

Dum transisset sabbatum (II)

Edited by Jason Smart

John Sheppard (d.1558)

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



Dum tran - sis - set _____

Treble



sab - - - - ba - - - -
sab - - - - ba - - - -
sab - - - -

sab - - - -

Tenor



Bass



4

tum Ma - ri - a Mag - da - le - ne,
tum Ma - ri -
ba tum
sab ba tum Ma - ri - a
[sab ba tum Ma - ri - a Mag - da -]

9

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

14

- ne et Mari - a Ja - co - bi, [et Mari -
- le - - - - ne] et Mari -
Mag - da - le - - - - ne
— Mari - a Mag - da - le - ne et Mari - a Ja - co -
- ne, Mari - a Mag - da - le - ne, Mag - da - le - ne et
- ne et Mari - a Ja -

19

- a Ja - co - - - bi] et _____ Sa - lo - - me, et Ma -
 - ri - - a _____
 et Ma - ri - a Ja - co - - bi, et Ma - ri - a Ja - co - - bi et ____
 - - - [bi, Ma - ri - a Ja - co] - - bi, et Ma - ri - a Ja -
 — Ma - ri - a Ja - co - - bi et Sa - lo - - me, et
 - co - - bi, et Ma - ri - a Ja -

24

- ri - - a Ja - co - - bi et Sa - lo - - - - - - - - - me
 Ja - - co - - bi et Sa - lo - - me _____
 — Sa - lo - - - - - me e - me - runt a - ro - ma -
 - co - - bi [et Sa - lo - - - - - me e - me -
 Sa - lo - me, _____ et Sa - lo - - me e - me - runt a - ro - ma-ta, _____
 - co - - bi et Sa - lo - - me e - me - runt a - ro - ma-

29

29

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

e - me - - - - - runt _____

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

- runt a - ro - ma - ta, a - ro - ma - ta, _____

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

34

34

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

a - ro - ma - - - - -

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

a - ro - ma - ta, a - ro - ma]

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

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

39

A

- me-runt a-ro - ma ta ut ve - ni - en - - -
 - - - ta _____ ut _____ ve - - - ni - en -
 a - ro - ma] ta ut ve - ni - en - - - tes
 ta ut ve - ni - en -
 - me - runt a - ro - ma - ta ut ve - ni - en - - -
 ro - ma-ta, a - ro - ma-ta ut

44

- - - tes un - ge-rent Je - - -
 tes un - ge - rent _____
 un - ge-rent Je - - - sum, un - ge-rent ___
 un - - - tes un -
 tes un - ge-rent Je - - - sum, un - ge-rent Je -
 ve - ni - en - - - tes un - ge-rent Je - - -

48

Musical score for page 48, featuring five staves of music. The lyrics are:

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

B

53

Musical score for page 53, featuring five staves of music. The lyrics are:

- - - sum. Al - le - lu - ia, [al - le - lu - ia,] al -
 - sum. Al - le - lu - ia, _____
 - - - sum. Al - le - lu - ia, al - le - lu - - -
 - - - sum. Al - le - lu - ia, al - le - lu - ia, al - le -
 - - - sum. Al - le - lu - ia, al - le - lu - ia, al -
 - - - sum. Al - le - lu - ia, Al - le - lu - ia,

58

58

le - lu ia, al - le lu
al - le ia, al - le lu
- lu ia, al - le lu ia, al - le -
- le - lu ia, al - le lu ia,
al - le lu ia,

63

63

- - - 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 -
al - le - lu - - - ia, _____
al - le - lu - - ia, al - - le - lu -

68

END

- lu - ia, al - le - lu - ia, al - le - lu - ia.

ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - 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

jam 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.

(*St. Mark 16, vv. 1–2, with Alleluia.*)

Liturgical Function

In the pre-Reformation Use of Salisbury, *Dum transisset* was the third respond at Matins on Easter Day, throughout the octave of Easter and on Sundays from Easter to the Ascension.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

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.

Ligatures are denoted by the sign

Repeat signs in the underlay have been expanded using italics.

Underlay between square brackets is entirely editorial.

Sources

Polyphony: **A** Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.150	at end:	m ^r : shepperde:· gentleman: of: the: chappelle:
980	(Ct1)	no.150	at end:	m ^r : shepperde:·
981	(Ct2)	no.150	at end:	m ^r : shepperde:·
982	(Tr)	no.150	at end:	m ^r : shepperde:·
983	(B)	no.150	index heading: at end:	m ^r : shepperde: 6: voc: m ^r : shepperde:·

B London, British Library, Add. MS 31390 (by 1578; textless).

(all parts) f.5^v above Ct2: mr shepherde

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman, (revised English Short Title Catalogue 15790), f.216 of the Temporale.

Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source, with any subsequent bar numbers in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²C = second note C in the bar.

Abbreviations

amb	ambiguously aligned	Ct1, Ct2	Countertenor 1, 2	q	quaver	ꝝ	underlay repeat sign
B	Bass	dot-	dotted	sb	semibreve	+	tie
corr	corrected	M	Mean	T	Tenor		
cr	crotchet	m	minim	Tr	Treble		

Staff signatures and Accidentals

1 M **B** staff signature \flat s for upper and lower B throughout / 16 Ct1 **A** \sharp for ²C / 20 Ct1 **B** \sharp for C / 21 Tr **B** \sharp for C / 26 Tr **B** \sharp for F / 51 Tr **AB** \sharp for C / 53 Ct2 **A** no \sharp / 59 Ct2 **B** \sharp for C / 62 Tr **A** \sharp for C / 65 T **B** \flat for B / 67 Tr **B** \sharp for C / 70 Ct2 **B** no \natural / 71 Tr **A** no \natural ; **B** \natural placed below ²A / 72 Ct1 **B** no \sharp /

Underlay and Ligatures

1-end M A The underlay of this voice differs markedly from the 1519 antiphonal and other plainsong sources. It is clearly corrupt in places and cannot be authoritative. The edition follows the 1519 print and the reading of A is given *in extenso* at the end of this section / 1-end all parts B no ligatures except for T in 66–67 / 3 Tr A -ba- amb below 2DF / 18 Tr A et Sa- below FE, (19) -lome et below 2D³DB, (20) ȝ amb below 1A²A (not below E); Ct1 A -na for -ne / 25–30 Ct2 A et Maria amb below AABAG, Jacobi et Salome ȝ below ADCABBAC, (33) et Salome for aromata, (34) ȝ below D, (36) ȝ below 2C, (37) ȝ below F, (39) emerunt aro- below GCBAD, (40) -ma- below C / 27–28 Tr A -me amb below GABCD / 28 Ct1 A -ta below 1G (and in 31) / 43 Tr A -tes below E (not in 45) / 53–55 M A -sum Allelu- one note earlier / 57-end Tr A has many poorly placed ȝ signs of which only some can be correct: 57 ȝ is below D, (59) ȝ below E, (60) ȝ below 1E, (62) ȝ below C, (65) ȝ below A, (67) ȝ below D, (69) ȝ below E, (70) ȝ amb below CB / 59 Ct2 A ȝ below A /

M underlay in A is as follows:

The musical score shows the 'M' underlay in the 'A' voice. The lyrics are underlined with horizontal bars above the notes. The lyrics include: 'sab - ba - tum', 'Ma - ri - a Mag -', 'da - 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 - lu -', and 'ia.'

Other Readings

1 M B clef C2, void mensural notation throughout; Ct2 B clef C3 / 2–3 M B sbF mF are *m m+m* / 10–12 M B A+A, G+G / 12 Tr B 1F²F are one *mF* / 13 Tr B originally as in the edition but E cancelled and CD corr to *m m*; Ct1 B 1F²F are one *mF* / 17 Ct2 B 1D²D are one *mD* / 21 Ct1 B 1A²A are *cr m*; T B 1A²A are one *mA* / 22 Ct1 B 1A²A are one *mA* / 23–25 Ct1 A C+CCDABCDE are *crC* (only) *crC crD dot-crA qB qC qD crE* / 25–26 M B *mD mD sbD* are *sb+sb*; 25 Ct2 B 1A²A are one *mA* / 29–30 M B F+F / 32 Ct2 B B is *cr cr* / 33 Ct2 B 1F²F are one *mF* / 34–35 M B G+G; 34 T B D is C corr to D / 37 T B C is D corr to C / 38 T B 1F²F are one *mF* / 41 Tr A no signum / 45–46 M B A+A / 47 Tr A C is B; M B 1F²F are one *sbF* / 52–53 M B 1F²F³F are *sb+m* / 53–54 M B E+E; 53 Ct1 B 1A²A are one *sbA* / 54 M Ct1 B A no signum / 55–56 B B 1A²A³A are *cr+m* / 58–59 M B *mG* deleted after F, A+A (corr from *mA*) / 62 Ct2 B 1A²A are one *dot-mA* / 63 Ct1 B 1D²D are one *dot-mD* / 65–66 M B F+F / 66–67 M B E+E (no ligatures) / 68 M B 1F²F³F are one *dot-sbF* / 69–70 T B AGFED are *cr dot-cr q q q* / 71 Ct1 B 1E²E are one *mE* / 72 B B additional E an octave higher (and B?) /