DUM TRANSISSET SABBATUM

(TTBB)

da - le - ne, *Mag - da - le* - - - - - - - - - -

le - - - - - - - - - - - - - - ne, Mag -

- - - - - - ne_____ et Ma - ri - a_____

Mag - da - le - - ne_____ et Ma - ri - - - -

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

da - le - - - ne et Ma - ri - - - *a,* et Ma -

Ja - -

- - - - - - - - - - - a Ja - co - bi

- co - bi et Sa - lo - me e - me - - runt,___ *et Sa - lo-*

ri - a Ja - - co - bi et Sa - lo - me_____

co - bi et_____ Sa - lo - me_____

et Sa - lo - me_____ e -

-

4

ve - ni - en - tes

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

- - - - - tes un - ge - - - rent_____

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

un - ge - rent___ Je - - - - - - - - - - - - sum.

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

Je - - - - - sum._____

- - - - - - - - sum.

B

Al - le - lu - - - - - - ya, Al - le - lu -

Al - le - lu - - - ya, Al - le - lu - - - -

Al - le - lu - - - - ya, Al - le - -

Al - le - lu - - ya, *Al - le - lu* - - -

VERSE
[Three soloists]

Et val - de_____ ma - ne u - na sab - ba - to - um ve - ni - unt ad

mo - nu - men - tum, or - to jam___ so - le._

Repeat from [A] to the end, then sing the Gloria:

GLORIA
[Three soloists]

Glo - ri - a_____ Pa - tri_ et_ Fi - li - o_ et Spi - ri - tu -

i_____ San - cto.

Repeat from [B] to the end.

TEXT AND TRANSLATION

LATIN

℞. *Dum transisset Sabbatum, Maria Magdalene et Maria Jacobi et Salome emerunt aromata ut venientes ungerent Jesum. Alleluia.*

℣. *Et valde mane una sabbatorum veniunt ad monumentum orto iam sole.*

Gloria Patri et Filio et Spiritui Sancto.

ENGLISH

℞. And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. Alleluia.

℣. And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.

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

NOTES

(1) This incipit is the one in the source. The penultimate note is a 'strene': ⊩ .[1] In the polyphonic section, where the tenor part is written in pseudo-plainchant, this symbol always denotes a rhythmic value twice as long as an ordinary square note (which, being a semibreve, mae the strene a breve). In keeping with this, I have transcribed it as a white notehead here. The alternative is to use the standardised chant as preserved in the earliest sources (see below), which instead have three *puncta* (regular notes) on '-set' and a liquescent on the second note of 'trans-'.

(2) The source has B natural: this would only make sense, and indeed be required, if the E in the Tenor II part at b. 4 were raised. Such a marking suggests it perhaps was, although it would cause a discordant false relation with the B flat in the bass.

(3) 'Je-' appears to go here in the source (unclear).

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[1] For more on this see Hugh Benham, '"Stroke" and "strene" notation in fifteenth- and sixteenth-century equal-note cantus firmi', *Plainsong & Medieval Music*, 2/2 (October 1993): 153–68.

(4) This placement of the syllable appears to be quite clear in the source, albeit unusual. The alternative is to change syllable at b. 67, in keeping with the standardised plainchant (see below).

(5) Unclear whether '-ya' should go here or on the final note.

(6) The 1519 Sarum antiphonal has B flat. In light of the modality of the polyphony, it may be preferable to choose this reading.

COMMENTARY

John Taverner set 'Dum transisset sabbatum'—the third responsory for Matins of Easter Sunday in the Sarum liturgy—twice, for five voices, and was perhaps responsible for this four-voice arrangement of the first setting. It survives only in GB-Lbl Add MSS. 17802–5, known as the Gyffard partbooks. A complete set of four, probably copied by two scribes, the partbooks contain four-voice Latin-texted liturgical music arranged by genre, and within each genre, by seniority of composer. David Mateer has suggested that they were copied around the late 1570s for Dr Roger Gifford, president of the Royal College of Physicians between 1581–4, and that their compilation was motivated by an antiquarian nostalgia for English Pre-Reformation polyphony.[2] Throughout his career, Gifford had access to institutions that might have kept books of liturgical polyphony for the old religion, which he could have had copied, creating the partbooks' earliest layer. Later layers contain the music of younger composers, whom Gifford would have discovered later in life. It is not difficult to imagine that he may have encountered the music of Taverner's at his *alma mater*, Christ Church, Oxford, where Taverner had been the director of music between 1526–30.

In any case, they are an essential source, and in many cases the only source, of four-voice music written during the final flourishing of English polyphony for the Latin liturgy. They are an invaluable source of music by Taverner, Christopher Tye, Thomas Tallis and John Sheppard, as well as by several lesser-known composers. 95% of their contents are found in no other surviving books.[3] They are generally neat, but in some sections contain several textual and musical mistakes that betray a lack of practical knowledge from the scribe, supporting the theory that the partbooks were retrospectively compiled.

Taverner was the first to set this Easter office text, which captures the moments right before the revelation of the Resurrection—the threshold between mourning and rejoicing, between night and the 'rising of the sun'. Another novelty is that Taverner set to polyphony the choral section of the responsory, known as the *repetendum*, rather than the

[2] David Mateer, 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *Royal Musical Association Research Chronicle*, 28 (1995): 21–50. For further and more recent discussion see Kerry McCarthy, 'Evidence of Things Past' [Review of The Gyffard Partbooks, 2 vols, Early English Church Music, 48, by David Mateer], *Journal of the Royal Musical Association*, 135/2 (2010): 405–11, and by the same author, *Tallis* (Oxford: Oxford University Press, 2020), 133–35.
[3] David Mateer, 'The Compilation of the Gyffard Partbooks', *Royal Musical Association Research Chronicle* 26 (1993), 19–43, at p. 19.

verse, which had been the standard procedure.[4] This version for four voices, present only in Gyffard's partbooks, appears to be an arrangement of the more well-known five-voice version found in the Dow and Baldwin partbooks. The bass and tenor parts (basses I and II) are very similar, and the top two voices are a reduction of the three higher voices in the original scoring. Some differences between the two settings include the include the C sharp in the first tenor at b. 54, and some differences in word underlay, notably 'Jacobi', which in this version is set with the stress on the first syllable, rather than the second as it is in the five-part version.

While the source provides the plainchant incipit, it doesn't give the verse and Gloria chant. Their inclusion, however, is implied by repetition symbols, which correspond to the rehearsal figures in this edition. This indicates that it is appropriate to perform this piece in responsory structure, as presented here, but it does not rule out alternative structures for non-liturgical use. The plainchant transcriptions used in this edition are those found in William Renwick, *Music of the Sarum Office. Breviarium Sarisburiense cum nota* (Hamilton, ON: The Gregorian Institute of Canada, 2010), pp. 1237–8. In turn, they are drawn from the 1519 and 1531 editions of the *Antiphonale ad usum ecclesie sarisburiense*, and Walter Frere's facsimile of the *Antiphonale sarisburiense* (London: Plainsong and Mediæval Music Society, 1901). Slight differences between the cantus firmus in the tenor (bass I) and the standard Sarum plainchant sources suggest that perhaps another source—one that showed some local variation—might have been used by Taverner and/or the arranger of this setting, or that indeed it was quoted from memory.

Spellings have been modernised and standardised. Original note values are retained. All barlines are editorial. Editorial *ficta* accidentals are placed above the note. Cautionary accidentals, in round parentheses, are also editorial. Ligatures are marked with square brackets, editorial text is provided in italics.

Carlos Rodríguez Otero — St John's College, Cambridge
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[4] Hugh Benham, *John Taverner: His Life and His Music* (London: Routledge, 2017), 213. The rest of the paragraph is drawn from here also.