

Ecce carissimi

Edited by Jason Smart

John Taverner (c.1495–1545)

Soloist *Chorus*

Ec - ce _____ ca - ris - si - mi, Di - es _____ il - la
iu - di - ci - i _____ ma - gna et ter - ri -
- bi - lis _____ in - - - stat. Prae - - - te - re - unt _____ di - es _____
no - - - - stri, et _____ ve - lo - ci - ter ad - ve - - -
- - - nit prae - cla - rus _____ ad - ven - tus _____ Do - mi - ni.
Iam _____ cre - bro _____ so - no _____ nos _____ hor -
- ta - - - - - tur et _____ di - - - - - cit,
Pri - - - - us - quam o - sti - um _____ Pa - ra - di - - - -
- - - - - si clau - da - tur, u - nus - quis - que _____
ve - strum _____ ci - to _____ pro - pe - ret, _____
ut in - tro - - - - i - ens in ae - ter - - - -
- num _____ cum _____ Do - - - - mi - no _____ re - - - - gnet.

12

ctu cla - mat ad

ma - gno af - fe - ctu cla - mat ad nos

15

nos et di -

et di -

18

cit, Ve - ni - te, fi - li - i me -

cit, Ve - ni - te, fi - li -

22

- i di - le - ctis - si-mi, ve - ni - te ad me;

- i me - i di - le - ctis - si - mi, ve - ni -

26

- te ad me;

29

A TO END

REPEAT FROM **A** TO END

Translation

Behold, most beloved: the day of judgement, great and terrible, is at hand. Our days are passing and the glorious coming of the Lord is fast approaching. Now it exhorts us with frequent tones, saying, 'Before the door of Paradise is closed, let every one of you quickly hasten, that, entering into eternity, he may reign for ever with the Lord. Prepare yourselves, that you may see the immortal bridegroom and possess the kingdom of heaven.'

Ÿ Behold, our mother Jerusalem cries out to us with great emotion and says, 'Come my most beloved sons, come to me;

that you may see the immortal bridegroom and possess the kingdom of heaven.'

Liturgical Function

Ecce carissimi was the antiphon at the procession before mass on Septuagesima Sunday. The verse *Ecce mater* was sung at the station before the cross on the rood screen by two clerks of the second form, facing the people. Assuming a dignified walking pace, in cathedrals the plainsong would need to have been sung at a very sedate pace, somewhere around ♣ = mm 46, if a significant silence between the antiphon and its verse were to be avoided. At Salisbury Cathedral, the cathedral which this and other processions of Sarum Use were devised, similar results obtain for those processions the routes of which can still be followed. See, for example, the procession enacted here: <http://www.experienceofworship.org.uk/resources/videos/>

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.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Sources

Polyphony: Oxford, Christ Church, Mus. 982 (c.1575–1581 with later additions), no.168.

at beginning of M: ij partes

at end of M: m^r: iohn: tavernar:·

at end of T: m^r: iohn: tavernar:·

Plainsong: Yale, Beinecke Rare Book and Manuscript Library, Takamiya MS 103 (Sarum processional, early 15th cent.), f.10.

Notes on the Readings of the Sources

The sole source of Taverner's antiphon verse is the Superius partbook from John Baldwin's set.

Taverner's intended scoring is not specified in the source and is by no means certain. The written ranges are those of the mean and tenor voices. Given that the rubric in the processional directs the verse to be sung by two clerks, Taverner must either have decided not to follow the rubric literally, or have envisaged performance by a countertenor and a bass a major third lower than notated. Since it was not until after Taverner's death that the upper limit of the countertenor voice began to be pushed above g' and, since the rubrics in the service books, which explained the ceremonies at Salisbury Cathedral, were always liable to be interpreted flexibly in order to adapt the ceremonial to local circumstances, the former option is the more likely.

In each voice the final word of the verse, *me*, is entered twice: once where it appears in the edition and again under the final note. Evidently the scribe, John Baldwin, copied Taverner's terminal melisma faithfully before deciding to change it to a melisma on the penultimate syllable in order better to suit Elizabethan preferences. Since Baldwin went out of his way not to deface his partbooks with deletions, he left his error unamended.

None of the plainsong sources consulted specify the extent of the soloist's intonation. It is possible that he sang the first two words, the choir continuing from *dies*.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters. The sign + denotes a tie.

Accidentals

12 T ♭ for B / 13 M ♯ for C / 14 T ♭ for B / 17 T no ♭ for B / 26 T ♭ for B / 28 T no ♭ for B / 29 T no ♭s for Bs /

Underlay

6–7 T *mater* undivided below D+DED, (8) *-stra* below F / 31 M T *me* repeated below D /