

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 Bazeck

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 - - -
Sab - - -

6

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

11

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

16

a Mag - - - - da - - - - le - - - -
Ma - ri - a Mag - da - le - ne _____ et Ma -
ne, Ma - ri - a Mag - da - le - - - - ne et Ma -
ne, Ma - ri - a Mag - da - le - - - - ne et Ma -
ne, Ma - ri - a Mag - da - le - - - - ne et Ma -

21

ne, _____ et Ma - ri - a - - - -
ri - a Ia - co - bi, Ia - co - bi, et Ma -
ri - a Ia - co - - - - bi, Ia - co - bi, et Ma -
ri - a Ia - co - - - - bi, Ia - co - bi, et Ma -
et Ma - ri - a Ia - co - bi,

26

Ia - - - co -
Ia - co - bi, et Ma - ri - a Ia - co - bi, et Sa - lo - me, et
ri - a Mag - da - le - ne Ia - co - bi, et Sa - lo - me, et
a Ia - co - bi et Sa - lo - me, et

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

36

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

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

A

46

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

51

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

55

B

Ie - sum. Al -

un-ge-rent Ie - sum, *un-ge-rent Ie - sum.* Al -

un-ge-rent Ie - sum, *un-ge-rent Ie - sum.* Al -

sum, *un-ge-rent Ie - sum,* *un-ge-rent Ie - sum.* Al -

sum, *un-ge-rent Ie - sum,* *un-ge-rent Ie - sum.* Al -

60

The musical score consists of four staves, each representing a different voice part. The top three voices are in treble clef, and the bottom voice is in bass clef. The music is in common time. The lyrics "Alleluia" are repeated multiple times across the staves. The first three voices begin with a sustained note on the first beat of each measure, while the bass voice begins on the second beat. Measures 1-4: Treble 1: - le - lu - ia, Treble 2: Al - le - lu - ia, Bass: - le - lu - ia. Measures 5-8: Treble 1: ia, Treble 2: Al - le - lu - ia, Bass: Al - le - lu - ia. Measures 9-12: Treble 1: Al - le - lu - ia, Treble 2: Al - le - lu - ia, Bass: Al - le - lu - ia. Measures 13-16: Treble 1: ia, Treble 2: Al - le - lu - ia, Bass: Al - le - lu - ia.

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The musical score consists of four staves, each representing a different voice part: Soprano (S), Alto (A), Alto (A), and Bass (B). The music is in common time, with a key signature of one flat. The vocal parts are harmonized, creating a rich, four-part sound. The lyrics "Alleluia" are repeated throughout the piece.

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
 le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

70

Al - le - lu ia, Al - le - lu ia,

Al - le - lu ia, Al - le - lu ia, Al - le - lu ia, Al - le - lu ia, Al - le - lu ia,

Al - le - lu ia, Al - le - lu ia, Al - le - lu ia, Al - le - lu ia, Al - le - lu ia,

le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

74

Fine

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

vé - ni-unt ad mo - nu - mén tum: or to iam so le.

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

Gló - ri - a Pa - tri, et Fí - li o,

et Spi - ri tu - i San cto.

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.

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Simon Biazeck
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