

PART TWO

CONTENTS

Scores and Diplomatic Transcriptions

1. Cantus Firmus	1
2. Hollander – Dum Transsisset	2
3. Hollander – Et valde mane	11
4. Mundy	19
5. Sheppard 1	33
6. Sheppard 2	39
7. Strabridge	47
8. Tallis	62
9. Taverner 1	77
10. Taverner 2	86

Reconstructions

1. Mundy	95
2. Strabridge	109

Probable Stress Patterns in <i>Dum Transsisset</i>	121
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English Sources of <i>Dum Transsisset</i>	123
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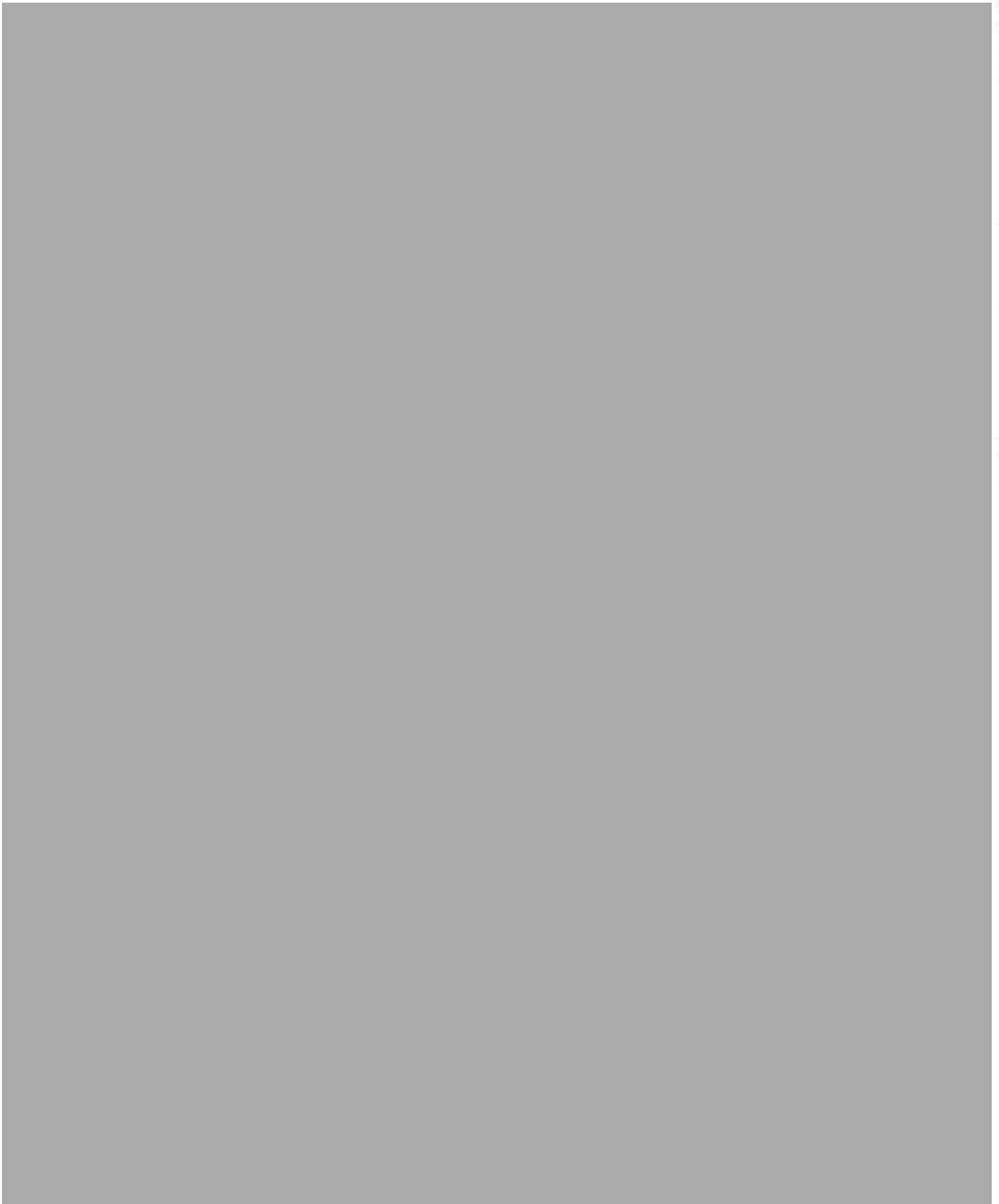
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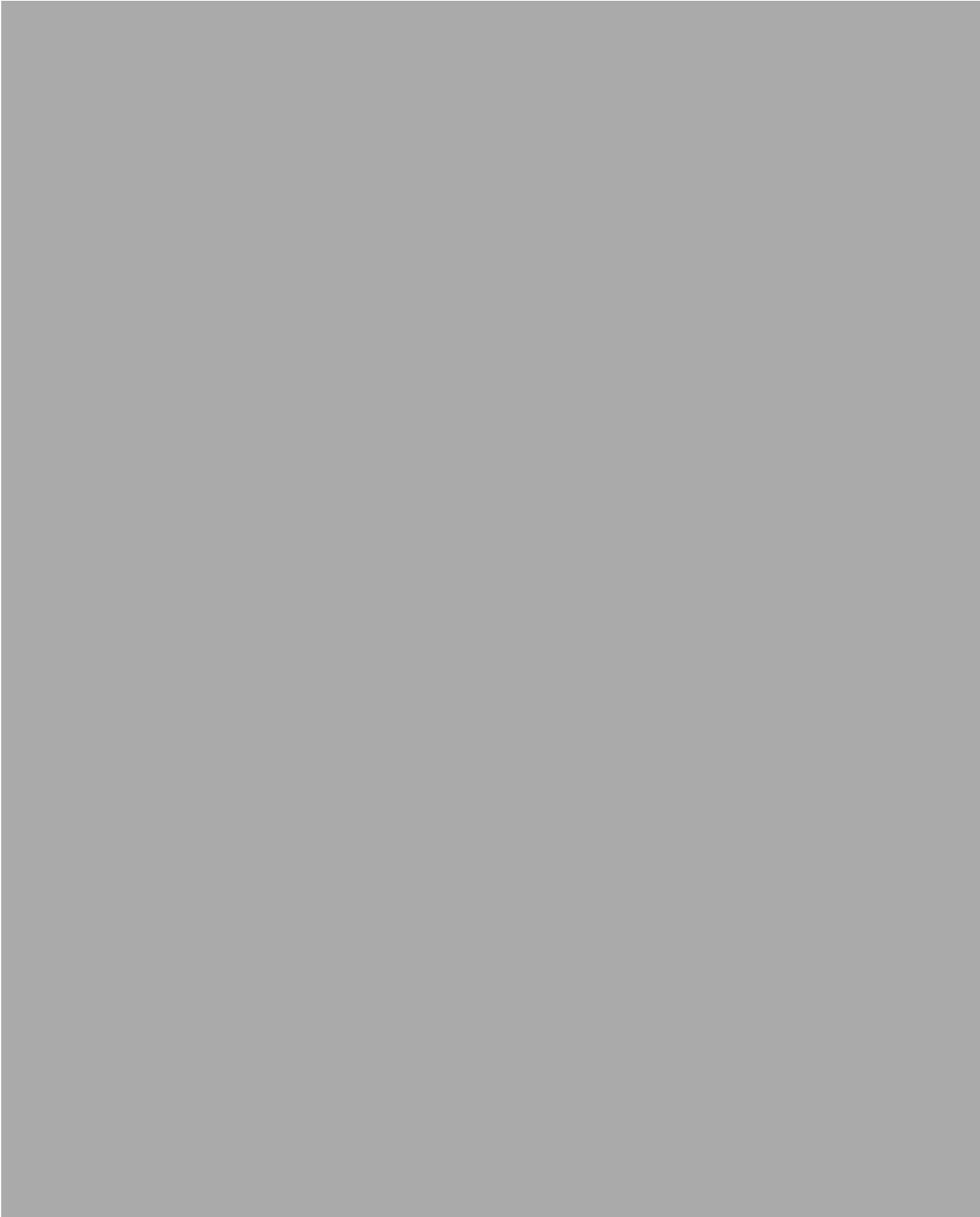
Nos. 14 & 15. Dum transisset Sabbatum (Ant. Sar. 1519 fo. ccxvi of Temporale)

Dum tran - sis-set Sab - ba - tum; Ma - ri -
a Ma - gda - le - ne et Ma-ri - a
Ja - co - bi et Sa - lo - me e-me - runt
a - ro - ma - ta, Ut ve - ni - en - tes un - ge -
- rent Je - sum. Al - le - lui - a. Al - le
lui a. V. Et val - de
ma - ne u - na sab - ba - to - rum ve - ni - unt ad
mo - nu - men - tum; or - to jam so
le. Ut VLUS. Glo - ri - a Al - leluia

1. D C in source

9. DUM TRANSISSET SABBATUM







SECUNDA PARS: ET VALDE MANE



John Mundy

Dum Transisset

Transcribed by

Alison M Welch

Incipit

Dum tran - si - set

Dum Transisset

John Mundy

Incipit as in EECM copies

SUPERIUS

DISCANTUS

SEXTAPARS

TENOR

CONTRATENOR
B gives Bassus Primis

BASSUS

Sa - - -

Sa -

10

S.

A.

- ba tum/ Sa - - ba - tum Sa - ba -

T.

Sa - - - - - ba - tum/ - Sab -

T.

B.

Sa - - - - -

B.

- - - - - ba - tum/ Sab - ba - tum

15

S.

Sa - - - - - ba -

A.

- - - - - tum

T.

- - - - - ba - tum Sa - - - - - ba -

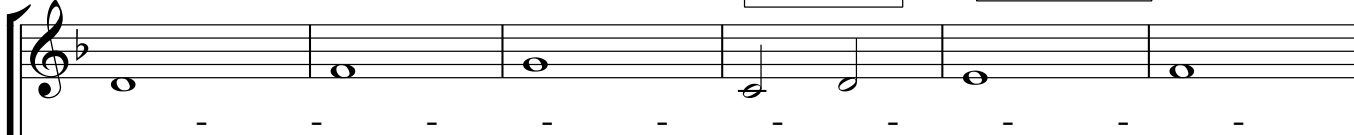
T.

B.

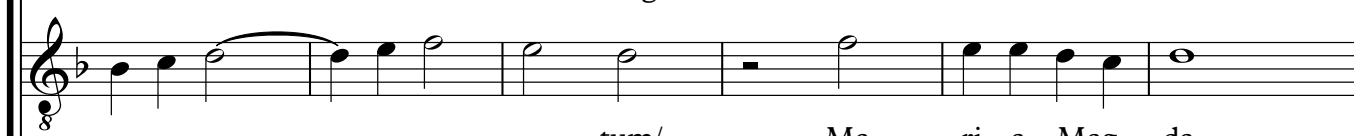
- ba - tum Sab - ba - tum Ma -

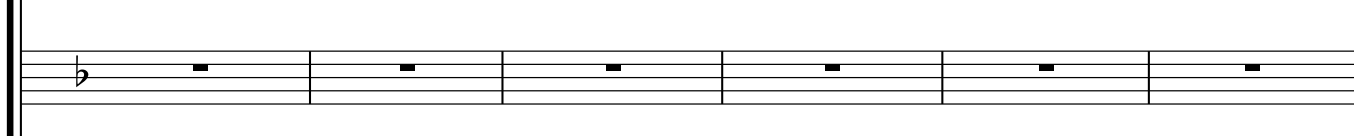
B.

Sab - - - - -

S. 
- - - - -

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

T. 
- - - - - tum/ Ma - ri - a Mag - da -

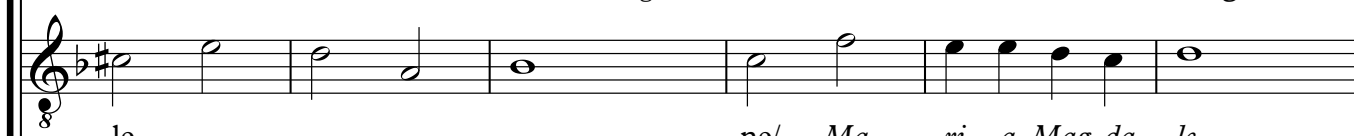
T. 
- - - - -

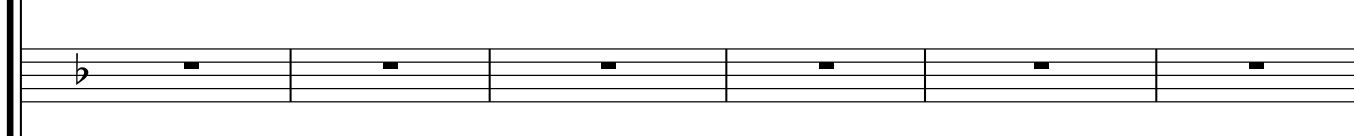
B. 
ri - a Mag - da - le - - ne/ Ma - ri - a Mag - da - le -

B. 
- ba - - tum/ Ma - ri - a/ Ma - ri - a Mag -

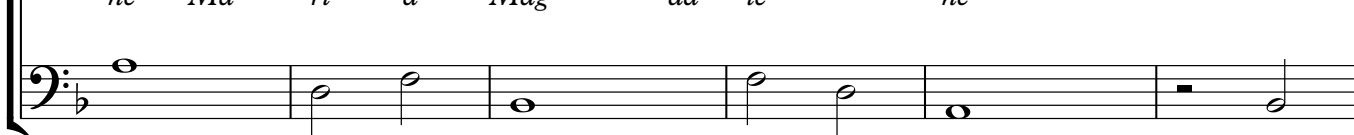
S. 
- tum Ma - - - ri - - -

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

T. 
le - - - - - ne/ Ma - ri - a Mag da - le -

T. 
- - - - -

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

B. 
- da - - - - le - - - - ne/ Ma -

S. *a* _____ *Mag - - - da -*

A. *- da - - le - ne/* _____ *Ma - ri - a Mag-da -*

T. *- - - - - - - - - - - ne*

T. _____

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

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

40

S. *- - le - - - - - - - -*

A. *le - - - - - - - - ne Mag - da - le -*

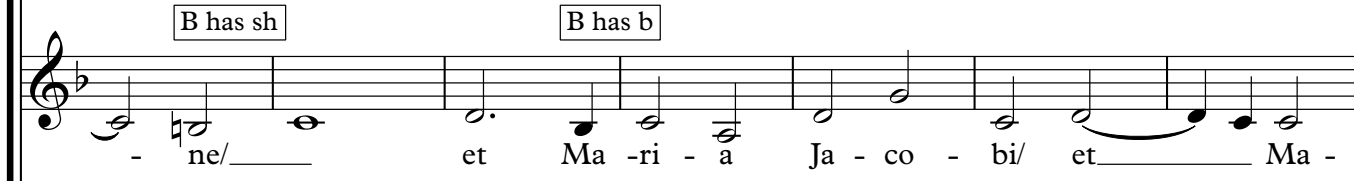
T. *Ma - ri a Mag-da le - ne*

T. _____

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

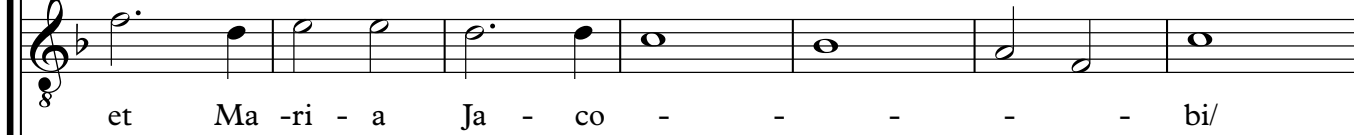
B. *- ri - a Mag-da - le - - - - - ne et Ma - ri - a*

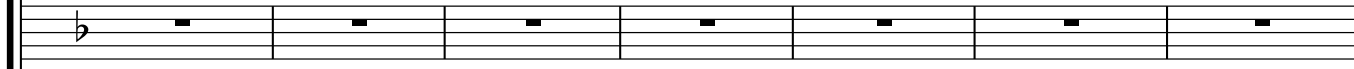
S. 

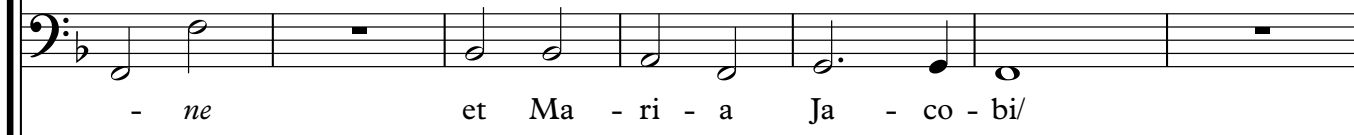
A. 

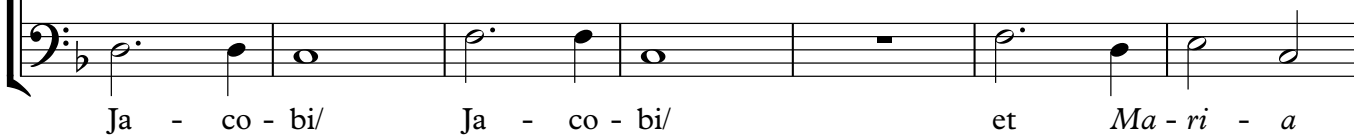
B has sh

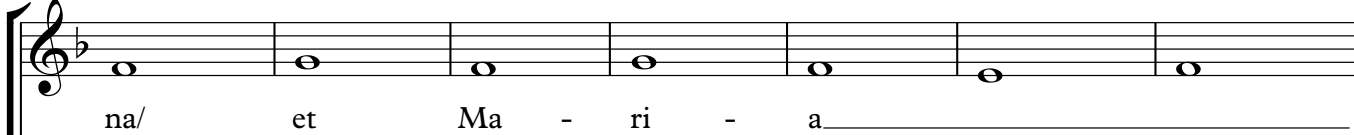
B has b

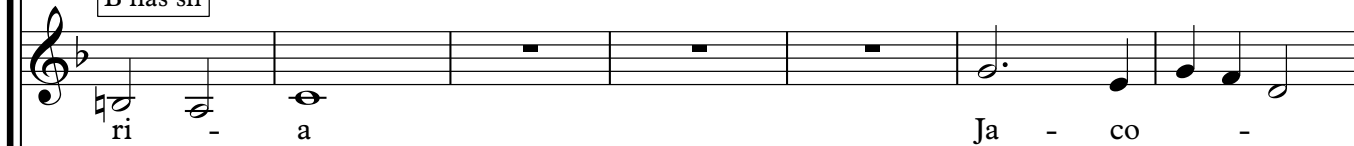
T. 

T. 

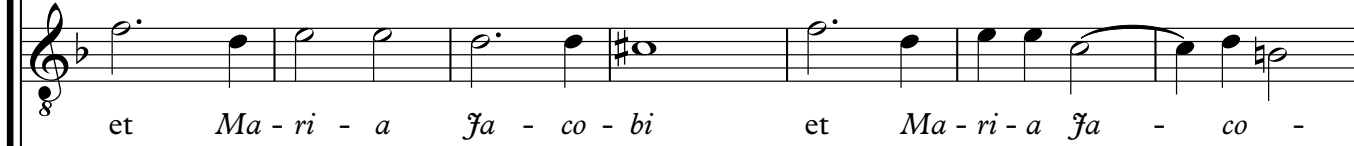
B. 

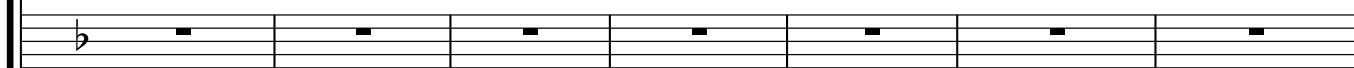
B. 

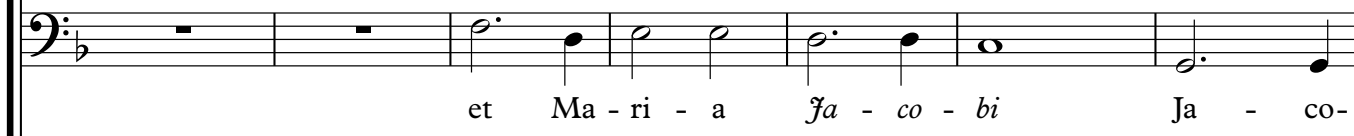
S. 

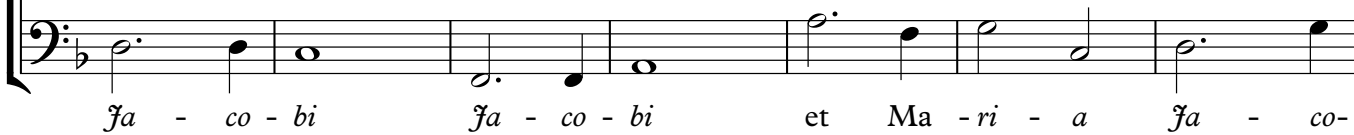
A. 

B has sh

T. 

T. 

B. 

B. 

B departs from AS?
Has extra 2 semibreves
at b.56

CF follows Baldwin from b.62

7

60

S. *Ja - co - - - -*

A. *-bi/ et Sa - lo - me/ et Sa - lo - me*

T. *- - - bi et Sa - lo - me/ et Sa - lo -*

T. *- - - - -*

B. *bi/ et Sa - lo - me e - me - runt/ et Sa - lo -*

B. *- bi/ et Sa - lo me e - me - runt/ et*

65

S. *-bi et Sa - lo - - - -*

A. *e - me - runt/ a - ro - ma - ta/ a -*

T. *me e - me - runt/ a - ro - ma - ta/ a - ro -*

T. *- - - - -*

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

B. *Sa - lo - me e - me - runt/ a - ro - ma - ta/ a -*

S. me _____ e - me - - - -

A. ro - ma - ta/ a - ro - ma - ta a - ro - ma - ta a -

T. - ma - ta _____ a - ro - ma - ta a - ro - ma - ta

T. _____

B. ta/ a - ro - ma - ta a - ro - ma - ta

B. ro - ma - ta a -

80

S. runt _____ a - ro - - - ma -

A. ro - ma - ta a - ro - ma - ta a - ro - ma - ta

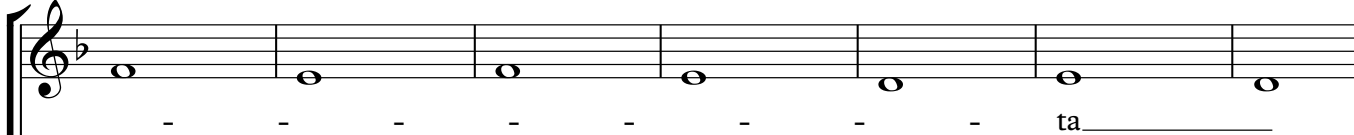
T. a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta

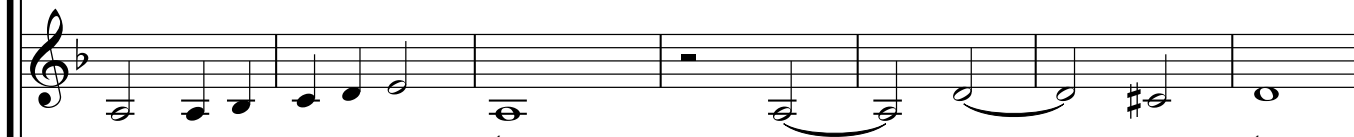
T. _____

B. a - ro - ma - ta a - ro - ma -

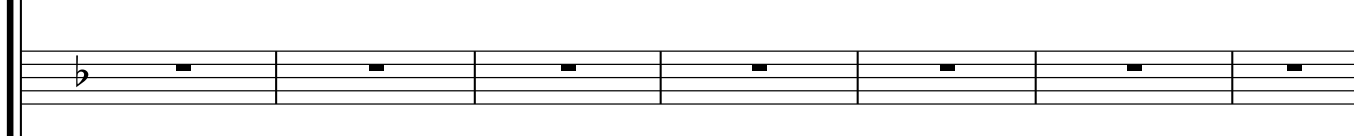
B. ro - ma - ta a - ro - ma - ta a - ro - ma - ta

Sharp could be intended for b.86

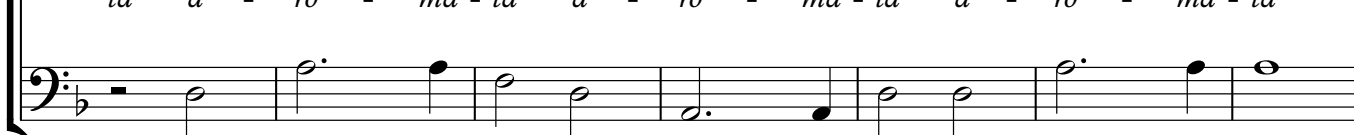
S.  ta_____

A.  a - ro - ma - ta a - ro - ma - ta

T.  a - ro - ma - ta a - ro - ma - ta/

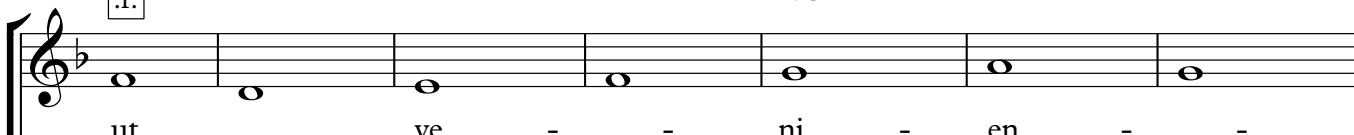
T. 

B.  ta a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta

B.  a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta

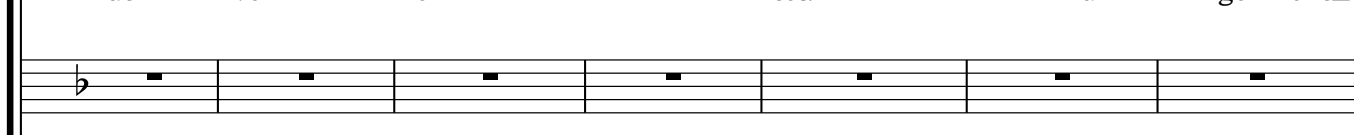
No sharp but context suggests

95

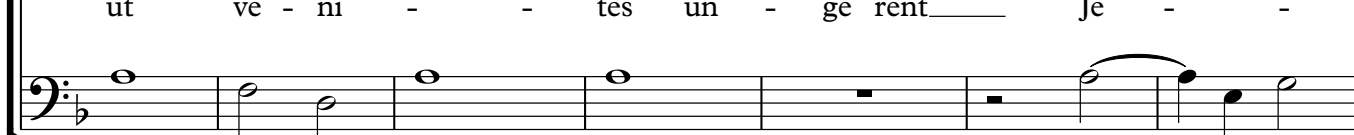
S.  ut_____ ve - ni - en -

A.  ut_____ ve - ni en - tes un - ge rent_____ Je -

T.  ut ve - ni - en - tes/ un - ge- rent_

T. 

B.  ut ve - ni - tes un - ge rent_____ Je -

B.  ut ve - ni - en - tes/ un - ge- rent

f.

S. *tes/ un ge rent*

A. *sum un ge-rent Je sum*

T. *Je sum un ge-rent Je sum un*

T.

B. *sum un*

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

S. *je*

A. *Un ge-rent Je sum Un ge-rent Je sum*

T. *ge-rent Je sum je*

T.

B. *ge-rent Je sum un*

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

115

[f.]

S.
 A.
 T.
 T.
 B.
 B.
 No nat in B

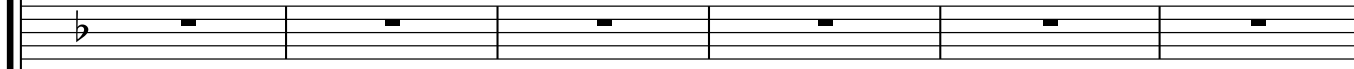
120

S.
 A.
 T.
 T.
 B.
 B.
 - le - lu - ya/ Al - le - lu - - - -

S. 

A. 

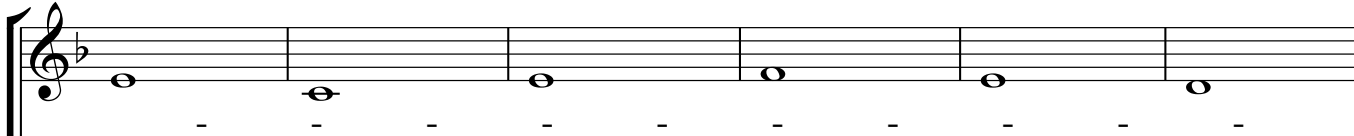
T. 

T. 

B. 

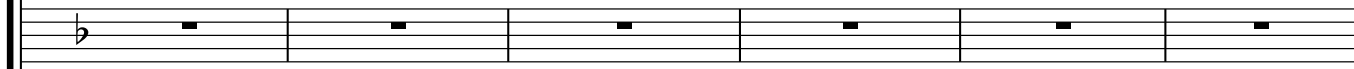
B. 

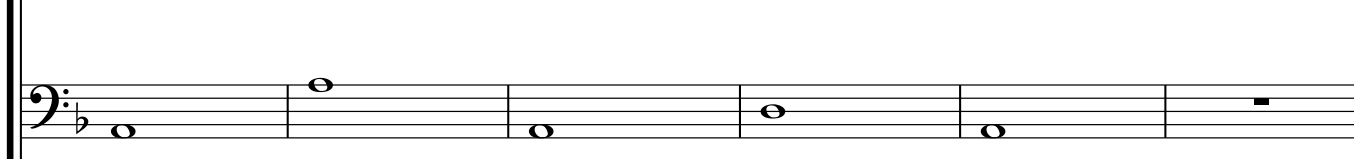
130 135

S. 

A. 

T. 

T. 

B. 

B. 

145

S.
 A.
 T.
 T.
 B.
 B.

-ya Al - le - lu - ya Al - le - lu -
 Al - le - lu -
 Al - le - lu -
 Al - le -

S. *ya*

A. *B has sh* *ya* *Al - le - lu* *ya*

T. *ya* *Al - le - lu* *ya*

T.

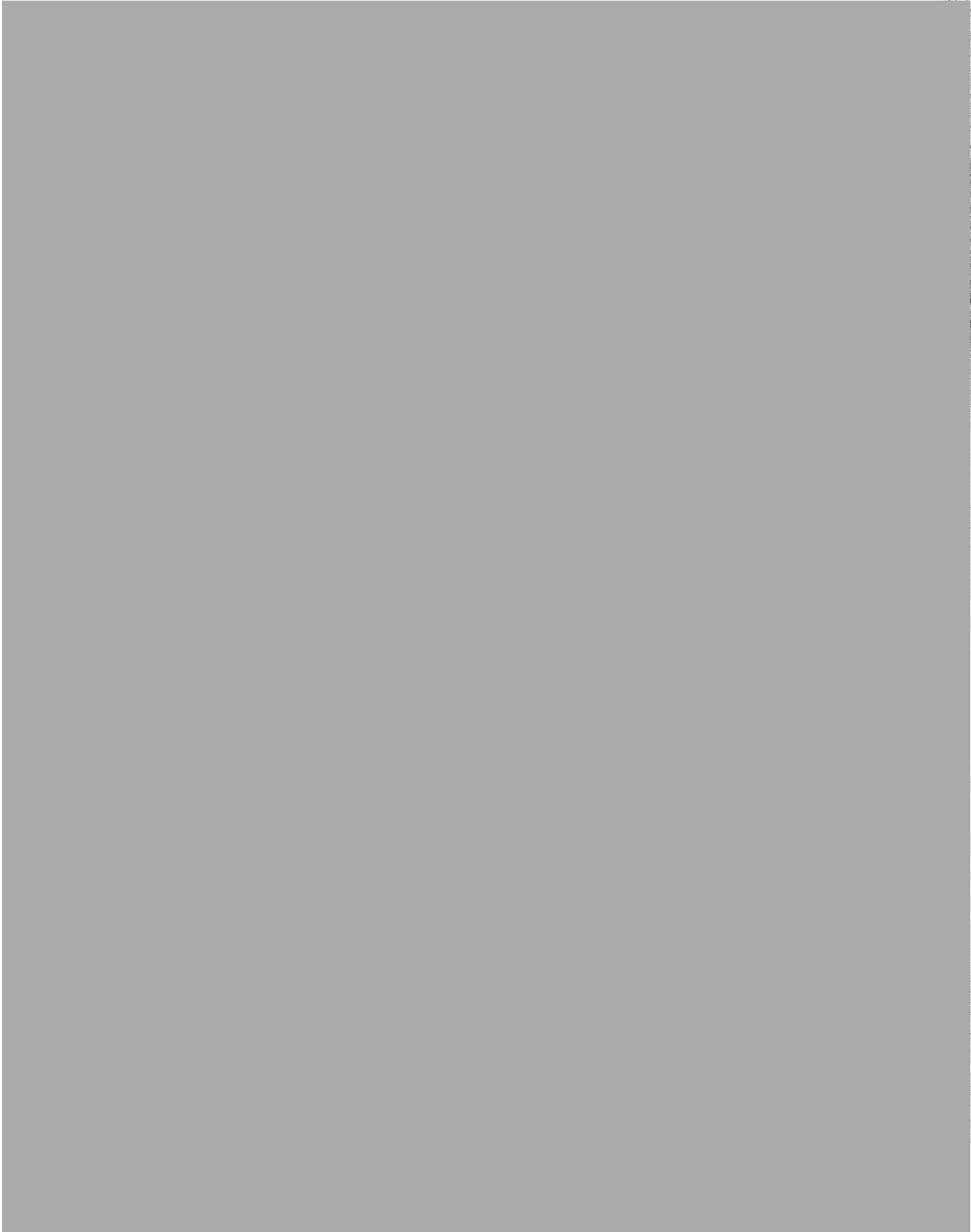
B. *lu* *ya*

B. *-ya* *Al - le - lu* *ya*

14. DUM TRANSISSET SABBATUM (I)

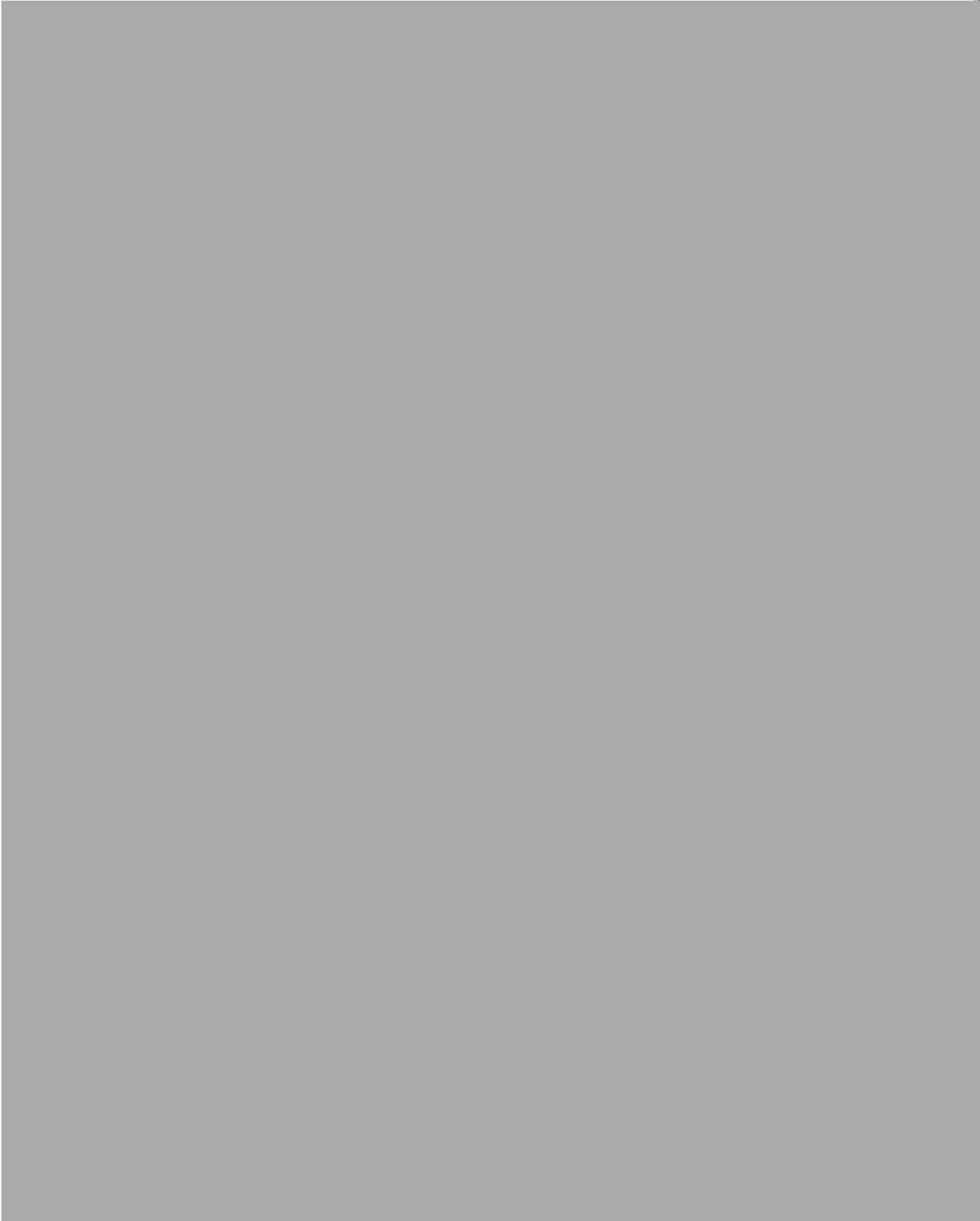
John Sheppard







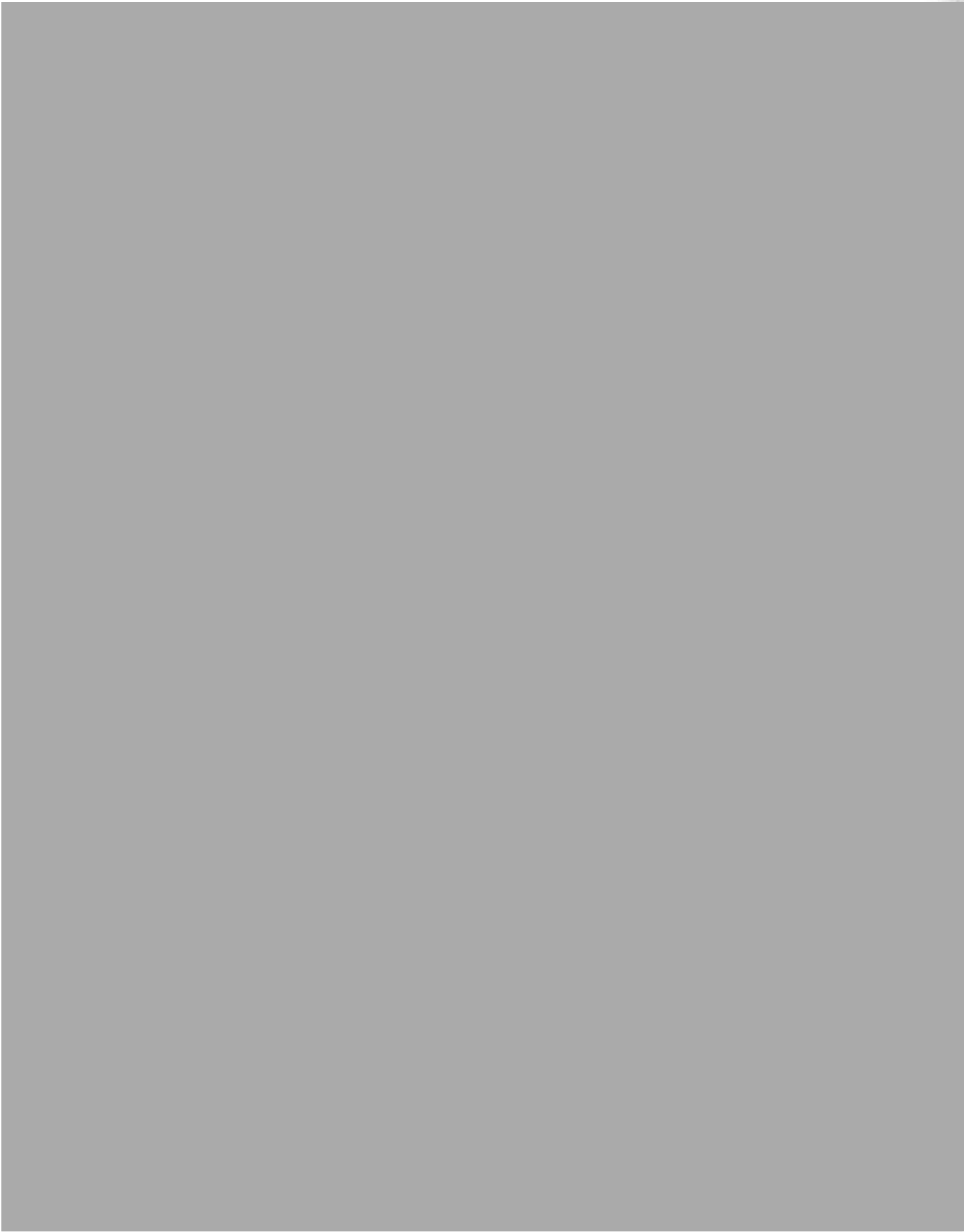




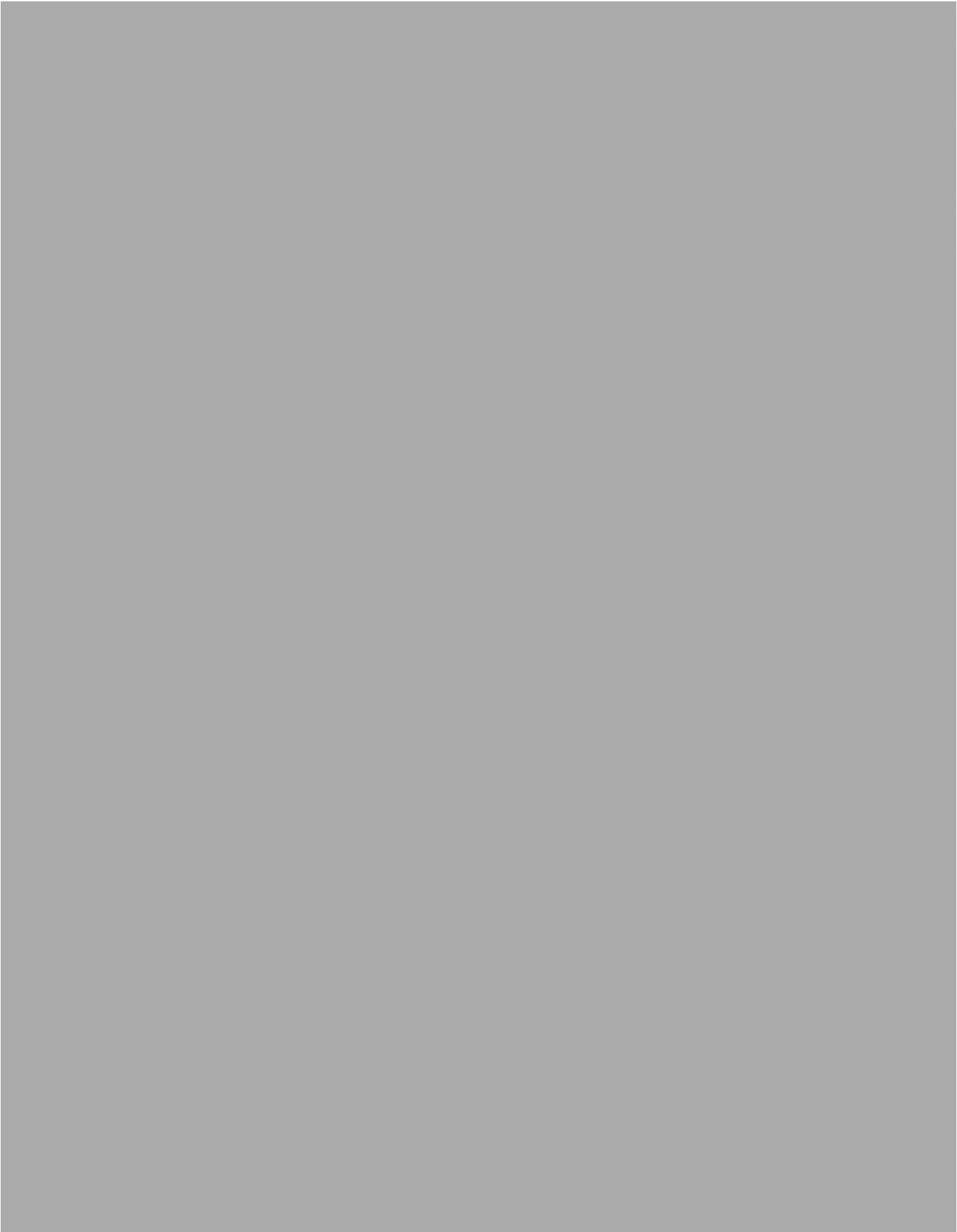
15. DUM TRANSISSET SABBATUM (II)

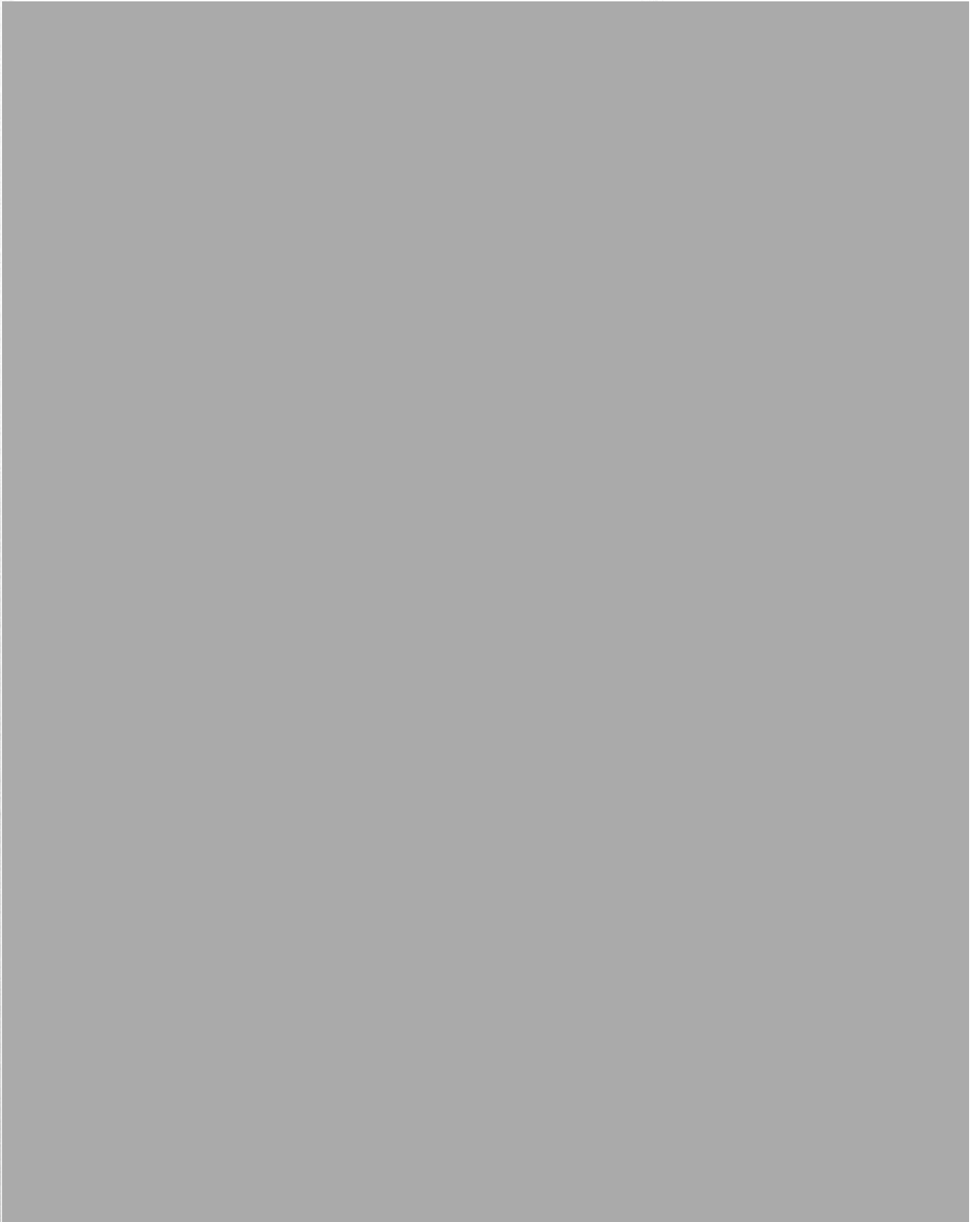
John Sheppard

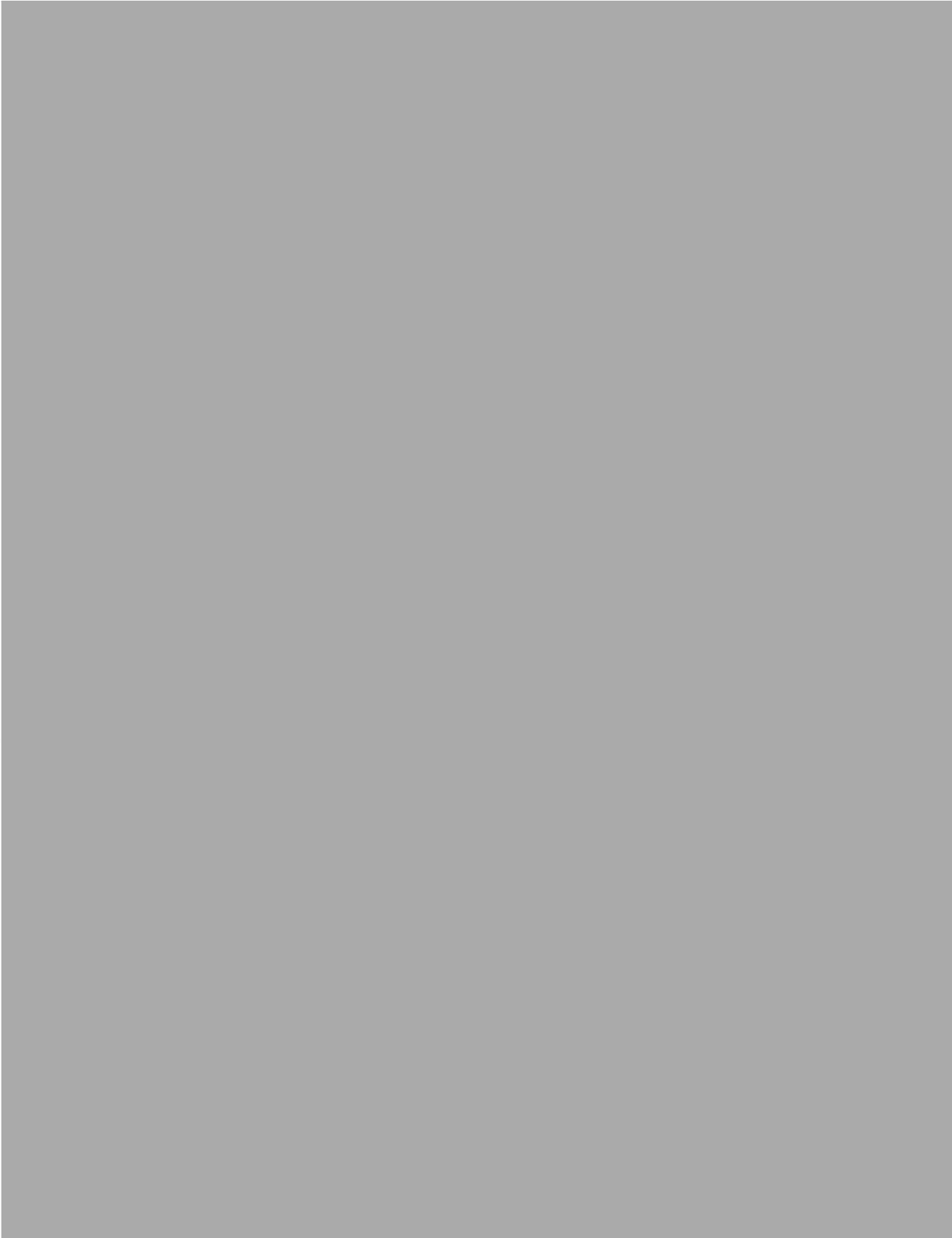




T
M
C
C
T
F







Dum Transisset

J Strabridge

Transcribed by Alison M Welch

Incipit

Dum tran - si - set

Dum Transisset J Strabridge

1

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

Sab - - ba - -

8

5

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

- - - tum Sab - ba -

Sab - - - -

Sab - - ba - - tum Sab -

Sab - ba - -

10 15

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

- - - tum Sab - ba -

- [ba] - - - - -

- ba - - - tum Sab - ba -

- - - - - tum

20

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

- - - - - tum

- - - - - tum Ma -

- - - tum Ma -

- - - - -

Sab - - ba - - - tum Sab - ba -

SUPERIUS

Ma - ri - a Mag - da - le - na

DISCANTUS

- ri - - - - -

CONTRATENOR

8 ri - a Mag - da - le - na Mag - da - le

SEXTAPARS
(Missing)

BASSUS

- - - - - tum Sab - ba -

SUPERIUS

— Ma - ri - a Mag - da - le - na

DISCANTUS

- a Mag - - - - - da -

CONTRATENOR

8 na Ma - ri - a Mag - da - le - -

SEXTAPARS
(Missing)

BASSUS

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

35

SUPERIUS

Ma - ri - a Mag - da - le - na Ma -

DISCANTUS

- le - - - - -

CONTRATENOR

8 -na Ma - ri - a Mag - da - le -

SEXTAPARS
(Missing)

BASSUS

-na Ma - ri - a

40

SUPERIUS

- ri - a Mag - da - le - na

DISCANTUS

- - - na et

CONTRATENOR

8 - na Ma - ri - a Mag - da -

SEXTAPARS
(Missing)

BASSUS

Mag - da - le - - - na Ma - ri - a

45

SUPERIUS

et Ma - ri - a et Ma - ri -

DISCANTUS

Ma - ri - a

CONTRATENOR

8 le - na et Ma - ri -

SEXTAPARS
(Missing)

BASSUS

Mag - da - le - na et

50

SUPERIUS

- a / Ja - co - bi/ et

DISCANTUS

- a et Ma - ri - a Ja - co -

CONTRATENOR

8 - a et Ma - ri - a Ja - co -

SEXTAPARS
(Missing)

BASSUS

Ma - ri - a Ja - co - - - bi

55

SUPERIUS

Ma - ri - a Ja - co - bi

DISCANTUS

Ja - co - bi et

CONTRATENOR

8 - bi Ja - co -

SEXTAPARS
(Missing)

BASSUS

et Ma - ri - a Ja - co - bi

60

SUPERIUS

et Sa - lo - me et Sa -

DISCANTUS

Sa - lo - me

CONTRATENOR

8 - bi et Sa - lo -

SEXTAPARS
(Missing)

BASSUS

et Sa - lo - me et

65

SUPERIUS
- lo — me e - me -

DISCANTUS
— e - - me - - -

CONTRATENOR
8 - - me — et Sa - lo - -

SEXTAPARS
(Missing)

BASSUS
— Sa - lo - - - me

70

75

SUPERIUS
runt a - ro - ma - ta

DISCANTUS
- runt — a - ro -

CONTRATENOR
8 -me e - me - runt a - ro - ma

SEXTAPARS
(Missing)

BASSUS
e - me - runt e - me - runt a - ro - ma

80

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

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

ma - - - - -

- - - - - ta

- - - - -

- - ta a - ro - ma - ta a - ro -

Sib inserts flat

85

SUPERIUS

DISCANTUS

CONTRATENOR

SEXTAPARS
(Missing)

BASSUS

- me - runt a - ro - ma - ta

- - - - - ta,

a - ro - ma - ta

- - - - -

ma - - - - - ta



90

Musical score for five voices: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The score is in G major (one sharp) and 4/4 time. The lyrics are: "ut ve - ni - en - tes un - ge - rent".

SUPERIUS: ut ve - ni - en - tes un - ge - rent

DISCANTUS: ut ve - ni -

CONTRATENOR: ut ve - ni - en - tes un - ge -

SEXTAPARS (Missing): (Empty staff)

BASSUS: ut ve - ni - en -

95

Musical score for five voices: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The score is in G major (one sharp) and 4/4 time. The lyrics are: "Je - sum en - tes rent Je - sum tes ut ve - ni - en - tes un - ge - rent".

SUPERIUS: Je - sum

DISCANTUS: en - tes

CONTRATENOR: rent Je - sum

SEXTAPARS (Missing): (Empty staff)

BASSUS: tes ut ve - ni - en - tes un - ge - rent

100

SUPERIUS

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

DISCANTUS

un - ge - rent

CONTRATENOR

8

ut ve - ni - en - tes un -

SEXTAPARS
(Missing)

BASSUS

Je - sum ut ve - ni - en -

105

SUPERIUS

- - sum un - ge -

DISCANTUS

Je -

CONTRATENOR

8

- ge - rent Je - sum un - ge -

SEXTAPARS
(Missing)

BASSUS

-tes un - ge - rent Je - sum

110

SUPERIUS

- rent Je - - - sum

DISCANTUS

- - - - sum - Al -

CONTRATENOR

8 rent Je - - - sum Je - -

SEXTAPARS
(Missing)

BASSUS

un - ge - rent - Je - - - sum Al -

115

SUPERIUS

Al - le - lu - ya Al - le - lu - -

DISCANTUS

- le - lu - - - ya -

CONTRATENOR

8 sum Al - le - lu - -

SEXTAPARS
(Missing)

BASSUS

le - lu - - - ya Al - le - lu -

120

Musical score for measures 120-124. The score is written for five parts: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The key signature is one flat (B-flat). The time signature is 4/4.

SUPERIUS: - ya Al -

DISCANTUS: Al - - - le - -

CONTRATENOR: - ya Al - le - lu -

SEXTAPARS (Missing): (Empty staff)

BASSUS: - ya Al -

125

Musical score for measures 125-129. The score is written for five parts: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The key signature is one flat (B-flat). The time signature is 4/4.

SUPERIUS: le - lu - - - - - ya Al -

DISCANTUS: lu - - - - -

CONTRATENOR: - - - ya Al - le - lu -

SEXTAPARS (Missing): (Empty staff)

BASSUS: - le - lu - - - - - ya Al - le - lu -

130

Musical score for measures 130-134, featuring five parts: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The lyrics are "le-lu - ya Al - le-lu - ya".

SUPERIUS: *le-lu - ya Al - le-lu - ya*

DISCANTUS: *- - - ya Al - le - lu -*

CONTRATENOR: *- ya Al - le - lu - - -*

SEXTAPARS (Missing): *- - - - -*

BASSUS: *- ya Al - le - lu - - - - ya*

135

Musical score for measures 135-139, featuring five parts: SUPERIUS, DISCANTUS, CONTRATENOR, SEXTAPARS (Missing), and BASSUS. The lyrics are "Al - le-lu - - - ya, Al -".

SUPERIUS: *Al - le-lu - - - ya, Al -*

DISCANTUS: *- - - - -*

CONTRATENOR: *-ya Al - le - lu -*

SEXTAPARS (Missing): *- - - - -*

BASSUS: *- Al - le - lu - - - ya, Al -*

140 145

SUPERIUS

-le - lu - ya, Al - le - lu - ya

DISCANTUS

- - - - - ya

CONTRATENOR

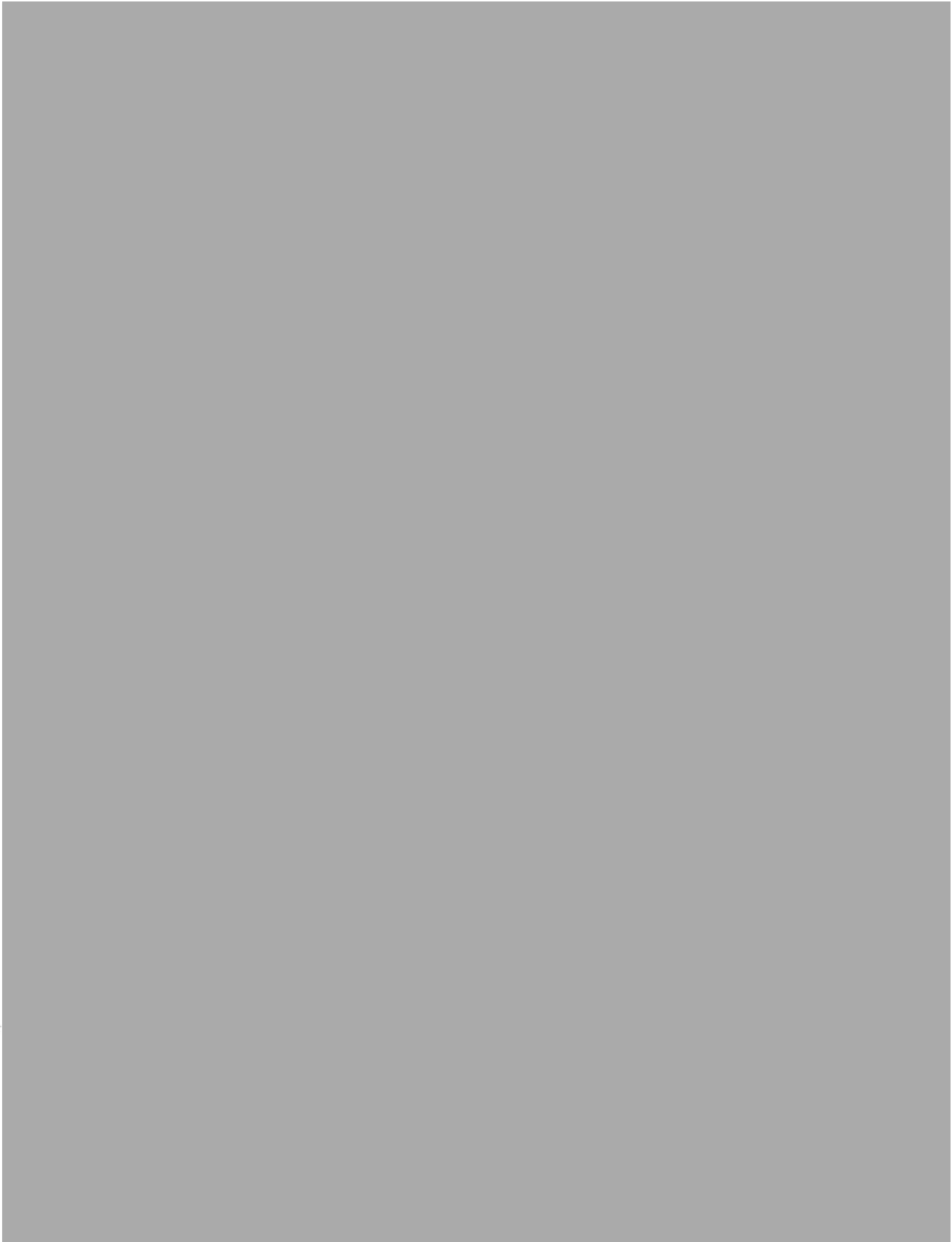
8 - ya, Al - le - lu - ya

SEXTAPARS
(Missing)

BASSUS

le - lu - ya, Al - le - lu - ya

4 (a) Dum transisset Sabbatum (b) Sabbathum dum transisset¹ *Thomas Tallis*



I

II

III

IV

V

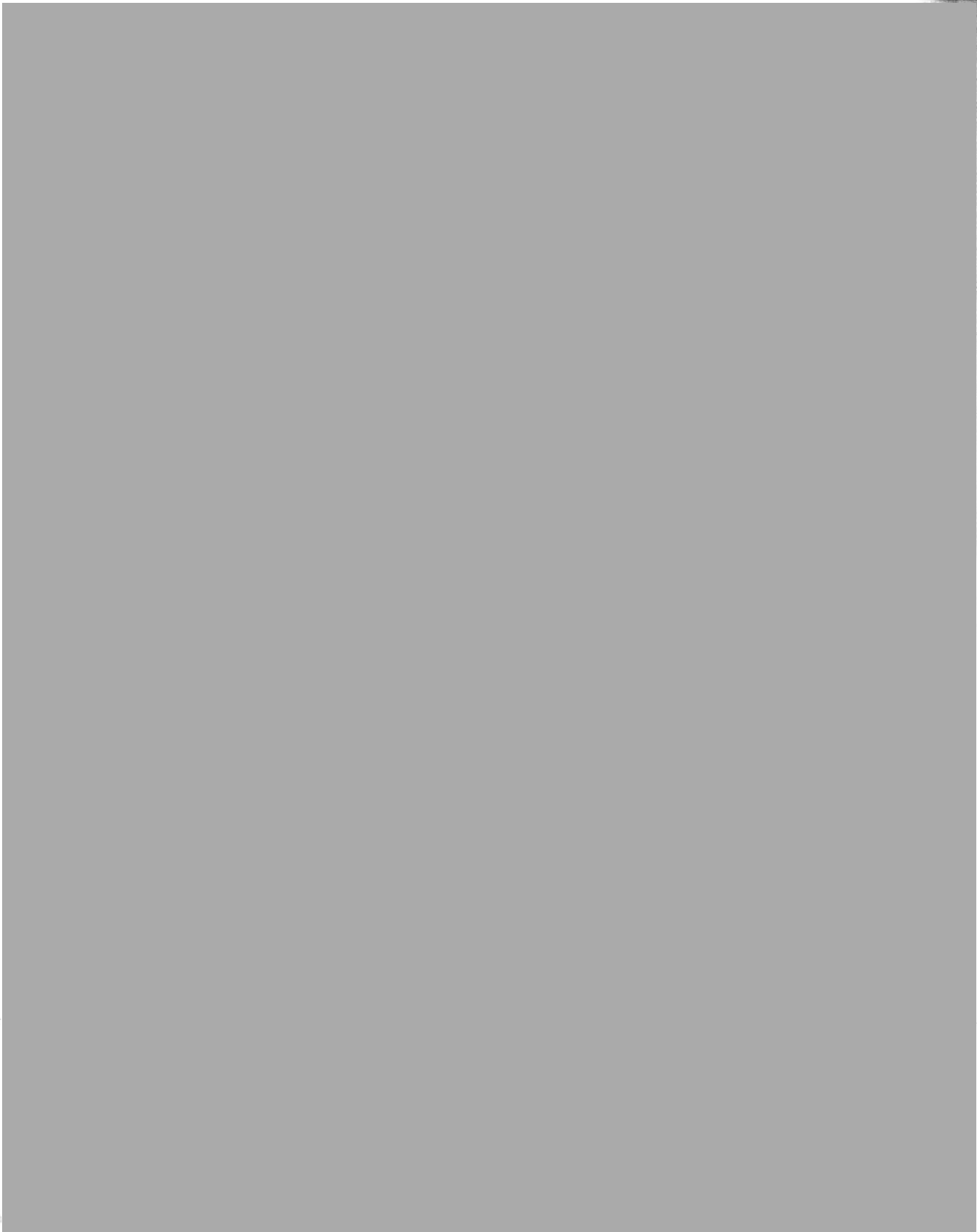
I

II

III

IV

V





I

II

III

IV

V

I

II

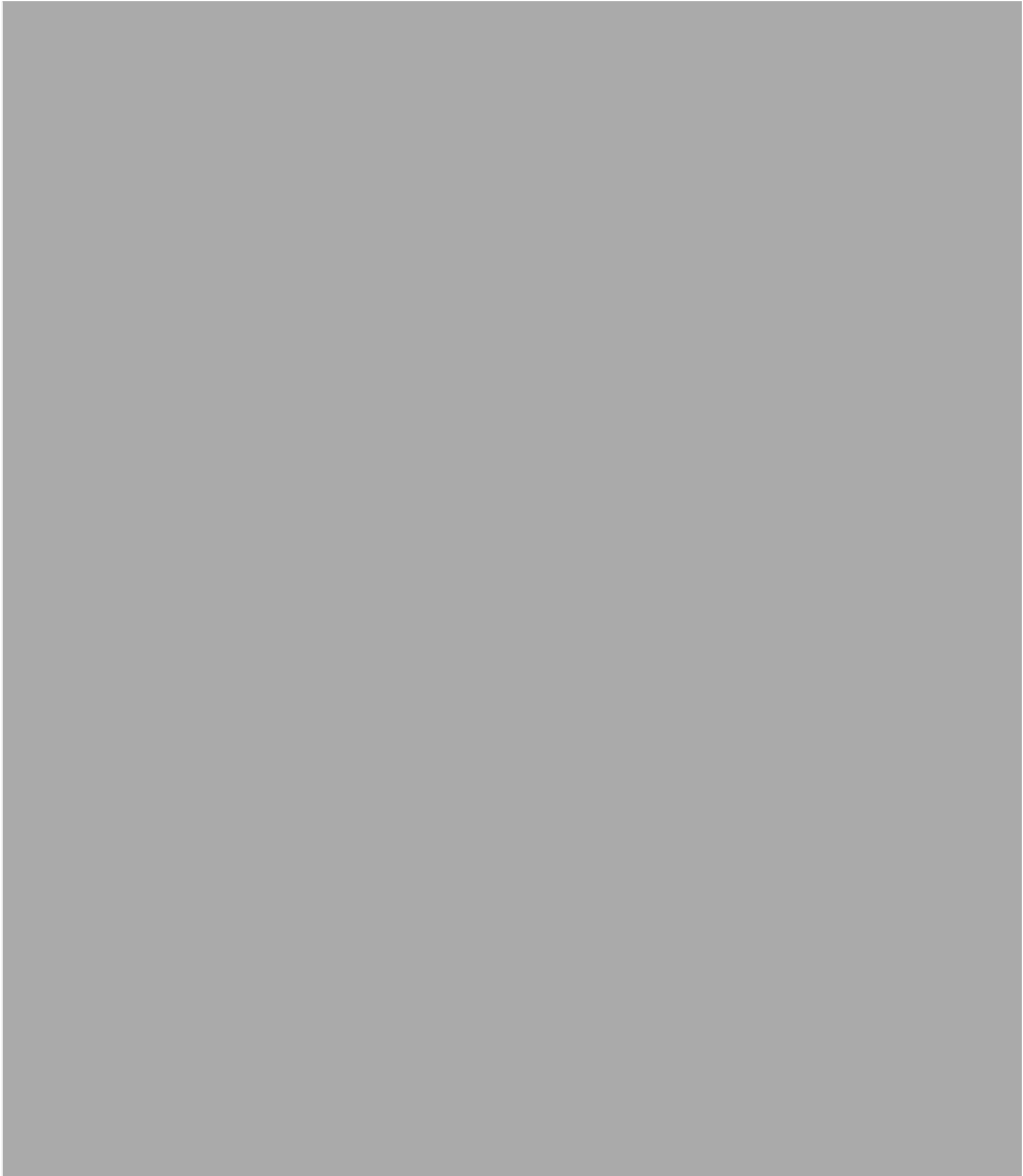
II

IV

V

33

35

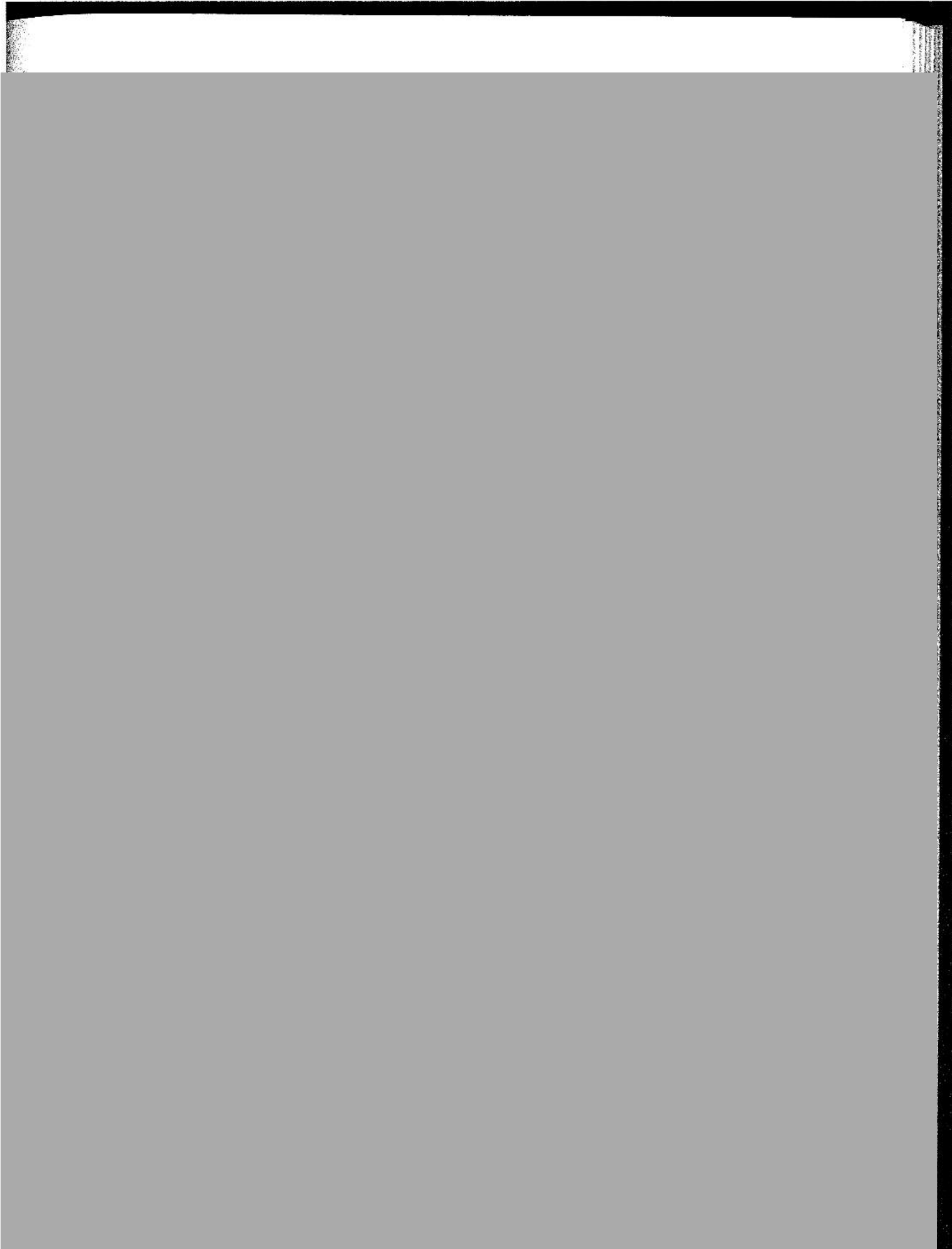


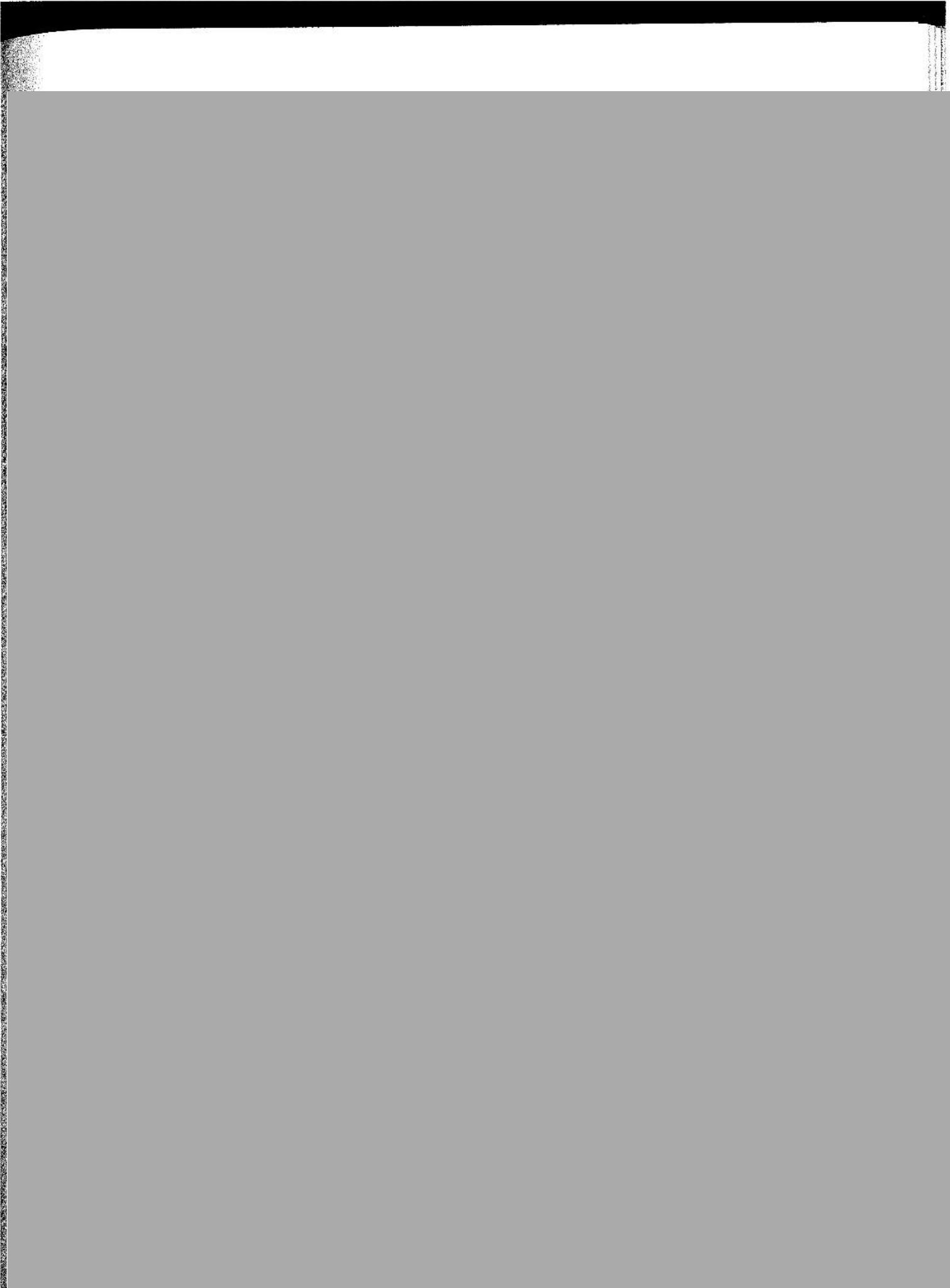
9. DUM TRANSISSET SABBATUM (I)

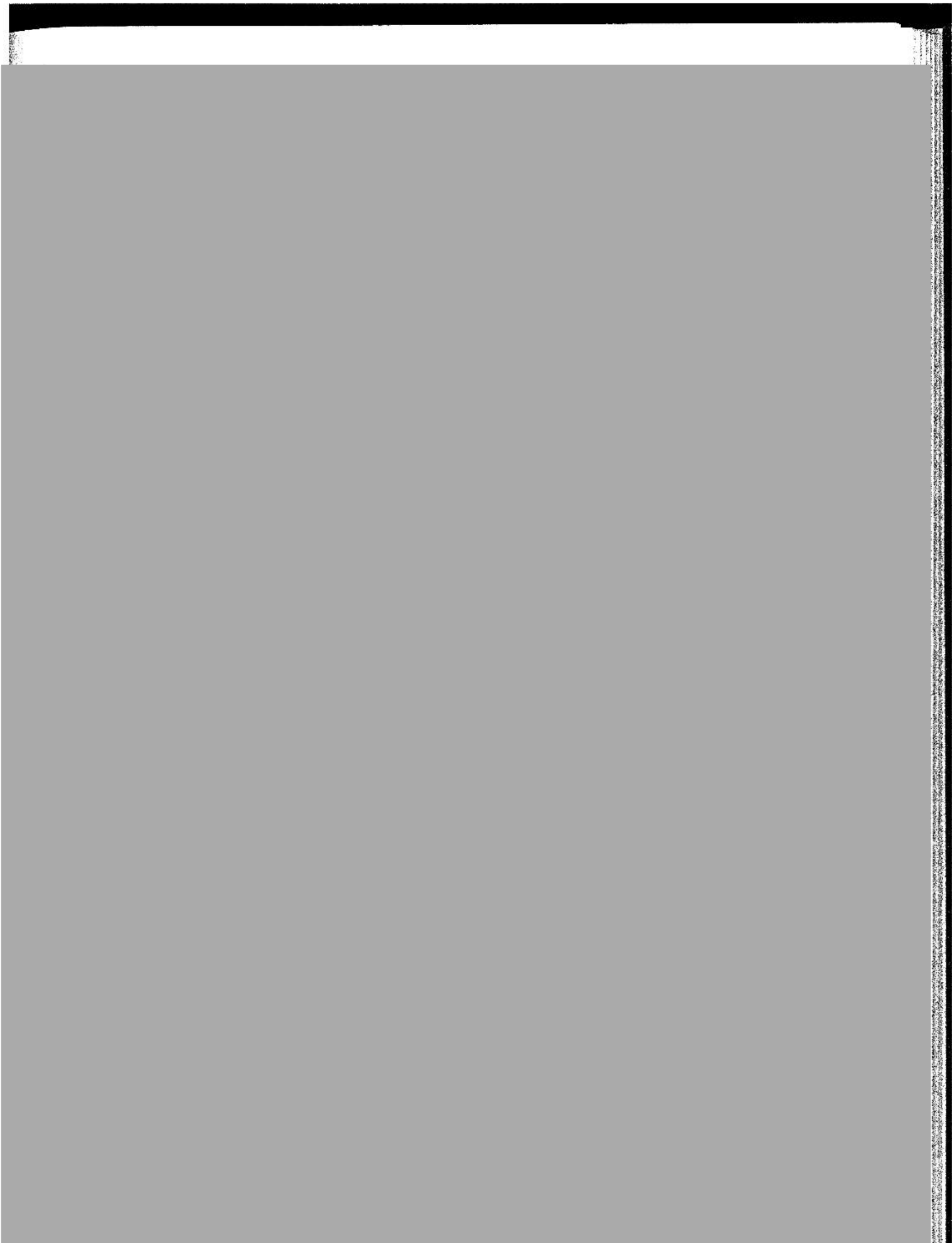
John Taverner

Five-part version



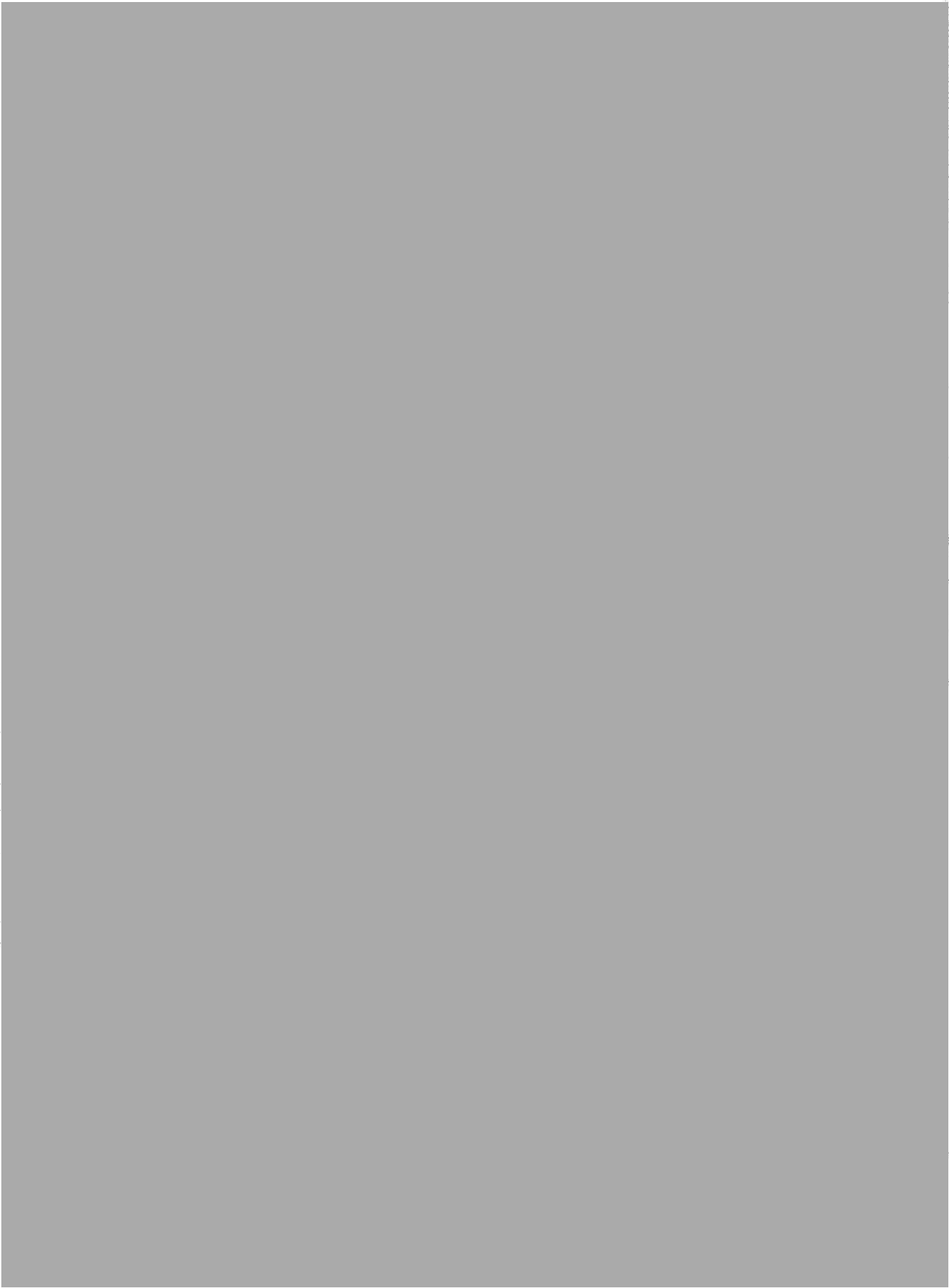






11. DUM TRANSISSET SABBATUM (II) *John Taverner*





Dum Transisset Sabbatum

John Mundy

Transcribed and Completed by

Alison M Welch

Incipit

Dum tran - si - set

Dum Transisset

John Mundy

SUPERIUS

DISCANTUS

SEXTAPARS

TENOR
(Editorial)

CONTRATENOR
B gives Bassus Primus

BASSUS

ba - tum Sab - ba - tum sa - ba - Sab - tum Sa - ba - tum

sa - ba - tum Ma - ri - a Mag - da - le - ba - tum Sab - ba - tum Ma -

B gives sh. here

B gives b here

Ma - ri - a Mag - da - le - - - tum/ Ma - ri - a Mag - da - - - na Ma - ri - a Mag - da - le - - - ne Ma - ri - a Mag - da - le - - - na/ Ma - ri - a Mag - da - le - - - ba - - - tum/ Ma - ri - a/ Ma - ri - a Mag -

tum/ - Ma - ri - - - - - - - - - ne Ma - ri - a Mag - da - le - - - ne/ Mag - le - - - - - - - - - ne/ Ma - ri - a Mag - da - le - - - ri - a Mag - da - le - - - ne Ma - ri - a Mag - da - - - na Ma - ri - a Mag - da - le - - - ne - da - - - - - - - - - ne/ Ma -

35



-a Mag - da -

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

ne

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

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

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

40



- le -

le - ne/ Mag - da - le -

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

- ne et Ma - ri - a Ja - co -

na Ma - ri - a Mag-da - le -

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

45

left stem?

ne / et Ma - ri - a Ja - co - bi / et Ma - ri - a Ja - co - bi / et Ma - ri - a Ja - co - bi / et Ma - ri - a

50

AS and B give G but A would be a better fit

55

ne / et Ma - ri - a Ja - co - bi / et Ma - ri - a Ja - co - bi / et Ma - ri - a Ja - co - bi / et Ma - ri - a

60

B departs from AS
Has extra 2 semibreves at b.56

60

7

Ja - - - co - - -
- bi/ et Sa - lo - me/ et Sa - lo -
- - - bi et Sa - lo - me/ et
et Sa - lo - me e me - runt et Sa - lo -
bi/ et Sa - lo - me e - me - - runt/ et
- - bi et Sa - lo - me e - me - - runt/

65

- bi - et Sal - lo - -
me e - me - runt/ a - ro - ma -
Sa - lo - me e - me - runt/ a - ro - ma - ta/
me e - me - runt a - ro - ma - ta a - ro - ma - ta a -
Sa - lo - me e - me - runt a - ro - ma - ta/ a -
et Sal - lo - me e - me - runt/ a - ro - ma -

MW 75-76

80

a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta a - ro - ma - ta

85

ma - - - - -

ta a - ro - ma - ta a - ro -

ta a - ro - ma - ta a - ro - ma - -

ta a - ro - - - - ta a - ro - ma -

ro - ma - ta a - ro - ma - ta a - ro - ma - ita a -

a - ro - ma - ta a - ro - ma - ta a -

MW 83-84

90

.f.

95

- ta ut ve - - - ni -

ma - ta ut ve - ni - en - - tes un-

- - ta/ ut ve - ni - en - - - tes/

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

ro - ma - ta ut ve - ni - - - tes un - ge-rent

ro - ma - ta ut ve - ni - en - - tes/

en - - - - - tes/ un

ge- rent Je - sum un - ge- rent Je -

un - ge- rent je - - - - - sum/ un -

Je - sum un - ge-rent Je - sum un - ge-rent

un - ge-rent Je - - - - - sum/ un -

105

ge - - - - - rent

sum Un - ge-rent Je - sum un -

- ge - rent Je - sum un - ge-rent - Je - - - - -

Je - - - - - sum Je - - - - - sum un - ge-rent

sum un - ge-rent Je - - - - -

- ge - rent Je - sum Je - - - - - sum/ un -

Je - - - - -

ge-rent Je - sum un - ge-rent Je -

sum Je - - - sum/ un - ge-rent Je -

Je - sum un - ge-rent Je - - - - -

- sum un - ge-rent Je -

- ge-rent Je - sum Un - ge-rent

115

[f.]

120

-sum Al - le lu -

- sum Al - le - lu - ya Al -

- - sum/ Al - le - lu - ya Al - le-

- sum Al - le - luy - - ya Al - le -

- sum Al - le - luy - - ya Al -

Je - sum Al - le - lu - ya/ Al - le -

ya - - - - -

- le - lu - ya Al - le - lu - ya Al -

lu - ya Al - le - lu - ya Al - le - lu -

lu - ya Al - le - lu - - - - - ya Al - le -

- le - lu - ya Al - le -

lu - - - - - ya Al -

130

- - - - -

le - lu - ya Al - le - lu -

- ya Al - le - lu - ya Al - le - lu -

lu - - - - - ya Al - le - lu - - - - - ya Al -

lu - - - - - ya Al - le -

le - lu - - - - - ya Al - le - lu -

135

- - - - -

-ya Al - le - lu - - - - ya Al - le - lu -

ya Al - le - lu - - - - ya Al - le -

le - lu - - - ya Al - le - lu -

lu - ya Al - le - lu - - -

- - - - - ya Al - le - lu -

140

- - - - -

-ya Al - le - lu - - - ya Al - le - lu - ya Al - le -

lu - ya Al - le - lu - - -

ya Al - le - lu - - - - ya

-ya Al - le - lu - - - - ya

ya Al - le - lu - - - ya Al - le - lu -

musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics. The score is in G major (one sharp) and 4/4 time. The lyrics are "Al - le - lu - ya". A box labeled "B has sh" is placed above the Soprano staff in the second measure. The score includes various musical notations such as notes, rests, and accidentals.

Soprano: - - - - - ya

Alto: lu - ya Al - le - lu - ya

Tenor 1: - - ya Al - le - lu - - - ya

Tenor 2: Al - le - lu - ya Al - le - lu - ya

Bass 1: Al - le - lu - - - - - ya

Bass 2: - - ya Al - le - lu - ya

Dum Transisset

J Strabridge

Transcribed and Completed by

Alison M Welch

Incipit

Dum tran - si - set

Dum Transisset

Strabridge

1

SUPERIUS

DISCANTUS

CONTRATENOR

TENOR

BASSUS

Sab - - ba - -

Sab - -

5

10

- - - tum Sab - ba - - -

Sab - - - - - [ba] -

Sab - ba - tum Sab - ba -

- ba - - - tum Sab - ba - - -

Sab - ba - - - - -

15

- tum Sab - - ba - - - - -

- - - - -

- tum Sab - ba - - - - tum

- - - tum Sab - - ba - - -

- - - tum Sab - - ba - -

20

25

- tum Ma - ri - a Mag - da - le - na

tum Ma - - ri - - - - -

Ma - ri - a Mag - da - le - na Mag - da - le - na

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

tum Sab - ba - - - - - tum Sab - ba -

Ma - ri - a Mag - da - le - na Ma -

- a Mag - da -

na Ma - ri - a Mag - da - le - na

- na Ma - ri - a Mag - da - le - na Ma -

tum Ma - ri - a Mag - da - le - na

ri - a Mag - da - le - na Ma - ri - a Mag - da - le -

- le - na

Ma - ri - a Mag - da - le - na Ma - ri -

ri - a Mag - da - le - na

Ma - ri - a Mag - da - le -

40 45

-na et Ma - ri - a et Ma - ri -

et Ma - ri - a

a Mag - da - le - na et Ma - ri -

Mag - da - le - na et Ma - ri - a et

na/ Ma - ri - a Mag - da - le - na et

50

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

Ja -

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

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

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

55

60

Ja - co - bi et Sa - lo -

- co - bi et Sa - lo -

Sharp in B

Ja - co - bi

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

a Ja - co - bi et Sa - lo -

As before

65

me et Sa - lo - me

me e - me -

et Sal - lo - me et Sa -

lo - me Sa lo - me e - me - runt a -

me et Sa - lo -

70

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

- - - - - runt a -

⁸ -lo - - - me e me runt a -

⁸ ro - ma - ta e - me - runt a - ro - ma - ta e -

-me e - me - runt e - me - runt a -

75

80

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

ro - ma - - - - - - - - - -

⁸ ro - ma - - - - - - - - - ta

- me - runt a - ro - ma - ta a - ro - ma - ta a -

ro - ma - - - ta a - ro - ma - ta a - ro - ma -

Sib inserts flat

85



run - - - a - ro - - ma - ta ut ve - ni - en -

- - - - - ta, ut - - - - -

a - ro - ma - ta ut ve - ni -

ro - - - - - ma - ta

- - - - - ta ut

90

tes un - ge - rent Je - sum

ve - ni en - - - - -

en - tes un - ge - rent Je - - - - -

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

ve - ni - en - tes ut ve - ni - en - tes un -

95

100

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

-tes un - ge - rent

sum ut ve - ni - en - tes un -

- sum et ve - ni - en - tes un - ge rent Je sum

ge - rent Je - sum ut ve - ni - en -

105

- sum un - ge - - -

Je - - -

ge - rent Je - sum un - ge - rent Je -

un - ge - - - rent Je - - -

-tes un - ge - rent Je - sum un -

110

rent Je - - - sum Al - le - lu -

- - - sum Al - le -

- - - sum Je - - - sum

sum sum Al - le - lu -

ge - rent Je - - - sum Al - le - lu -

115

120

ya Al - le - lu - - - - ya

lu - - - ya al - -

Al - le - lu - - - - ya Al - le -

ya Al - le - lu - - - - ya Al - le - lu -

-ya Al - le - lu - - - - ya

4 bs suggested by Magnus Williamson

125

Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

130

135

- le - lu - ya Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

140

le - lu - - - ya Al - le - lu -

- - - - -

Al - le - lu - - -

- le - lu - - - ya Al - le - lu - ya Al -

le - - - lu - - - ya Al - le - lu -

145

ya A - le - lu - - - ya - - - -

- - - - - ya

-ya Al - le - lu - - - - - ya

le - lu - ya Al - - - le lu - - - ya

ya Al - le - lu - - - - - ya - - - -

Note from Alison Wray, Research Professor, Language and Communication, Cardiff University, 3 August, 2016.

1. Someone who was well versed in the English Latin tradition would apply rules that took account of the Latin grammar and morphology, but filtered it through English patterns to some extent
2. Someone who had travelled in Italy might well apply Italian stress. (The same is true for someone who had travelled in Holland, France, etc, which might be relevant if the composer was from, or was trained in one of those places)
3. Someone who had studied Erasmus' reconstructions of classical Latin would have potentially different stress as well as different pronunciation of consonants
4. Someone who had none of the above would superimpose English stress patterns.

You may well ask then, how can we know which way to jump? I think the answer is likely to come from the musical setting. Other than with French, where the general syllable timing of the language obscures the stress timing of the Latin (see Duruflé Requiem for example), the composer would usually put the bar lines where he thought the strong stresses were.

The key thing, therefore, is not to assume that all settings of the text will have the stresses in the same place.

We can only deduce pronunciation from the stress, rather than the other way round. The pronunciation issues at that time are about the vowel identity, and the value of a few consonants. Consonants do not vary with the stress. The vowels potentially do, however. That is because the long versus short versions of a vowel (analogous to the pronunciation of 'a' in 'station' versus 'apple') depend, in English Latin, on whether the vowel is stressed (and sometimes whether the syllable before or after is). So you have to decide the stress first.

Probable Stress Patterns in *Dum Transisset Sabbatum*

Dum transisset Sabbatum,
dʊm tranzɪsɪt sabetʊm

Maria Magdalena
mɛrəɪə magdalɪnə

et Maria Jacobi
ɛt mɛrəɪə dʒakʊbəɪ

et Salome emerunt aromata
ɛt saləmi ɪmɪrʊnt arometə

ut venientes ungerent Jesum. Alleluia.
ʊt venəɪɛntɪz ʊndʒɪrʊnt dʒɪzʊm alɪliuʒə

Et valde mane
ɛt valdi mɛni

una sabbatorum veniunt
ɪunə sabatorum vɪniʊnt

ad monumentum orto iam sole.
ad mɒniʊmentʊm ɔrto ɪam soli

Gloria Patri et Filio et Spiritui Sancto
glɔriə petrəɪ ɛt fɛɪliə ɛt spɪrɪtiʊə sɛŋkto

Key: **Bold** is where the stress (probably) goes. The pronunciation follows from that.

Symbols:

i as in 'seen'

ɪ as in 'sit'

ɛ as in 'set'

e as in French é

ʊ as in 'put'

ə as in the second syllable of 'sofa'

əɪ combines ə and ɪ - we don't have a sound like it in standard English but there is one in some accents of English

dʒ as at the start and end of 'George'

ɒ as in 'hot'

ɔ as in 'fort'

o as in French 'eau'

ŋ as at the end of 'sing'

j as at the start of 'yes'

ɪu is like the sound in 'tune' except that the stronger part is the first part not the second ('tune' with a strong Welsh accent)

ENGLISH SOURCES OF DUM TRANSISSET

With thanks to John Morehen: Latin Music in British Sources, c1485-c1610 Stainer and Bell

Name	Voices	Source	Date	Modern Edition	Notes
Hollander c1510- c1568/69	5 available	British Library: Add 30480-84 Add 31390	Late XVI cent c1580	No	No attribution Tablebook – no attribution Tenor missing
Mundy c1555- 1630	6 5 available	Ramsbotham A, now in London University Library (Ralu) Oxford Christ Church MS 979-83	Late XVI cent	No	Transcriptions in score Part iv is lacking
Sheppard	6	Oxford Christ Church	Late XVI cent	EECM 17	Lacks Tenor

I		MS979-83			Added by editor?	
Sheppard II	6	Add 31390 Oxford Christ Church MS979-83	c1580 Late XVI cent	EECM 17	No words Lacks Tenor	
Strabridge	5	Ramsbotham A, now in London University Library Oxford Christ Church MS 979-981 and 983	Late XVI cent		Transcriptions in score Lacks Tenor	
Tallis	5	Cambridge King's Coll, Rowe Music Lib MS 316 BL: Paston MS Add 29247 BL Add 31390 Shropshire County Record Office	C1570 Late XVI /Early XVII Late XVI cent c1570	TCM 6	Part iii only Lute arrangement No words ii only No attribution	

		MS 2	c1600	Fragments
		Tenbury Wells St Michael's Coll deposited in Bodleian Paston MS MS 425-8 also MS389 (and companion to The 'James' MS - private collection	Late XVI cent XVIII Cent	Bass lacking
		BL Add 5059	c1763	Score
		BL: John Alcock Autograph Add 23624	c1560-85	Score No attribution
		BL Add 32377	1585	Score No attribution i only
		Oxford Bodleian : John Sadler's Part Books MS 838-842	Late XVI cent	
		Oxford Christ Church MS 979-981 and 983		Lacks Tenor

Taverner I	5	Oxford Christ Church MS 984-88	Late XVI cent	EECM 30 TCM 3	Lacks Tenor
		Oxford Christ Church MS 979-83 Bl: Burney's papers Add 11586	Late XVI cent mid-late XVIII		Score
Taverner II	5	Bl: Add 31390	c1580	EECM 30 TCM 3	
		Oxford Christ Church MS 979-83	Late XVI cent		Lacks Tenor

Other settings by British or Foreign composers that appear in British Manuscripts

Name	Voices	Source	Date	Modern Edition	Notes
Taverner	4	Bl: Add 17802-5	mid-late XVI	EECM 30 TCM 3	
Anon	6	Bl: Paston Ms Add 31992	Late XVI – early XVII		Lute arrangement Thought to be by a foreign composer

			cent		
Roose	5	Ralu			
		BL: Add 17792-96	Early XVII cent		No attribution Sextus lacking
		Add 37402-06	Early XVII cent		
		New York Public Library Drexel 4180-84	c1620		Attributed Tallis
		Oxford Christ Church MS 984-88	Late XVI cent		No attribution
		San Marino, California, Henry E Huntingdon Library Ms HM 461	c1650		Attributed Tallis
		Tenbury Wells St Michael's Coll deposited in Bodleian Paston MS MS 425-8	c1600		Lacks v
		Chelmsford			

		Country Record Office Ms D/DP/Z6/1	c 1591		No attribution v only
Anon	4	Washington DC Folger Shakespeare Library Paston MS MS 460328	mid XVI – early XVII cent		Et valde mane Lacks C
Gerarde	6	Roy App MS 17-22 Roy App MS 49-54	Mid XVI cent Mid XVI cent		Et Valde mane No attribution
Anon	N/A	MS Roy. App 58	Early XVI cent		Commonplace Book Cantus Firmus for DT
Barber	4	Ralu BL: Add 17802-05	mid-late XVI cent		
Johnson I	5	Oxford Christ Church MS 984-88 BL, Burney's papers Add 11586 BL	Late XVI cent Mid-late XVIII cent C1581		Attributed Tallis alias Johnson in iv Score Attributed Taverner No Words

		Add 47844			iii only
Johnson II	4	BL Add 17802-5	mid-late XVI cent		