

Dum transisset Sabbatum

Mark 16: 1, 2;
Third Respond at Matins on Easter Day
in the use of Sarum

Thomas Tallis (c. 1505 - 1585)
edited by Simon Biazeck

3. Resp. IV

Superius [Sop.]
Discantus [Alt.]
Contratenor [Ten. 1]
Tenor [Ten. 2/Bar.]
Bassus

Dum tran - sis - set _____
Sab - - - - ba - tum, Sab - - - -
Sab - - - - - ba - tum, Sab -
Sab - - - -
Sab -

Detailed description: This block contains the first system of a musical score for five voices. The staves are labeled Superius [Sop.], Discantus [Alt.], Contratenor [Ten. 1], Tenor [Ten. 2/Bar.], and Bassus. The music is in a minor key with a common time signature. The Superius part begins with a melodic phrase 'Dum tran - sis - set' followed by a long rest. The other parts enter with a discantus on the word 'Sab' and continue with 'ba - tum, Sab'. The lyrics are: 'Dum tran - sis - set _____ Sab - - - - ba - tum, Sab - - - - Sab - - - - - ba - tum, Sab - Sab - - - - Sab -'.

6

Sab - - - - - ba - - - - -
- ba - tum, dum tran - sis - set, Sab - - - -
- - - - - ba - tum, Sab -
- ba - tum, dum tran - sis - - - set Sab - - - -
- - - - - ba - tum, dum tran - sis - set Sab - ba - tum,

Detailed description: This block contains the second system of the musical score, starting at measure 6. It continues the vocal parts from the first system. The lyrics are: 'Sab - - - - - ba - - - - - - ba - tum, dum tran - sis - set, Sab - - - - - - - - - - ba - tum, Sab - - - - - - - - - - ba - tum, dum tran - sis - set Sab - ba - tum,'.

41

ro - ma - - - - - ta,

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

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

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

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

46

A

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

- ta, ut ve - ni - en - tes un - ge - rent Ie - sum, un - ge - rent Ie -

ta, ut ve - ni - en - tes un - ge - rent Ie - - - - -

ta, ut ve - ni - en - tes un - ge - rent Ie - - - - - sum, Ie -

ta,

51

-tes un - ge - - - - - rent

sum,

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

sum, ut ve - ni - en - tes un - ge - rent Ie -

ut ve - ni - en - tes un - ge - rent Ie - - - - -



Repeat from **A** (p. 4) to *Fine* (p. 6)



Repeat from **B** (p. 5) to *Fine* (p. 6)

Editorial notes

Sources:

Polyphony: Thomas Tallis and William Byrd: *Cantiones, quæ ab argumento sacræ vocantur ...* (London, 1575), no. 14.
Chant: *Antiphonale ad usum ecclesie Sarum* (London, 1519).

Originally notated in the following clefs: G1, G2, C2, C3, C4.

Transposed down a fifth.

Cautionary accidentals are editorial.

Chant is editorial.

Dotted slurs in the polyphony are editorial.

Full slurs in the chant represent ligatures.

Translation:

When the Sabbath was over, Mary of Magdala, Mary the mother of James and Salome bought aromatic oils intending to go and anoint Jesus. Alleluia.

And very early on the first day of the week they came to the tomb, just after sunrise.

Glory be to the Father, (...) Amen.

[Mark 16: 1, 2; Third Respond at Matins on Easter Day in the use of Sarum]

Simon Biazeck
London, April 2018