

Dum transisset sabbatum (1st setting)

Edited by Jason Smart

John Taverner (c.1490–1545)

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



Dum tran - sis - set _____

Treble

Mean

Countertenor

Tenor

Bass

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

4

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

9

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

14

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

19

et Ma - ri - - - a
 - ne, et Ma - ri - - -
 - ne et Ma - ri - - -
 - ri - a
 a Ja -

24

Ja - co - bi et Sa - lo - me

- - - a Ja - co - bi et Sa - lo - me

- a Ja - co - bi et Sa - lo - me

Ja - - - co - bi et Sa - lo - me

- co - bi et Sa - lo - me

29

e - me - - - - -

e -

e - me - - - - -

e - me - - - - - runt

e - me - - - - - runt

34

- - runt

a - ro - ma -

- me - - - - runt a - ro - ma - ta, a - ro - ma -

- - runt a - ro - ma - ta, a - ro - ma - ta, a -

a - ro - ma - - - - -

a - ro - ma - ta, a - ro - ma - ta, a - ro - ma -

39

A

- ta ut

- - - - - ta

- ro - ma - ta ut ve - ni - en -

- - - - - ta ut ve - - ni - en -

- - - - - ta ut ve - ni - en -

44

ve - ni - en - - - - tes

ut ve - ni - en - - - - tes

- - - - - tes un - ge - rent

- - - - - tes un - ge - - - - rent.

- - - - - tes un - ge - rent Je - - - - -

49

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

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

Je - - - - - sum.

Je - - - - - sum.

- - - - - sum.

54

B

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

58

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

62

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

- - ia, Al - le - lu - - - ia.
 Al - le - lu - - - - - ia.
 8 - ia, Al - le - lu - - - - - ia.
 - lu - - - - - - - - - ia.
 - - - - ia, Al - le - lu - - - - ia.

1st TIME

The 3 clergy

Et val - de _____ ma - ne u - na sab - ba -
 - to - rum ve - ni - unt ad _____ mo - nu - men - - -
 or - - - to iam _____ so - - - le, _____

REPEAT FROM **A** TO END

2nd TIME

The 3 clergy

Glo - ri - a _____ Pa - tri _____ et _____ Fi - li -
 - - o, _____ et Spi - ri - - - tu - i _____ San - cto. _____

REPEAT FROM **B** TO END

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.

Liturgical Function

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 $\overline{\quad}$.

Spelling of the text has been modernised.

Sources

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

979	(Tr)	no.22	at end:	m ^f : io: tavernar:.
980	(M)	no.22	at end:	m ^f : io: tavernar:.
981	(Ct)	no.22	at end:	m ^f : io: tavernar:.
982	—	—		
983	(B)	no.22	in index: at end:	m ^f : tavernar: m ^f : ꝛ: iohn: tavarnar:.

B Oxford, Christ Church MSS Mus. 984–88 (1581–8 with later additions).

984	(Tr)	no.26	index heading:	J Taverner [later hand]
985	(M)	no.26	at end:	Tauerner: ✓
986	(Ct)	no.26	at end:	M ^r John Tauernor
987	(T)	no.26	at end:	M ^r Tauernor.
988	(B)	no.26	at end:	M ^r John Tauernor.

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.216 of the Tempore.

Notes on the Readings of the Sources

The scribes of both **A** and **B** were both men who were prone to impose their own, Elizabethan, ideas of underlay on earlier music and the present piece is no exception. The work also exists in a four-part arrangement, probably by Taverner himself, in the Gyffard Partbooks (London, British Library, Add. MSS 17802–5). Comparison with this suggests that the scribe of **B** was less prone to interfere with melismas by introducing word repetitions than the scribe of **A**. The underlay of the T in **B** follows the plainsong source reasonably closely, as it does in the Gyffard arrangement.

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. ¹C = first note C in the bar. The signs ꝛ and ij both denote underlay repetition signs and the symbol + indicates a tie.

Staff Signatures and Accidentals

- A** 4 Ct \flat for 1E , not 2E (reading of four-part arrangement adopted) / 10 M \flat for B / 13 M \natural for upper B above rest cancelling \flat in staff signature / 20 M new line in source without staff signature begins with C (and thus to end) / 40 Tr \sharp for 2C / 47 M \flat for 1B /
- B** 1 M staff signature \flat for upper and lower B; Ct staff signature \flat s for B and E (throughout) / 32 Tr \flat for B / 39 Tr \natural for B / 40 Tr \sharp for 2C / 60 Tr \sharp for C /

Other Readings

- A** 12 M *-a* below C; B C is *cr cr, -dole* below 2CD / 27–28 B *et Salo-* below EDA, (30) *-me* below C / 28 M *et Sa-* below EF, slur for FG, (29) *-lo-* below D, (31) *-me* below A; 28 Ct *-me* below B (not in 27) / 29 Tr *-me* below C (not in 26) / 33–35 M *emerunt* undivided below CDCC+C / 37–38 Ct *-ta aroma-* omitted below GCDF (reading of four-part arrangement adopted) / 39 Tr *aro-* below AB, *-ma-* below D, (40) *-ta* below 2D / 56 M \natural (for *Alleluia*) below A; Ct \natural (for *Alleluia*) below C / 57 B \natural (for *Alleluia*) below 1D / 58 Tr \natural (for *Alleluia*) below C / 63 Tr D is *q q, Alle-* below $^1D^2D$, (64) *-lu-* below E (reading of **B** and four-part arrangement adopted) / 66 M \natural (for *Allelu-*) below G; Ct \natural (for *Allelu-*) below C / 67 Tr \natural (for *Allelu-*) below C; B \natural (for *Allelu-*) below C /
- B** 1–end T ‘strene’ notation throughout / 3–4 B no ligature / 5 T *-ba-* below F / 11–12 Tr slur for DEF / 14–16 Ct *-ne Magdalene, Magdale-* omitted / 21 B no ligature / 21–22 Tr *Mari-* below $^1C^1D$, *et* squeezed in before *Mari-* as afterthought / 22 B A is corrected crotchet / 26 Ct F is *cr cr, Sa-* below 2F , slur for 2FC / 27 Tr *qE qD* for *crD* / 29–30 B *crF+mF*, no ligature / 36–37 B *aromata* omitted / 37–38 Ct *aromata* omitted below CDFC (reading of four-part arrangement adopted), (38–40) *aromata* omitted / 38 M ij for *aroma-* below 1C / 39 Tr ij below A / 40 T *-ta* below D (the adopted reading follows the plainsong and the four-part arrangement) / 41 Ct T signum congruentiae at first beat of bar / 42–43 T *-nien-* below FG / 43 B A is *crA qA* / 47–49 B ligature for DCB / 51 Ct *-sum* below G / 54 M *-ia* below F; T signum congruentiae above E / 57 T *-ia* below D (and in four-part arrangement, both in contravention of ligature structure) / 59 B no ligature / 62–63 M no ligature; *-ia Al-* below AF, (64) *-lelu-* below GF / 63 Tr ij (for *Allelu-*) below D; B *mD* for *crD crD, -lelu-* consequently one note later, (64) B *-ia* below D (not in 67) / 66–67 Ct *-ia Allelu-* omitted / 69 T *-ia* below 1E /

The opening bars 1–4 as preserved in sources **A** and **B** present an Elizabethan adaptation for chamber performance without the monophonic plainsong. That this version is non-liturgical is reinforced by the fact that **A** has no *signa congruentiae* for the repeats (it is usually scrupulous in giving them) and **B** has them only for the Ct and T at bar 41 and for the T at 54. The present edition restores the original form, drawing upon the four-part arrangement in the Gyffard Partbooks. The opening in **A** and **B** is as follows:

1

Dum trans - sis - set sab - ba - - - tum,

2

Dum trans - sis - set sab - ba - - -

3

Dum trans - sis - set sab - ba -

1. Tr **B** has slur for FD, *-set sabba-* one note later.
2. Ct **B** has no \flat , but it is implied by the staff signature.
3. B **B** no ligature.