

Dum transisset sabbatum

Thomas Tallis (c.1505-1585)

Dum tran - sis - set

Superius [Soprano]

Discantus [Alto]

Contra Tenor [Alto]

Tenor [Tenor]

Bassus [Tenor]

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

ba -
dum tran-sis - - set, sab - - ba - tum Ma -
tum, sab - - ba-tum Ma -
dum tran - sis - - set sab - - ba - tum
ba-tum, dum tran - sis - - set sab - - ba-tum

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

20

da - le

Mag - da - le - ne et *Ma - ri - a Ja - co -*

-ri - a Mag - da - le - ne et *Ma - ri - a Ja -*

Ma - ri - a Mag - da - le - ne et *Ma - ri - a Ja -*

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

na _____ et Ma - ri - a

abi, Ja - co - bi, et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja -

Ja - co - bi, et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja -

co - bi, Ja - co - bi, et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja -

et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja -

et Ma - ri - a Ja - co - bi, et Sa - lo - me, et Sa - lo -

30

Ja - co - bi, et

et Ma - ri - a Ja - co - bi et Sa - lo - me, et Sa - lo -

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

bi et Sa - lo - me, et Sa - lo -

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

Sa - lo - me _____ e -
 -me, et _____ Sa - lo - me e - me - runt a - ro - ma-ta,
 - me e - me - runt a - ro - ma - ta, e - me -
 - me, et _____ Sa - lo - me e - me - runt, e - me -
 - me, et Sa - lo - me e - me - runt a - ro - ma-ta, e - me - runt a -

40

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

ta, _____
 - ro - ma - ta, e - me - - runt a - ro - ma - - ta.
 e - me - runt a - ro - ma - ta, e - me - runt a - ro - ma - ta,
 - a - ro - - - ma - ta, e - me - runt a - ro - ma - ta,
 - runt a - ro - ma - ta, e - me - runt a - ro - ma - ta, a - ro - ma - ta,

A

50

Ut ve - ni - en - tes un - ge-rent Je - sum, un-ge-rent Je - .

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

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

Ut ve - ni - en - tes un - ge-rent Je - sum, Je - .

-tes un - ge - rent,

sum,

-sum, ut ve - ni - en - tes,

-sum, ut ve - ni - en - tes un - ge-rent Je - .

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

Je - sum,

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

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

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

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

A musical score for "Alleluia" featuring five staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a bass clef with a key signature of one sharp, and the bottom staff a treble clef with a key signature of one sharp. The lyrics "Alleluia" are repeated throughout the piece, with each repetition consisting of "Al - le - lu - ya." followed by a short pause and then the continuation of the phrase.

70

The musical score consists of five staves, each representing a different voice. The voices are arranged in a staggered fashion: the top voice starts at measure 70, the second voice begins at measure 71, the third at measure 72, the fourth at measure 73, and the fifth at measure 74. Each staff uses a treble clef and a common time signature. The lyrics 'Al - le - lu - ya.' are repeated four times across the measures, with each repetition starting on a different note (F, G, A, B) and moving to the next note in the sequence.

Fine

Repeat from A to Fine

Repeat from B to Fine

And when the Sabbath was past, Mary Magdalene and Mary [the mother of] James, and Salome brought spices, that coming they might anoint Jesus, alleluya. And very early the first of the Sabbath, they came to the monument, the sun being now risen. Glory be to the Father, and to the Son, and to the Holy Spirit.

Source:

Polyphony: Thomas Tallis and William Byrd: *Cantiones, quæ ab argumento sacrae vocantur...* (London, 1575), no.14.

Chant: *Antiphonale ad usum ecclesie Sarum* (London, 1519).

Text: Mark 16: 1-2.

Liturgical function: Responsory, Easter Day, Sarum rite.

All voices, 58-77: *Al-le-luy-a*

II.75.5: b', removed from ks.

II.75.5: note begins a new line with no repeated nor cautionary accidental.