un - ge - rent Je - - - - - sum. Je - sum, un - ge - rent Je - - - - - sum. Je - - - - - sum.

54

B

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

Translation

When the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might come and anoint Jesus. Alleluia.

✠ And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun, that they might come and anoint Jesus. Alleluia.

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

(*St. Mark 16, vv. 1–2, with Alleluia.*)

Liturgical Function

In the pre-Reformation Use of Salisbury, *Dum transisset* was the third respond at Matins on Easter Day, throughout the octave of Easter and on Sundays from Easter to the Ascension.

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.

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

Spelling of the text has been modernised.

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

Sources

Polyphony: London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1570–c.1578).

17802	(Ct2)	f.143 ^v	at beginning:	master Taverner
17803	(Ct1)	f.141 ^v	at beginning:	master Taverner
			at end:	m ^r John Taverner
17804	(T)	f.139 ^v	at beginning:	m ^r Jhon Tauerner
			at end:	m ^r taverner
17805	(B)	f.135 ^v	at end:	m ^r Taverner

Plainsong: The incipit is in MS 17804 (only); the verses are from *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.216 of the Temporale.

Notes on the Readings of the Sources

This is a version for men’s voices in four parts of Taverner’s first five-part setting of *Dum transisset* for a choir including trebles and means. It is usually considered that the arranger was not Taverner himself, although the existence of Taverner’s six-part Magnificat in a five-part arrangement for men raises the possibility that he was: these are the only two Tudor compositions to exist in alternative arrangements for men only. Apart from clearly preserving the original opening, the underlay may be less than authoritative, as is often the case in the Gyffard Partbooks, but this source is not alone in this respect and few amendments have been made here.

The underlay of the Tenor cantus firmus is close to the usual reading in the Sarum plainsong books. Presumably it originally agreed completely. The discrepancies are most likely attributable to the scribe being unfamiliar with the old Latin services. The underlay of the Tenor has been adjusted here to agree with the 1519 antiphonal.

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. ²E = second note E in the bar.

Accidentals

4 Ct1 new line begins with B, ♯ for B at end of previous line and again before the B / 8 Ct2 ♯ for E / 54 Ct1 ♯ for C (a viable reading although neither source of the five-part version has it) /

Underlay

3 T *-ba-* below D / 7–8 Ct2 *-a* ambiguously aligned below BA+A / 12 Ct2 *-da-* below G / 29–30 Ct2 *eme-* one note later (at beginning of new line) / 50 Ct1 *-rent* ambiguously aligned below FEE, (51) *Je-* below ²E (not in 50) / 57 T *-ia* below D / 60 T *-lu-* below C (not in 66) / 69 T *-ia* below E /

Other Readings

22 B D is C / 41 Ct1 Ct2 T signum congruentiae on first beat of bar; B signum congruentiae above F / 54 Ct1 Ct2 T B signum congruentiae above breve / 57 Ct2 ²D is a corrected crotchet / 62 Ct1 G is a minim /