

MUSIC
OF THE
SARUM OFFICE

MUSIC OF THE SARUM OFFICE
Breviarium Sariburiense cum nota.

TOME A.

Fascicule i.

Pages I-XXI.

Preface.

Introduction.

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 takes as its basis the text of the *Breviarium ad usum Sarum* of 1531. Reference is made to the edition of 1879-1886 for clarification and for explanatory notes. The publication of this work 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. Folio numbers of the original edition appear in the margin. To this text is added the music found in the *Antiphonale Sarisburiense* (1901-1924), the sources of which stem from the early 13th century. Musical items not available here are made good from other sources such as the *Processionale* (1502), the *Antiphonale* (1519-1520) and the *Hymnale* (1525). The resulting work presented here is thus a *Noted Breviary* that represents the Use of Sarum in the late 15th and early 16th centuries. To this is added the equivalent of a *Tonary* presented in a modern format for convenience and published under the heading "Toni Communes". Appendices, Bibliography and Indices complete the work. Each Tome is published in a series of separate Fascicules of approximately 25 to 100 pages in length. Separate paginations are used for each Tome:

Tome A:	I ff.	Front matter, including the Kalendar.
	[1] ff.	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.	Appendices, Bibliography and Indices.

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 "XX." await assignation of a page number later in the production of the edition.

Introduction.

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 constituent 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.

The *Antiphonale* (1519-1520), the *New Ordinale* (US-II:208-233) and the *Customary* and *Consuetudinary* (US-I) provide additional information concerning the recitation of the Sarum offices. The *Old Ordinale* (US-II:1-207) also referred to in instances where it adds further insight or detail to the text. These additions and variants appear within square brackets and the sources indicated in the notes.

ORTHOGRAPHY.

Spelling is not consistent in the sources. There is much alternation between t and c, for example. This edition follows the sources but distinguishes between i and j, u and v. In the occasional instance of a proper name where “uu” appears, it is transcribed as “w” except in instances where “uu” is followed by a consonant, in which case “vu” is used. In the text, “filij” and similar words are transcribed as “filii” to facilitate recitation; but roman numerals appear as j. ij. iij. &c. “f,” which regularly appears in the sources, e.g. “fancto,” appears in the edition as “s,” e.g. “sancto.” Diphthongs (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. Capital letters are added for the names of the deity, for proper names, for months of the year, to indicate the beginning of quotations and for the beginning of each line in metrical or rhymed texts.

Introduction.

Punctuation generally follows the sources—which are not consistent—but occasionally is emended without comment to improve the clarity of the text. The punctuation of 1519 seems to be guided by musical phrasing to a greater extent than does 1531, which in comparison tends more towards a semantic punctuation. This distinction is particularly evident in metrical texts. Abbreviations are often expanded, in accordance with the 1879–1886 edition. Where a source extends the text of 1531 thereby elucidating but not altering the meaning of the text (such as *Glória* becoming *Glória Patri*.) the text has been amended without comment. Likewise alternate word orderings are very occasionally admitted from sources other than 1531 without comment. 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.

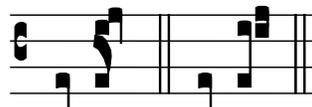
The music is set using *Gregoire*. Beginning in 2008 the publication will use the *Junicode* font for text. *Typographers Woodcut Initials 1* font is used for the block capitals. *Old English Text MT* font is used for other large capitals. *Liturgy* font is used for R̄. V̄. and ✠. Yo Tomita's *Bach* font provides ♭ and ♮. ¶ has been specially created for this publication.

RUBRICS.

Rubrics appear in italics. The rubrics from the 1531 *Breviary* appear without comment. Additional rubrics found in other sources, such as other editions of the *Sarum Breviary*, the *Antiphonale*, the *Hymnale*, the *Ordinal*, the *Consuetudinary* and other sources appear in square brackets with references provided. Any text in square brackets but without reference is supplied by the editor.

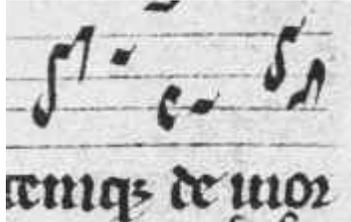
NOTATION.

The Sarum printed editions occasionally use an unfamiliar symbol shown below on the left (cf. 1519-P:29r):



De- um. De- um.

Comparison with manuscript sources suggests that it indicates a lengthening of the note that completes the ascending leap, as shown on the right. This neume also appears from time to time in the manuscripts (e.g. AS:243).



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 traditional use of virga in ascent and punctum in descent. This trait is generally followed in this edition.

This edition includes Arabic numbers that indicate the sequences of antiphons and responsories that appear in the office. These numbers seldom appear in the original. Roman numerals that indicate tone and ending in accordance with the *Sarum Tonary* are also provided; these numerals do not appear in the original. Numbers have been added to the stanzas of hymns.

All breath marks are editorial, based upon textual and musical analysis and in 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 edition * is used. No guides appear at the end of musical lines. Although they are usually found in the *Sarum* editions they seldom appear in the manuscripts.

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-clef and to the low D-clef (see. AS:356, line 10). The manuscripts avoid ledger lines wherever possible, and thus change clefs frequently to accommodate extremes of range. This edition for the most part avoids clef changes and instead includes occasional ledger lines. In cases where the F-clef appears in the original, B₄ above the staff is always presumed to be implied and is therefore printed. In the edition, B₄ 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.

VARIANTS IN THE MUSICAL SOURCES.

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 hymn-melodies 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 the Temporale and in the Psalter. No attempt is made to regularize such differences.

The edition includes in the margin the four-digit "cao" chant identification numbers found in Dom René-Jean Hesbert's *Corpus Antiphonale Officii* and used in the CANTUS indices. 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. Chants with no catalogue number are not recorded in CANTUS.

It is intended that supplementary sources will be examined for variants. Variants of a far-reaching nature or of particular interest will be noted in the main body; but the large body of typical variants will form an appendix.

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

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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 1531-P. Where a psalm appears more than once in 1531-P occasional variations of punctuation (and occasionally of text) may be found. Likewise, there are many verses in which 1531-P and 1519-P have different punctuation; in these cases the editor has made a determination for the edition.

In the instances listed below 1531-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 clamávi
xvij.	Deus meus
	Fílii aliéni
xxiv.	Dírige me
xxvij.	Quóniam non
xxxvj.	Et adjuvábít
xxxvij.	Cor meum
xl.	Benedíctus
xliv.	Audi fília
xlvij.	Pónite corda
liv.	Exáudiet Deus
lv.	In Deo
lvij.	Quia factus
lxxij.	Quia inflammátum
lxxvij.	Quanta mandávit
	Misit in eos
lxxxvij.	Tui sunt celi

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xc.	Dicet Dómino Cadent a látere
xcv.	Etenim
cv.	Et commíxti
cxx.	Dóminus custódit (1) Dóminus custódit (2)

In March 2008 Reverend Aidan Keller came across a relevant passage in the *Ordinal Customary of the Abbey of Saint Mary York* (Benedictine, c. 1400) which specifies how multiple puncta in a psalm verse are to be handled. In the section "De disciplina psallendi," we read:

In illis vero versibus qui plures habent punctos, fiat prima punctuacio secundum tonum cum pausaciones; et residuum versus dicant plane, pausaciones tamen mediocres in punctis ceteris faciendo.¹

But in those verses which have more than one colon [punctum], let the first punctuation be according to the tone, with its pause[s]; and sing the remainder of the verse straight, yet making slight pauses for the other colons [puncta].

This rubric certainly addresses the problems associated with multiple puncta in a single psalm-verse. From a performance standpoint giving the first punctum the mediation is a highly practical expedient. Yet there may be occasions in which the mediation is more artistic at the second articulation point.

There seems to be no assured evidence for the employment of the flex in Sarum use. Indeed, if one were to follow the above rubric, and assuming that the flex is limited to the first half of the psalm-tone, then indeed the flex would have no place in the 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 1531-P 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

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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. 1531-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 the entire psalter as a unit, vespers is presented in the order found in 1531-P; Sunday through Saturday.

PNEUMA.

The *pneuma* (or *neuma* or *neupma*) is a lengthy melisma 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 psalms) for each of the nocturns, and at the end of the antiphon (after the canticle) for the Benedictus and Magnificat. Father Aidan notes that it is of interest that in monastic houses they would add the *pneuma* to the main antiphons at the Little Hours, but not in Sarum use.

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

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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. 1519-1520 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 1519-1520 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.

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 \mathfrak{V} . and \mathfrak{R} . before *Deus in adjutorium*. At Matins and Compline these $\mathfrak{V}\mathfrak{V}$. and $\mathfrak{R}\mathfrak{R}$. are invariable. At Lauds they vary with the Sunday, feria, or feast.

BENEDICTIONS.

The tones for \mathfrak{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.

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),
 Temporale
- 1519-P The Psalter portion of above (reprinted in 1520-P)
- 1519-S The Sanctorale portion of above
- 1519-C The Common of Saints portion of above (reprinted in 1520-C)
- 1520 Antiphonale ad usum ecclesie sarisburensis (pars estivalis) (1520),
 Temporale
- 1520-P The Psalter portion of above (a reprint of 1519-P)
- 1520-S The Sanctorale portion of above
- 1520-C The Common of Saints portion of above (a reprint of 1519-C)
- 1531 Breviarium ad usum Sarum (1531)
- 1531-P The Psalter portion of above
- 1531-S The Sanctorale portion of above
- 1531-C The Common of Saints portion of above
- AB The Anglican Breviary (1951)
- 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 [Sarum]
- Bod-224 Bodley ESC 224 noted breviary, mid 14th c. [Sarum]
- 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)

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HS-1518	Hymnorum cum notis opusculum [Sarum] (1518)
HS-1524	Hymnorum cum notis opusculum [Sarum] (1524)
HS-1532	Hymnorum cum notis opusculum [Sarum] (1532)
HS-1541	Hymnorum cum notis opusculum [Sarum] (1541)
HS-1555	Hymnorum cum notis opusculum [Sarum] (1555)
LH	Liber Hymnarius (Solesmes 1983)
LU	Liber Usualis (Solesmes 1934)
NR	Nocturnale Romanum (2002)
PEN	The Penpont Antiphonal (ed. 1997)
SB	The Temporale of the Breviarium ad usum Sarum (ed. 1882)
SB-P	The Psalter portion of the above, including the common of saints (ed. 1879)
SB-S	The Sanctorale portion of the above (ed. 1886)
SG	Graduale ad consuetudinem Sarum (1528)
SG-1508	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-I	The Use of Sarum: The Consuetudinary and Customary (ed. 1898)
US-II	The use of Sarum: The Ordinal (ed. 1901)
WO-160	Antiphoner, Worcester Cathedral, c. 1230 (ed 1997)

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.

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Kalendar.	Incipit of Responsory 1.	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)
Purificatio Beate Marie.	<i>Adorna thalamum.</i>	
Septuagesima (<i>lxx.</i>)	<i>In principio.</i>	Genesis 1.
Sexagesima (<i>lx.</i>)	<i>Noe vir.</i>	(Genesis continued.)
Quinquagesima (<i>l.</i>)	<i>Locutus est.</i>	(Genesis continued.)
Quadragesima (<i>xl.</i>)	<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.

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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. (De prophete.)

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Notes.

Notes, pages I-XXI.

¹ The Abbess of Stanbrook and J. B. L. Tolhurst, eds., *The Ordinal and Customary of the Abbey of Saint Mary York (St. John's College, Cambridge, MS. D. 27)*. 3 vols. (London: Harrison and Sons Ltd., 1936-1951): I:3.