

MUSIC
OF THE
SARUM OFFICE

MUSIC OF THE SARUM OFFICE

TOME A.
Fascicule i.

Preface.
Introduction.

Pages i-viii.

Edited by William Renwick.

HAMILTON ONTARIO.
THE GREGORIAN INSTITUTE OF CANADA.
MMVI.

Music of the Sarum Office is published by The Gregorian Institute of Canada/L'Institut Grégorien de Canada, 45 Mercer Street, Dundas, Ontario, Canada L9H 2N8. The Gregorian Institute of Canada is affiliated with the School of the Arts, McMaster University.

Music of the Sarum Office is distributed over the internet through .pdf files located at: www.humanities.mcmaster.ca/~renwick/sarum-01.htm

This document first published January 1, 2006.

All rights reserved. This publication may be downloaded and stored on personal computers, and may be printed for purposes of research, study, education, and performance. No part of this publication may be uploaded, printed for sale or distribution, or otherwise transmitted or sold, without the prior permission in writing of the Gregorian Institute of Canada.

The Gregorian Institute of Canada/L'Institut Grégorien du Canada is a charitable foundation registered by the Federal Government of Canada.

Web site address: www.gregorian.ca

© The Gregorian Institute of Canada, 2006.

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.

INTRODUCTION.

ORGANIZATION.

MUSIC OF THE SARUM OFFICE commences with the Psalter, the chants of the office for each day of the week. This is followed by the *Temporale*, the chants for the Kalendar of the year. The Common of the Saints and the *Sanctorale*, or Proper of the Saints follow. 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.

Tome A:	Front matter, including the Kalendar. Psalter: The Ordinary of the Office
Tome B:	Temporale.
Tome C:	Sanctorale.
Tome D:	Toni communes.
Tome E:	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*. Memories and the Office of the Blessed Virgin Mary are placed in a separate section where they will not interrupt the principal series of offices.

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.

EDITORIAL METHOD.

All breath marks are editorial, based upon comparison with other edited sources such as LH, AM, AR, NR, and LU. “*” for the entry of the choir is in most cases editorial, although in some instances the indication is clearly marked in AS or

Introduction.

specified in the text of SB. No guides appear at the end of musical lines, as they do not generally appear in the manuscripts.

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 practise has been maintained, variety remains amongst the spellings in the edition, as in *Paráclito* and *Paráclyto*, for example. Accents are included in the musical settings in order to facilitate performance.

RUBRICS.

Rubrics appear in italics in the edition. They stem from AS, SB, and US. 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.]

CLEFS AND LEDGER LINES.

The manuscripts and prints move freely between C, F, and B-flat 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 includes occasional ledger lines. In cases where the F clef appears in the original, B-flat 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 the entire piece. B-flat as an accidental remains valid through the entire word or until cancelled by a natural sign.

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. 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.

Introduction.

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 as closely as possible. Where a psalm appears more than once in SB, occasional variations of punctuation may be found.

Where two colons appear in a verse, the first is marked as a flex (†) and the second as a mediation (*). When a comma appears before a single colon in a verse, it is often provided with a flex. These are editorial decisions. The flex can in any case be taken *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 omitted at the beginning of the psalm; the psalm chant begins at the following word.

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.

AS orders the vespers cycle from Saturday through Friday, since the week begins with First Vespers of Sunday. SB 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 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. Guides for their use appear in the text.

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. When psalm tones appear in conjunction with antiphons, the indication “*S.A.E.*” (. . . *seculorum amen*, the equivalent of “*e u o u a e*” in the Roman editions) appears, although in most cases AS in fact indicates the incipit of the psalm text.

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

HYMNS.

Extra syllables have been treated as elided syllables, although there is at present no evidence concerning the matter. In the exceptional cases where the parsing of the

Introduction.

text does not coincide with the phrasing of the music, editorial breath marks follow the musical phrasing.

QUILISMAS.

Quilismas are generally ignored in the 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 V and R before *Deus in adjutorium*. At Matins and Compline these V and R are invariable. At Lauds they vary with the Sunday, feria, or feast.

BENEDICTIONS.

The tones for 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, we see the troped response being sung at Christmas, for example.

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 edition. Page numbers followed by “*” refer to Tome D, “Toni communes”.

SOURCES.

The principal sources for this edition are *The Antiphonale Sarisburiense* and the *Breviarum ad usum Sarum*. 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.

AB	The Anglican Breviary (1951)
AM	Antiphonale Monasticum (Solesmes 1934)
AR	Antiphonale Romanum (Solesmes 1949)
AS	Antiphonale Sarisburiense (facs. 1901-24)
CIS	Cistercian xii c. Temporale (facs.)
LH	Liber Hymnarius (Solesmes 1983)

Introduction.

LU	Liber Usualis (Solesmes 1934)
NR	Nocturnale Romanum (2002)
SB	Breviarium ad usum Sarum (ed. 1879-86)
SG	The Sarum Graduale (1528)
SP	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)

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 tempore or the calendar. The text may refer to them by title (e.g. First Sunday after the Octave of the Epiphany), by the incipit of the first responsory at Matins, (*Domine ne in ira*), or by the principal biblical lection (*ad Romanos*). The following table indicates these dates.

Kalendar Day.	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.
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.

Introduction.

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.