

# Dum transisset sabbatum (I)

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      

Mean      

Countertenor 1      

Countertenor 2      

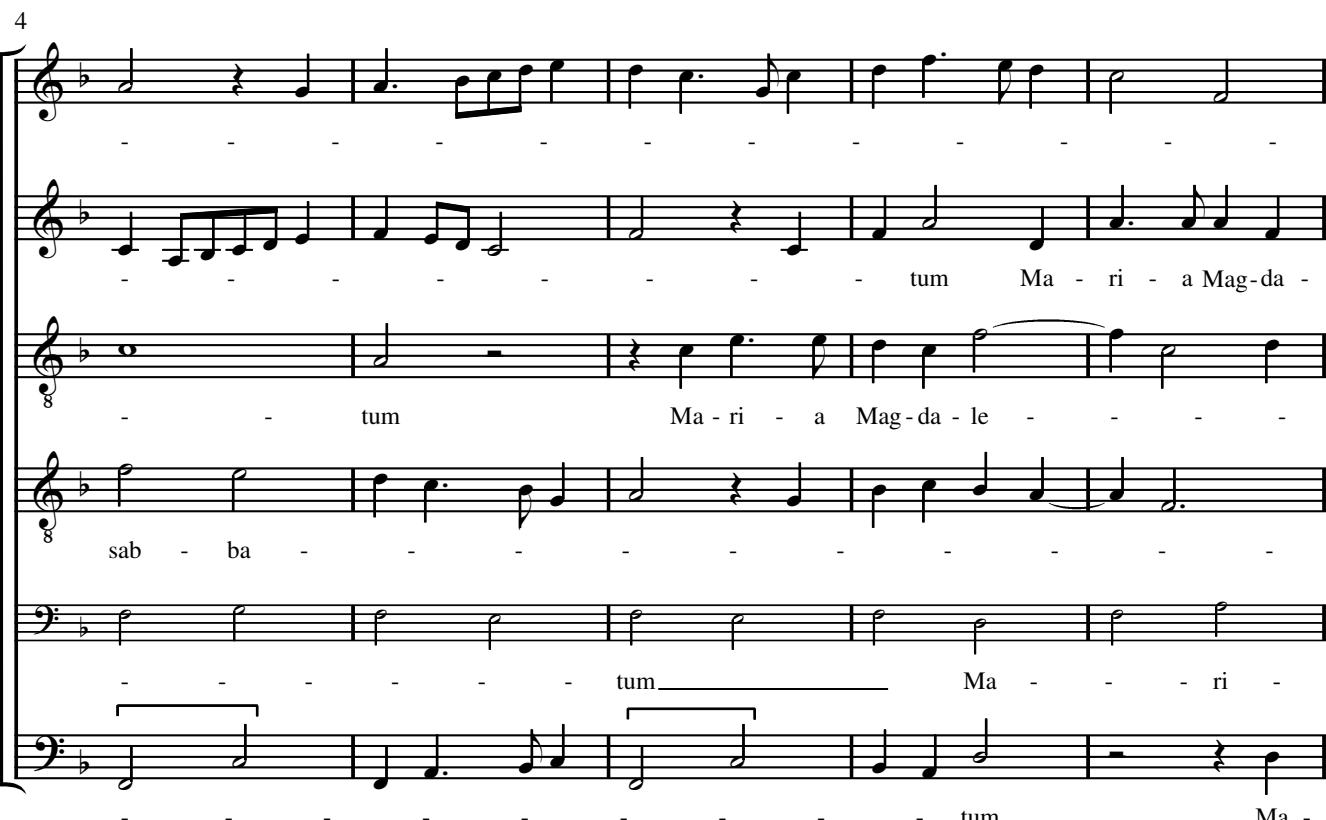
Tenor      [Missing]

Bass      



sab - ba - - - -

4



tum Ma - ri - a Mag - da -

tum Ma - ri - a Mag - da - le - - - -

tum Ma - ri - a Mag - da - le - - - -

sab - ba - - - -

tum Ma - - - ri -

tum Ma - - - ri -

9

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

14

ne  
ri - a Mag - da - le  
ne  
et Ma - ri - a Ja - co -  
ne  
et Ma -  
ne  
et Ma -

19

Musical score for voices and basso continuo, page 3, system 19. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef. The vocal parts sing a four-part setting of the hymn tune "Jacobi". The lyrics are as follows:

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

23

Musical score for voices and basso continuo, page 3, system 23. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom two staves are basso continuo parts, each with a bass clef. The vocal parts continue the four-part setting of the hymn tune "Jacobi". The lyrics are as follows:

- bi et \_\_\_\_\_ Sa - lo - me, et Ma - ri - a Ja -  
- ne et \_\_\_\_\_ Ma - ri - a Ja - co - bi et Sa - lo -  
- me, \_\_\_\_\_ et Ma - ri - a Ja - co - bi et Sa -  
Ja - co - bi et Sa - lo - me e - me -  
Ja - co - bi et Sa - lo - me e - me -  
e - me - runt

27

A musical score for voice and piano, featuring five staves of music. The top three staves are for the voice (soprano) and the bottom two are for the piano. The lyrics are written below the notes. The score consists of five systems of music, each starting with a treble clef and a key signature of one flat.

co - bi et Sa - lo - me e - me - -

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

lo - - - - - me e - me - - runt a -

- - - - - runt a - ro - ma-ta, \_\_\_\_\_

Sa - lo - me \_\_\_\_\_ e -

a - ro - ma-ta, \_\_\_\_\_

31

A musical score for a vocal piece titled "Aroamata". The score consists of five staves of music. The first three staves are in treble clef, the fourth in bass clef, and the fifth in bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 8/8. The lyrics are: "runt", "a - ro - ma - ta, \_\_\_\_\_", "a - ro - ma - ta, \_\_\_\_\_", "- ro - ma - ta, \_\_\_\_\_", "a - ro - ma - ta, \_\_\_\_\_", "a - ro - ma - ta, \_\_\_\_\_", "a - me - - - - - runt \_\_\_\_\_", "a - - - - -", and "a - ro - ma - ta, \_\_\_\_\_. The vocal parts include dynamic markings such as forte (f), piano (p), and accents ('). There are also fermatas over certain notes.

35

A musical score for 'Aroma' featuring five staves of music with lyrics.

The score consists of five staves:

- Staff 1:** Treble clef, key signature of one sharp (F#), common time. The lyrics are: *a - ro - ma - ta, a - ro - ma - ta*.
- Staff 2:** Treble clef, common time. The lyrics are: *a - ro - ma - ta*.
- Staff 3:** Treble clef, common time. The lyrics are: *a - ro - ma - ta, a - ro - ma - ta*.
- Staff 4:** Treble clef, common time. The lyrics are: *- ta, a - ro - ma - ta*.
- Staff 5:** Bass clef, common time. The lyrics are: *- ro - ma - - - - ta*.

The vocal line is continuous across all staves, with the bass line providing harmonic support. The lyrics are placed below the staff where they appear.

40

A

ut ve - ni - en

ut ve - ni - en

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

ut ve - ni - en - - - - - tes

ut \_\_\_\_\_ ve - - - - ni - en - - - - -

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

45

Musical score for measures 45-50. The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (indicated by '8'). The lyrics are in French, with some words underlined.

Measures 45-50 lyrics:

- Line 1: tes
- Line 2: tes un - ge-rent Je
- Line 3: sum, un - ge-rent
- Line 4: un - ge-rent Je sum, un - ge-rent Je
- Line 5: tes un - ge - rent
- Line 6: sum, un - ge-rent Je

**B**

50

Continuation of the musical score starting at measure 50. The score consists of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The time signature is common time (indicated by '8'). A vertical dashed line separates the first three staves from the last three. The lyrics are in French, with some words underlined.

Measure 50 lyrics:

- Line 1: un - ge-rent Je sum.
- Line 2: sum. Al - le - lu
- Line 3: Je sum.
- Line 4: sum. Al - le - lu
- Line 5: Je sum. Al - - - le
- Line 6: sum. Al - le - lu

55

The musical score consists of four staves, each representing a different voice part. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time, indicated by a 'C' at the beginning of the first measure. The lyrics 'Al - le - lu ia, al - le - lu ia,' are repeated in each measure across all voices. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 55 through 60 are present above the staves.

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

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

Al - le - lu ia,

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

60

The musical score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics "al - le - lu - ia," are repeated in each measure across all voices. Measure 1: Treble 1: al - le - lu - ; Treble 2: - - - ia,; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,; Measure 2: Treble 1: - - - ia,; Treble 2: ia,; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,; Measure 3: Treble 1: - - - ia,; Treble 2: ia,; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,; Measure 4: Treble 1: - - - ia,; Treble 2: al - - - lu - ; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,; Measure 5: Treble 1: - - - ia,; Treble 2: al - - - lu - ; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,; Measure 6: Treble 1: - - - ia,; Treble 2: al - - - lu - ; Alto: - - - ia,; Tenor: al - - - ia,; Bass: - - - ia,

65

END

ia, alle lu ia, alle lu ia.  
 - - - - ia, alle lu ia.  
 - - - - 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.

Ligatures are denoted by the sign .

Repeat signs in the underlay have been expanded using italics.

The lost Tenor part has been supplied editorially in small notation from the plainsong source cited below.

## Sources

Polyphony: Oxford, Christ Church, Mus. 979–83 (*c.1575–1581* with later additions).

979	(M)	no.111	at end:	S
980	(Ct1)	no.111	at end:	mʳ: S.
981	(Ct2)	no.111	at end:	S
982	(Tr)	no.111	at end:	mʳ: S.
983	(B)	no.111	index heading: Mr John Shepperde. [later hand] at end:	mʳ: shepperde.

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. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>C = first note C in the bar. Note values are abbreviated in italics: *m* = minim, *dot-cr* = dotted crotchet, *q* = quaver. The symbol  $\gtrless$  denotes an underlay repetition sign.

## Accidentals

16 Tr # for C / 38 Ct2 # for <sup>1</sup>C / 39 Ct1 # for <sup>1</sup>C / 68 Tr # for C /

## Underlay and Ligatures

5 M *mC* is *dot-crC qC*, (6) *-tum* below F (not in 7),  $\gtrless$  below C / 9 Ct2 *-tum sab-* below <sup>1</sup>C<sup>2</sup>C, (10) *-ba-* below B, *mF* is *dot-crF qF* / 16 Ct1 *Mag-* below A, (17) *-dele-* below FA / 24 Ct1  $\gtrless$  is below <sup>2</sup>A / 28–29 B *-ta*  $\gtrless$  ambiguously aligned below <sup>1</sup>BAF<sup>2</sup>B / 29 Ct2 *-ta* ambiguously aligned / 35 M *-ta* below F (not in 32) / 35 Tr *-ta* below E (not in 33); B *-ta* below D (not in 32) / 37 B  $\gtrless$  below D, (38) *-ta* below D / 40 M Ct1 Ct2 *-ta* below first note of bar (not immediately after *-ma-*) / 42 Ct2 *-tes* below <sup>2</sup>C (not in 44), (43)  $\gtrless$  below A / 46–47 M *ungerent Je-* ambiguously aligned below <sup>1</sup>C<sup>2</sup>CB<sup>3</sup>CA<sup>2</sup>G / 51 Ct2 *-sum* below A, (52) *Je-* below F / 62 M  $\gtrless$  for A placed below EF /