Dum transisset sabbatum (II)

Edited by Jason Smart

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

John Sheppard (d.1558)

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1st TIME

The 3 clergy

Et val-de ma-ne u-na sab-ba-tor-um
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-
-
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).

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

Plainsong:  

*Antiphonarij ad usum Sarum volumen primum valgo 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.

Abbreviations

<table>
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<tr>
<th>Abb</th>
<th>Ambiguously aligned</th>
<th>Ct1, Ct2</th>
<th>Countertenor 1, 2</th>
<th>q</th>
<th>quaver</th>
<th>✱</th>
<th>Underlay repeat sign</th>
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<td>amb</td>
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<td>Bass</td>
<td>dot-</td>
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<td>corrected</td>
<td>M</td>
<td>Mean</td>
<td>T</td>
<td>Tenor</td>
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<td>cr</td>
<td>crotchet</td>
<td>m</td>
<td>minim</td>
<td>Tr</td>
<td>Treble</td>
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</tbody>
</table>

Staff signatures and Accidentals

1 M B staff signature ½s for upper and lower B throughout / 16 Ct1 A # for 2C / 20 Ct1 B # for C / 21 Tr B # for C / 26 Tr B # for F / 51 Tr AB # for C / 53 Ct2 A no # / 59 Ct2 B # for C / 62 Tr A # for C / 65 T B # for B / 67 Tr B # for C / 70 Ct2 B no # / 71 Tr A no #; B 1 placed below 2A / 72 Ct1 B no # /
Underlay and Ligatures

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 2DB, (20) \( \Delta \) amb below 1A2A (not below E); Ct1 A -na for -ne / 25–30 Ct1 A et Maria amb below AABAG, Jacobi et Salome \( \simeq \) below ADCABBAC, (33) et Salome for aromata, (34) \( \simeq \) below D, (36) \( \simeq \) below \( \text{C} \), (37) \( \simeq \) 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 \( \simeq \) signs of which only some can be correct: 57 \( \simeq \) is below D, (59) \( \simeq \) below E, (60) \( \simeq \) below 1E, (62) \( \simeq \) below C, (65) \( \simeq \) below A, (67) \( \simeq \) below D, (69) \( \simeq \) below E, (70) \( \simeq \) amb below CB / 59 Ct2 A \( \simeq \) below A /

M underlay in A is as follows:

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\text{Sab} \text{batum} \text{Mar} \text{i} \text{a} \text{Mag} \\
\text{da} \text{le} \text{ne} \text{et} \text{Mar} \text{i} \text{a} \\
\text{lo} \text{me} \text{e} \text{me} \text{runt} \text{ar} \text{o} \\
\text{ma} \text{ta} \text{ut} \text{ve} \text{ni} \text{entes} \text{un} \\
\text{ger} \text{ent} \text{Je} \text{hu} \text{num} \text{Al} \text{le} \text{lu} \\
\text{ia} 
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Other Readings

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