

Dum transisset sabbatum (II)

Mark 16:1-2

Third responsory for Matins of Easter Sunday

John Taverner (c. 1490–1545)

Dum tran - sis - set_____

Soprano (Superius) Sabba Sab - ba -

Alto (Discantus) Sabba Sab-ba - - -

Tenor (Contratenor) Sabba Sab-ba - - -

Baritone (Sextapars) D Sab - - - ba - - -

Bass (Bassus) Sabba Sab - ba - - -

5 S. - - - tum, sab - ba -

A. - - - tum, Ma -

T. tum, sab-ba - - -

Bar. - C D tum_____ Ma - ri - - a Mag -

B. - - - tum, sab-ba - - - tum, Ma -

two minim rests in A

11

S. *- tum, Ma-ri - a Mag-da - le -*

A. *ri - a Mag-da - le - - - -*

T. *tum, Ma - ri - a Mag-da - le - - - -*

Bar. *- da - - - le - - - -*

B. *ri - a Mag - da - le - - - -*

16

S. *ne et Ma - ri - a Ja-co - - -*

A. *- ne, et Ma - ri - a Ja - co - -*

T. *- ne, Mag-da - le - - - ne, et Ma - ri -*

Bar. *- ne et Ma - ri - a Ja -*

B. *- - - ne, Mag - da - le - ne*

23

S. *bi, Ja - co - bi et Sa - lo -*

A. *bi, et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja - co - bi, —*

T. *a B Ja - co - bi, et Sa - lo - me, —*

Bar. *- co - bi — et — Sa - lo - me —*

B. *Ja - co - bi, et Sa - lo - me, et Sa - lo -*

28

S. *- me, e - me - runt, a - ro - ma -*

A. *— et Sa - lo - me, et Sa - lo - me —*

T. *et Sa - lo - me, — et Sa - lo -*

Bar. *— e - me -*

B. *- me et Sa - lo - me,*

33

two semibreve rests in A

S. *A* - ta, a - ro - ma -

A. e - me - runt a - ro - ma - *B* *B*

T. *A* - me, e - me - runt a - rom - a - ta, a -

Bar. *C D* *B* *C D* *C* *D* *C* runt a - ro - ma - ta

B. *B* e - me - runt a - ro - ma - ta, a - ro -

39

S. - ta,

A. ta, ut ve - ni - en *A* - tes un - ge - rent, un - ge -

T. *B* ro - ma - ta,

Bar. *D* *C D* *C D* *C D* ut ve - ni - en -

B. *B* ma - ta, ut ve - ni - en - tes,

44

S. ut ve - ni - en - tes, un - ge -

A. - - - - - rent, un - ge - rent,

T. ut ve - ni - en - - - - - tes, ut ve - ni - en -

Bar. - tes un - ge - rent

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

Rehearsal marks: B, B, B, A, C D, B, C D, C D, C D, C D

50

S. rent Je - - - - - sum. Al - le - lu - ia, al -

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

T. - - - - - tes, un - ge - rent Je -

Bar. Je - - - - - sum. Al - le - lu -

B. rent Je - - - - - um, Al - le -

Rehearsal marks: B, B, B, C D, B, C D, B, D

56

S. le - lu - ia, al - le - lu - ia, al -

A. le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

T. sum, un - ge - rent Je - sum. Al - le - lu -

Bar. ia, Al - le -

B. lu - ia al - le - lu -

Chord markings: C, CD, B, CD, C, D, C

62

S. le - lu - ia, al - le - lu - ia,

A. lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

T. (5) - ia, al - le - lu - ia,

Bar. (6) lu -

B. - ia, al - le - lu - ia, al - le - lu -

Chord markings: D, C, D, B, C, D

67

S. al - le - lu - ia.

A. lu - ia.

T. al - le - lu - ia.

Bar. C B D C D ia.

B. ia, al - le - lu - ia.

Possible responsorial reconstruction — see commentary.

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Et val - de ma - ne u - na sab - ba - to - rum

Commentary

This piece is preserved principally in two manuscripts. **A** (GB-Och Mus. 979–983), the Baldwin partbooks, contain the four parts other than the cantus firmus, with underlay. **B** (GB-Lbl Add. MS 31390) gives all five parts, but with no underlay, and with some errors. Additionally, a version of the cantus firmus is preserved in **C**, (GB-Och Mus. 987), the fourth of the Dow partbooks (GB-Och Mus. 984–8), as one voice part of Taverner's *Dum transisset sabbatum* [I], and in **D** (GB-Lbl Add. MS 17804), one of the Gyffard partbooks, as part of an arrangement of the same for four voices. Editions of that piece give a more learned commentary than this one. Crucially, its structure strongly suggests a responsorial performance, with completely separate sections beginning on the words 'ut venientes' and 'Alleluia'. The Dow partbooks also have signa at these points in some parts, suggesting its performance with plainchant passages at these points. Whether this piece is also to be sung in this way is less clear. It clearly calls for a plainchant incipit, in that it omits the words 'Dum transisset', but we do not see the clean sections of *Dum transisset sabbatum* [I]. One can still interpolate this plainchant by simply singing from the first 'ut venientes', and having each voice enter when they have this text, and likewise for the 'alleluia', and I have included the relevant material.

In the few differences between versions, **A** has usually been taken as authoritative. In the cantus firmus, **B** has been used preferentially. In particular, where **B** and **C** differ, **C** often clashes with the other parts, suggesting that differences were present at the point of composition. (In these differences, **C** makes harmonic sense in *Dum transisset sabbatum* [I], so it is not the fault of error in **C**.)

Outside the cantus firmus, underlay has been taken from **A**; ligatures of **A** and **B** have been marked with brackets, labelled where they occur in one but not the other; and likewise, where rhythms differ between **A** and **B**, labelled slurs have been used. In the cantus firmus, underlay has been taken from **C** where it matches **B**; in the parts where they differ, the underlay is editorial. Ligatures here are those of **C** unless otherwise labelled, and again labelled slurs have been used where rhythm alone differs.

The underlay of **A** uses 'alleluya'; I have used 'alleluia' as a more standard spelling.

Notes

1. in **C** and **D**, this is substantially different. See below for the version as recorded in these, but note that **B** is consistently a better fit with the other four parts than these sources.
2. in **A**, this is written #, meaning ♯; in **B**, there is no accidental.
3. in **C** and **D**, this note is a C, as a ligature with the previous note.
4. in **A**, this is a G; in **B**, it is an F. Some may prefer the latter.
5. in **B**, this is an E, which seems likely to be an error.
6. in **B**, this is a semibreve, which is almost certainly an error.

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C Dum tran - sis - set Sab - ba - ba - tum

D Sab - ba - ba - tum