

MUSIC
OF THE
SARUM OFFICE

MUSIC OF THE SARUM OFFICE

TOME A.
Fascicule i.

Preface.
Introduction.

Pages I-X.

Edited by William Renwick.

HAMILTON ONTARIO.
THE GREGORIAN INSTITUTE OF CANADA.
MMVI.

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PREFACE.

MUSIC OF THE SARUM OFFICE makes available all of the music and text of the Sarum daily-offices throughout the year. It aims to be both scholarly and practical; it provides accurate and authoritative texts and commentary in a format that can be used in actual performance. At present the rubrics appear only in the original latin. Readers may feel the need for English translations of the rubrics. Readers are encouraged to contact the editor regarding errors or omissions, as well as for clarification of matters of style and performance. The web-based publication of this document is intended to facilitate ongoing attention to these issues.

Thanks go out to the many people who have assisted in the development and publication of this work; especially to William Oates and Michael Fox, Directors of the Gregorian Institute of Canada for their support; and to the editorial advisory board for their diligent and careful reading of the text: Dr. Terrence Bailey, University of Western Ontario, Dr. Susan Boynton, Columbia University; Dr. Giles Bryant, Dr. Margot Fassler, Yale University, and Dr. Brian Gillingham, Institute of Medieval Studies, Carleton University. Finally, I wish to pay tribute to the inspiring work of the late Holger Peter Sandhofe, whose *Nocturnale Romanum* and other projects has paved the way for this edition. Any errors or omissions remain the fault of the editor.

McMaster University.
In Die Circumcisionis Domini, anno MMVI.

William Renwick.

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INTRODUCTION.

ORGANIZATION.

MUSIC OF THE SARUM OFFICE commences with the Psalter, the chants of the Office for each day of the week followed by the Common of the Saints. This is followed by the *Temporale*, the chants for the Kalendar of the year and the *Sanctorale*, or Proper of the Saints. The ordinary of the office, including the *Venitare* and the psalm-tones, is published under the heading “Toni Communes”. Bibliography and Indices complete the work. Each Tome is published in a series of separate Fascicules of approximately 25 to 50 pages in length. Separate paginations are used for each Tome:

Tome A:	I ff. [1] ff.	Front matter, including the Kalendar. Psalter: The Ordinary of the Office. Common of Saints.
Tome B:	1 ff.	Temporale.
Tome C:	{1} ff.	Sanctorale.
Tome D:	1* ff.	Toni communes.
Tome E:	«1» ff.	Bibliography and Indices.

The edition is a compilation of several sources. In principle it follows the plan of the *Sarum Breviary*, as informed by the *Antiphonale Sarisburiense*. *Music of the Sarum Office* is thus a noted breviary.

Modern liturgical works such as the *Latin Secular Breviary* of 1911, or the *Anglican Breviary* of 1955, progress systematically from common and ordinary materials through proper materials, always in accordance with the weekly and yearly cycles. Ancient works, however, tend on the one hand to interleave common and proper materials so that common items appear at their first use in the liturgical year, and on the other hand to separate materials into consituent parts, resulting in separate volumes of invitatories, lections, antiphons, hymns, and so on. In this publication much of the common material is gathered together in Tome D for ease of reference.

Notes are located at the end of each fascicule. The pages containing notes are numbered sequentially in Roman numerals, and may be gathered together at the end of the work.

EDITORIAL METHOD.

All breath marks are editorial, based upon comparison with other edited sources such as LH, AM, AR, NR, and LU. The entry of the choir is in most cases indicated in the sources by a bar line, although in some instances no indication is to be found. In this editoin “*” is used. No guides appear at the end of musical lines, as they do not generally appear in the manuscripts.

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ORTHOGRAPHY.

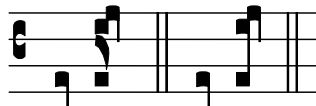
Spelling is not consistent in the sources. There is much alternation between t and c, for example. This edition distinguishes between i and j, u and v. Double vowels (æ, œ for example), which are found in modern editions, do not appear in the originals; they are not used in this edition. While a certain basic practice has been maintained, some variety remains amongst the spellings in the edition, as in *Paráclito* and *Paráclyto*, for example. Accents are included in all spoken and sung texts in order to facilitate performance. Thus far it has been impossible to verify the correct accentuation of some proper names. In metered texts capitals indicate new poetic lines. Proper names have been capitalized.

RUBRICS.

Rubrics appear in italics in the edition. They stem from AS, SB, US, and other sources. The rubrics aim for a balance between the varieties found in the sources and the practical utility of the edition. Abbreviations follow the variations found in the sources while avoiding ambiguity. [Text enclosed in square brackets does not appear in the original.]

NOTATION.

The Sarum printed editions occasionally use an unfamiliar symbol shown on the left (cf. 1520-P:29r):



De- um. De- um.

Comparison with manuscript sources suggests that it simply an ornate version of the ascending fifth, as shown on the right.

There is a lack of uniformity amongst manuscripts and prints in the distinction between virga and punctum. However, AS has a marked preference for the use of virga in ascent and punctum in descent. This trait is generally followed in this edition.

This addition includes numbers that indicate the sequences of antiphons and responsories that appear in the office, and numerals that indicate tone and ending in accordance with the *Sarum Tonary*. These numbers and numerals do not appear in the original. Likewise, stanza numbers have been added to the hymns.

CLEFS AND LEDGER LINES.

The manuscripts and prints move freely between C, F, B-flat and B-natural clefs, with occasional excursions to the high G (violin) clef. The manuscripts avoid ledger lines wherever possible, and thus change clefs frequently to accommodate extremes of range. This edition largely avoids clef changes and instead includes occasional ledger lines. In cases where the F clef appears in the original, B-flat

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above the staff is always presumed to be implied; therefore it is printed. In the edition, B-flat as a key signature remains valid for an entire piece. B-flat as an accidental remains valid through the entire word or until cancelled by a natural sign.

VARIANT READINGS.

In general the manuscript sources provided by Frere in the *Antiphonale Sarisburiense* (AS) are considered the primary sources. The printed *Antiphonale* 1519-1520 is considered a secondary source. The primary source for the hymns is the *Hymnorum* (1525). All variant readings are reported in the endnotes with the exception of inconsistencies in note repetitions and liquescent neumes. In these cases the more ornate or lengthier version is accepted without comment.

In some instances two different versions of a text appear in different locations in a single source. An example would be the hymns of the ordinary, which appear both in SB (the Temporale) and in SB-P (the Psalter). There is no attempt to regularize such differences.

The edition includes in the margin the four-digit “cao” chant identification numbers found in CANTUS. Any chant without a “cao” number is identified by a “sar” number if available (referring to the "Barnwell Antiphoner", Cambridge, University Library, Mm.ii.9), or otherwise by the six-digit CANTUS identification number.

INVITATORIES.

The Sarum office provides a weekly cycle of invitatory antiphons, a seasonal and festal cycle for the Temporale, and a cycle for the ordinary and proper of the Sanctorale. The Invitatory (Psalm xciv, *Venite*, at the beginning of Matins), with its antiphon, was performed in a variety of ways; among them are simplex, duplex, and triplex. (US contains detailed information on the practice of Sarum.) This edition facilitates several modes of performance. Following the intonation of the antiphon by the cantor(s), the full choir may join at * or at †; or, following the singing of the whole antiphon by the cantor(s) the full choir may repeat the entire antiphon. It was customary for one or more soloists to sing the verses of the *Venite*, after which the entire choir would repeat the antiphon, alternating between the whole (*integrum*) and the final portion (*altera*), marked “†”. At the conclusion of the *Gloria Patri*, the final portion of the antiphon is sung, followed by the whole antiphon once more.

The Invitatory is omitted in Triduum and at Officium Mortuorum, and on the Feast of the Epiphany. As AB suggests, this simpler form represents the more ancient order.

THE PSALTER.

This edition follows the text of SB-P as closely as possible. Where a psalm appears more than once in SB-P, occasional variations of punctuation may be found.

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In several instances (see below) SB-P indicates two colons in a single verse. In each case the edition follows 1519-P which provides only a single colon, thereby locating the mediation without ambiguity.

Psalm	Verse
xi	Contritio
xvj	Ego clamavi
xvij	Deus meus
	Filii alieni
xxiv	Dirige me
xxvij	Quoniam non
xxxvj	Et adjuvabit
xxxvij	Cor meum
xl	Benedictus
xliv	Audi filia
xlvij	Ponite corda
liv	Exaudiet Deus
lv	In Deo
lvij	Quia factus
lxxij	Quia inflammatum
lxxvij	Quanta mandavit
	Misit in eos
lxxxvij	Tui sunt celi
xc	Dicet Domino
	Cadent a latere
xcv	Etenim
cv	Et commixti
cxx	Dominus custodit (1)
	Dominus custodit (2)

There seems to be no assured evidence for the employment of the flex in Sarum use. It can in any case be used or omitted *ad libitum*.

When the first word or words of a psalm or group of psalms appear as the incipit of the antiphon, these words are to be omitted at the commencement of the psalm; the psalm chant instead begins at the following word, marked †. Such psalms are typically indicated by “Ipsum”.

In SB, the Psalter begins with Matins and Lauds of Sunday, followed by the daily offices of Prime, Terce, Sext and None. Then follows Matins and Lauds of each week-day (feria). Next comes Vespers from Sunday through Saturday. The final section contains Compline including its propers for the entire year.

1519-P orders the vespers cycle from Saturday through Friday, since the week begins with First Vespers of Sunday. SB-P orders vespers from Sunday through Saturday, since vespers of the week progresses in numerical order from psalm cix. on Sunday through psalm cxlvii. on Saturday. Since this edition prints

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the entire psalter as a unit, vespers is presented in the order found in SB; Sunday through Saturday.

PNEUMA.

The pneuma (or neuma—a lengthy melisma) was sung at the conclusion of certain antiphons. They appear amongst the common forms. The pneuma was sung at the end of the final antiphon (after the psalm) for each of the nocturns, and at the end of the antiphon (after the canticle) for the Benedictus and Magnificat.

PSALM TONES.

Some variation appears in the presentation of psalm-tone endings for antiphons in AS. In many cases the intonation appears together with the ending. This edition makes no attempt at conformity of presentation. In cases where the antiphon is not connected with a particular psalm or canticle, the psalm tone appears in conjunction with the letters “S.A.E.” (“*Seculorum AmEn*”, the equivalent of “e u o u a e” in the Roman editions), or simply with “Amen”.

The antiphon of Tone IV. occasionally ends irregularly on A (e.g. *Speret Israel*, AS:118).

It is not clear whether the abrupt form of the mediation is appropriate in any of the psalm-tones. If it is used, it may follow the patterns illustrated for the *Incipit brevis* of tones I, III, VI, and VII.

HYMNS.

The Sarum hymnals do not identify an entry point for the choir after the intonation by the cantor. 1519-1520 occasionally indicates a bar line at the end of the first phrase, and this can be taken as a general principle for the choir to join the cantor at the beginning of the second phrase. The Sarum hymnals indicate that extra syllables are not to be elided, but to be sung separately. Sarum hymnals print all verses of all hymns in order to make the text underlay perfectly clear. In the exceptional cases where the parsing of the text does not coincide with the phrasing of the music, editorial breath marks follow the musical phrasing. 1520 occasionally indicates liquescent neumes in the hymns. These are omitted in the edition, which instead takes the Hymnale 1525 (HS) as its primary source. Nevertheless, the presence of liquescent neumes in 1520 may be taken as an indication of performance practice.

QUILISMAS.

Quilismas are generally absent from Sarum sources. One may gain a good general idea of the employment of quilismas by referring to other modern editions such as AR, AM and NR for example.

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ANTE HORAS DICENDA.

The usual prayer before each hour is *Deus in Adjutorium* etc. Triduum and Officium Mortuorum omit these prayers. Matins, Lauds, and Compline include an additional \mathcal{V} and \mathcal{R} before *Deus in adjutorium*. At Matins and Compline these $\mathcal{V}\mathcal{V}$ and $\mathcal{R}\mathcal{R}$ are invariable. At Lauds they vary with the Sunday, feria, or feast.

BENEDICTIONS.

The tones for \mathcal{V} . *Benedicamus Domino*, with one or two exceptions, do not appear in AS. They can be assembled from SG, OV, and TUS. SB and AS pay little attention to the benedictions, and it is likely that a good deal of freedom of choice, even improvisation was employed (see Anne Walters Robertson, "Benedicamus Domino: the Unwritten Tradition", *JAMS*, 1988:1). Apparently it was the usual Sarum practice *not* to sing the response *Deo gratias*, but to say it secretly. However, the troped response is sung at Christmas.

PAGINATION.

Every attempt is made to provide correct page references from the outset. However, cross-referenced material may require re-pagination from time to time as the publication progresses. References with the indication "p. XX." await assignation of a page number later in the production of the edition.

WOODCUTS.

In the printed Sarum sources, woodcuts play a dual function: they indicate sectional divisions of the text and also serve as graphic reminders of themes of the readings, celebrations, or commemorations. In *Music of the Sarum Office* images are generally placed in the same locations as they are found in the printed sources. The quality of the images varies considerably within the sources.

SOURCES.

The principal sources for this edition are listed below. A full list of sources will appear in the indices. These and other primary sources are noted along with the musical items in the text. Related sources, ancient and modern, are noted in the indices. The following list gives abbreviations for sources noted in the edition, pending the publication of the full bibliography.

1519	Antiphonale ad usum ecclesie sarisburensis (pars hiemalis) (1519)
1519-P	The Psalter portion of above (reprinted in 1520, below)
1519-S	The Sanctorale portion of above
1519-CS	The Common of Saints portion of above (reprinted in 1520, below)
1520	Antiphonale ad usum ecclesie sarisburensis (pars estivalis) (1520)
1520-S	The Sanctorale portion of above
1531	Breviarium ad usum Sarum (1531)
AB	The Anglican Breviary (1951)

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AM	Antiphonale Monasticum (Solesmes 1934)
AR	Antiphonale Romanum (Solesmes 1949)
AS	Antiphonale Sarisburiense (facs. 1901-24)
BL-52359	London, B. L., Add. 52359, noted breviary
Bod-224	Bodley ESC 224 noted breviary, mid 14 th c.
BP	Burnett Psalter www.abdn.ac.uk/diss/historic/collects/bps/text/
BR	Breviarium Romanum, editio princeps (Rome, 1568)
CIS	Cistercian xii c. Temporale (facs.)
HS	Hymnorum cum notis opusculum [Sarum] (1525)
LH	Liber Hymnarius (Solesmes 1983)
LU	Liber Usualis (Solesmes 1934)
NR	Nocturnale Romanum (2002)
SB	The Temporale of the Breviarium ad usum Sarum (ed. 1879-86)
SB-P	The Psalter portion of the above, including the common of saints
SB-S	The Sanctorale of the above
[SG	The Sarum Graduale (1528)]
	[Graduale ad consuetudinem Sarum (1508)]
SP	Processionale ad usum Sarum (1502)
SPS	The Sarum Psalter (1963)
ST	The Sarum Tonary (contained in US, Vol. II.)
PHM	Plainsong Hymn Melodies and Sequences (1896)
TUS	The Use of Salisbury (1984-)
US	The Use of Sarum (1898)
WO-160	Antiphoner, Worcester Cathedral, c. 1230

References to sources appear at the head of each musical item. In the case of antiphon incipits, the reference appears only at the incipit, and not at the following appearance of the entire antiphon.

THE TEMPORALE.

Many rubrics relate to specific days of the temporale or the calendar. The text may refer to them by title (e.g. *Dominica prima post Octavas Epyphanie*), by the incipit of the first responsory at Matins, (e.g. *Domine ne in ira*), or by the principal biblical lection (e. g. *ad Romanos*). The following table indicates these dates.

Kalendar.	Incipit of Responsory I.	Old Testament reading.
Dominica prima Adventus Domini.	<i>Aspiciens a longe.</i>	Esaie.
Dominica prima post Octavas Epyphanie.	<i>Domine ne in ira.</i>	Ad Romanos. (Hist. Paul)

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Purificatio Beate Marie.	<i>Adorna thalamum.</i>	
Septuagesima (LXX.)	<i>In principio.</i>	Genesis I.
Sexagesima (LX.)	<i>Noe vir.</i>	(Genesis continued.)
Quinquagesima (L.)	<i>Locutus est.</i>	(Genesis continued.)
Quadragesima (XL.)	<i>Ecce nunc tempus.</i>	(Lectiones de sermone beati Leonis pape.)
Passionem Domini.	<i>Isti sunt dies.</i>	Hieremie.
Dominica prima post Trinitatem.	<i>Deus omnium.</i>	Regum.
Dominica prima post quinto Kalendas Augusti. (July 28.)	<i>In principio.</i>	Hystoria Sapientie.
Dominicam post quinto Kalendas Septembris (August 28.)	<i>Si bona.</i>	Hystoria Job.
Dominica prima post iii. Idus Septembris. (September 11.)	<i>Peto, Domine.</i>	Hystoria Thobie.
Dominica prima post xii. Kalendas Octobris. (September 20.)	<i>Adonay.</i>	Hystoria Judith.
Dominica prima post v. Kalendas Octobris. (September 27.)	<i>Adaperiat.</i>	Hystorie Machabeorum.
Dominica prima post v. Kalendas Novembris. (October 28.)	<i>Vidi Dominum.</i>	Hystoria Ezechielis.