

# Dum transisset sabbatum (II)

Edited by Jason Smart

[Robert?] Johnson (fl. 16th cent.)

*3 of the more senior clergy  
at the choir step, in surplices*



Dum tran - sis - set \_\_\_\_\_

Mean



Countertenor



Tenor



Bass



Dum tran - sis - set \_\_\_\_\_  
sab - ba - tum, dum tran - sis - set sab - ba - tum

4

Dum tran - sis - set sab - ba tum, dum  
- set sab - ba - tum, dum tran - sis - set sab - ba - tum  
- tum, Ma - ri - a  
- tum, dum tran - sis - set sab - ba - tum Ma -

9

tran - sis - set sab - ba tum, Ma - ri - a Mag - da - le -  
Ma - ri - a Mag - da - le -  
- a Mag - da -  
- ri - a Mag - da - le - ne, Ma - ri - a Mag - da - le -

14

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

19

- a, et Ma - ri - a Ja - co - bi, et Sa - lo - me, et Ma - ri -  
 Ma - ri - a Ja - co - bi, et Ma - ri - a Ja - co -  
 - ri - a  
 et Ma - ri - a Ja - co - bi,

24

- a Ja - co - bi, et Sa - lo - me, et Sa - lo - me, et Sa - lo -  
 - bi, et Ma - ri - a Ja - co - bi et Sa - lo - me, et Sa - lo - me,  
 Ja - co - bi et Sa - lo - me  
 et Ma - ri - a Ja - co - bi et Sa - lo - me, et Sa - lo -

29

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

34

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

39

**A**

- ro - ma-ta ut ve - ni - en - tes un - ge -  
 ro - ma-ta ut ve - ni - en -  
 - ta ut ve - ni - en -  
 - ta ut ve - ni - en - tes un - ge - rent Je - sum,

44

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

**B**

49

- rent, ut ve - ni - ne - tes un - ge - rent Je - sum. Al - le - lu -  
 - en - tes un - ge-rent, ut ve - ni-en - tes un - ge-rent Je - sum.  
 Je - - - - - sum. Al -  
 - rent, ut ve - ni - en - tes un - ge-rent Je - sum.

54

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

59

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

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

- - - - - - - - - - - - - - -

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

65

- ia, Al - le-lu - ia, Al - le-lu - ia. **END**

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

- - - - - lu - - - - ia.

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

**1st TIME***The 3 clergy*

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

- to - rum ve - ni - unt ad mo - nu - men - tum

or - - - to iam so - - - le,

**REPEAT FROM [A] TO END****2nd TIME***The 3 clergy*

Glo - ri - a Pa - tri et Fi - li -

- o, et Spi - ri - tu - i San - cto.

**REPEAT FROM [B] TO END**

## Translation

When the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had brought sweet spices, that they might come and anoint Jesus. Alleluia.

∿ And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun, that they might come and anoint Jesus. Alleluia.

∿ Glory be to the Father and to the Son, and to the Holy Ghost.  
Alleluia.

## Liturgical Function

Third Respond at Matins on Easter Day, throughout the Octave of Easter and on Sundays from Easter to the Ascension.

## Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\square$ .

Repeat signs in the underlay have been expanded in italics.

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Ct)	f.142	at beginning:	In die pasce m <sup>f</sup> Johnson
17803	(M)	f.140	at beginning:	In die pasce m <sup>f</sup> Johnson
17804	(T)	f.139	at beginning:	In die pasce m <sup>f</sup> Jhonson
17805	(B)	f.134 <sup>v</sup>	at beginning:	m <sup>f</sup> Jhonson
			at end:	m <sup>f</sup> ihonson

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.216 of the Temporale.

## Notes on the Readings of the Sources

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. For extended readings, subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>G = second note G in the bar.

### Accidentals

26 B new line in source begins with <sup>2</sup>G, # is for <sup>2</sup>G not <sup>1</sup>F and is placed below staff signature / 28 M no *b* for B / 43 B the  $\natural$  to the E should perhaps be a *b* / 66 Ct  $\natural$  for B (possibly correctly) / 67 M no *b* for B / 69 Ct  $\natural$  for B both below E and before B /

### Underlay

12 T *-da-* below G, (13) *-le-* below G, (14) *-ne* below G / 28–29 M *Salome* undivided below DBCD / 30–35 M Ct T *et verunt* for *emerunt*; B *everunt* for *emerunt* / 55 T *-ia* below C / 57–60 T *Allelu-* undivided below FAAGFE (*-lu-* also in 66) /

### Other Readings

35–36 M G+G is corrected minim / 40 M T B signum congruentiae above first symbol in bar, (41) Ct signum congruentiae above D / 44 B G is F / 53 M T B signum congruentiae above first symbol in bar; Ct no signum congruentiae / 60 T C omitted /