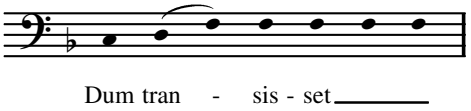
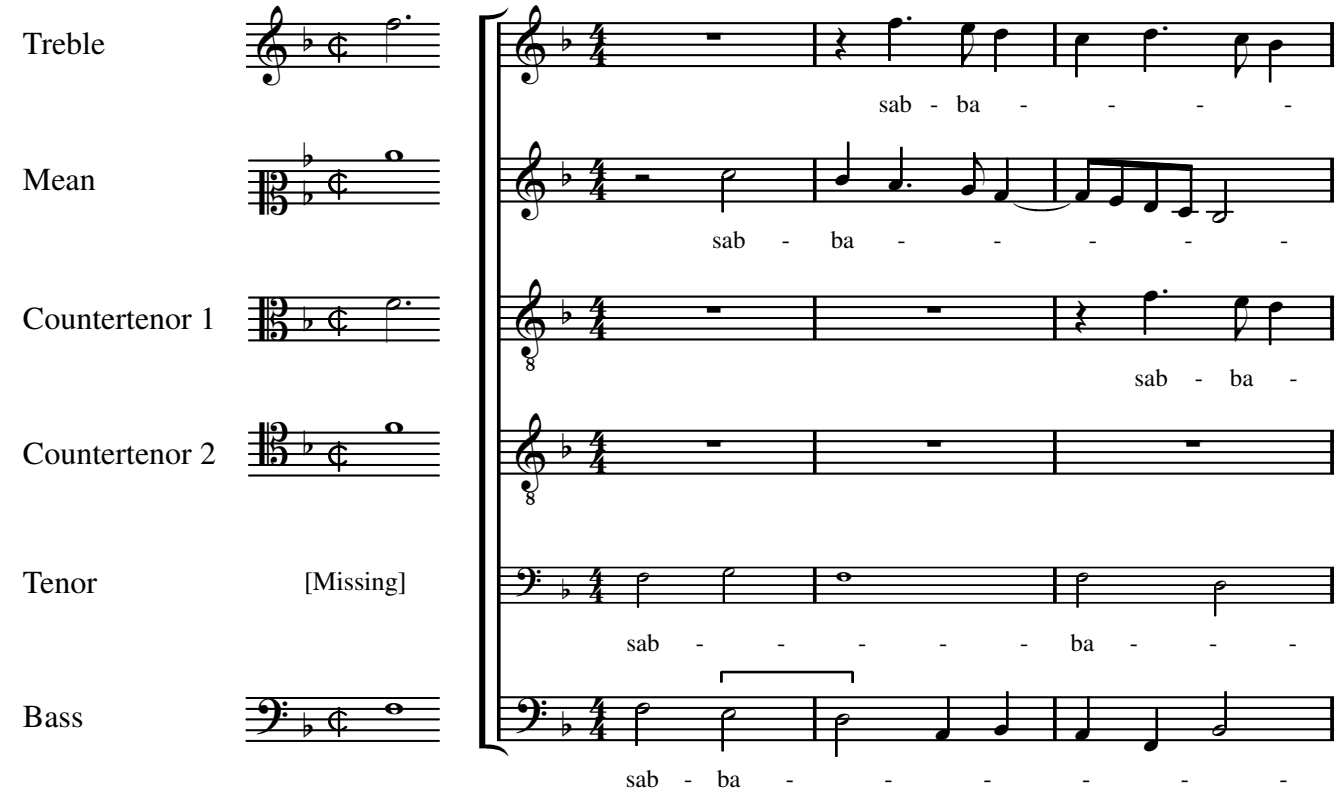
Dum transisset sabbatum (I)

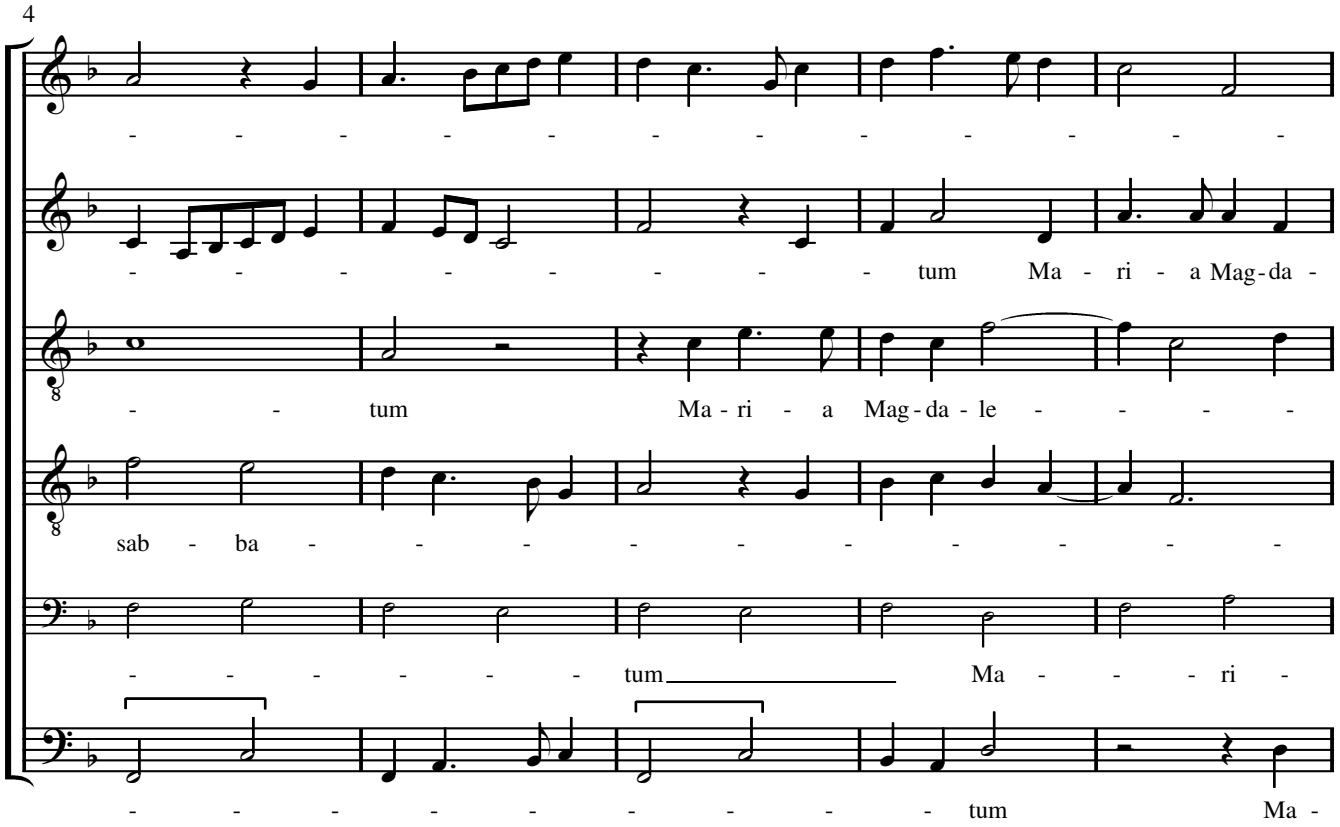
Edited by Jason Smart

John Sheppard (d.1558)

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







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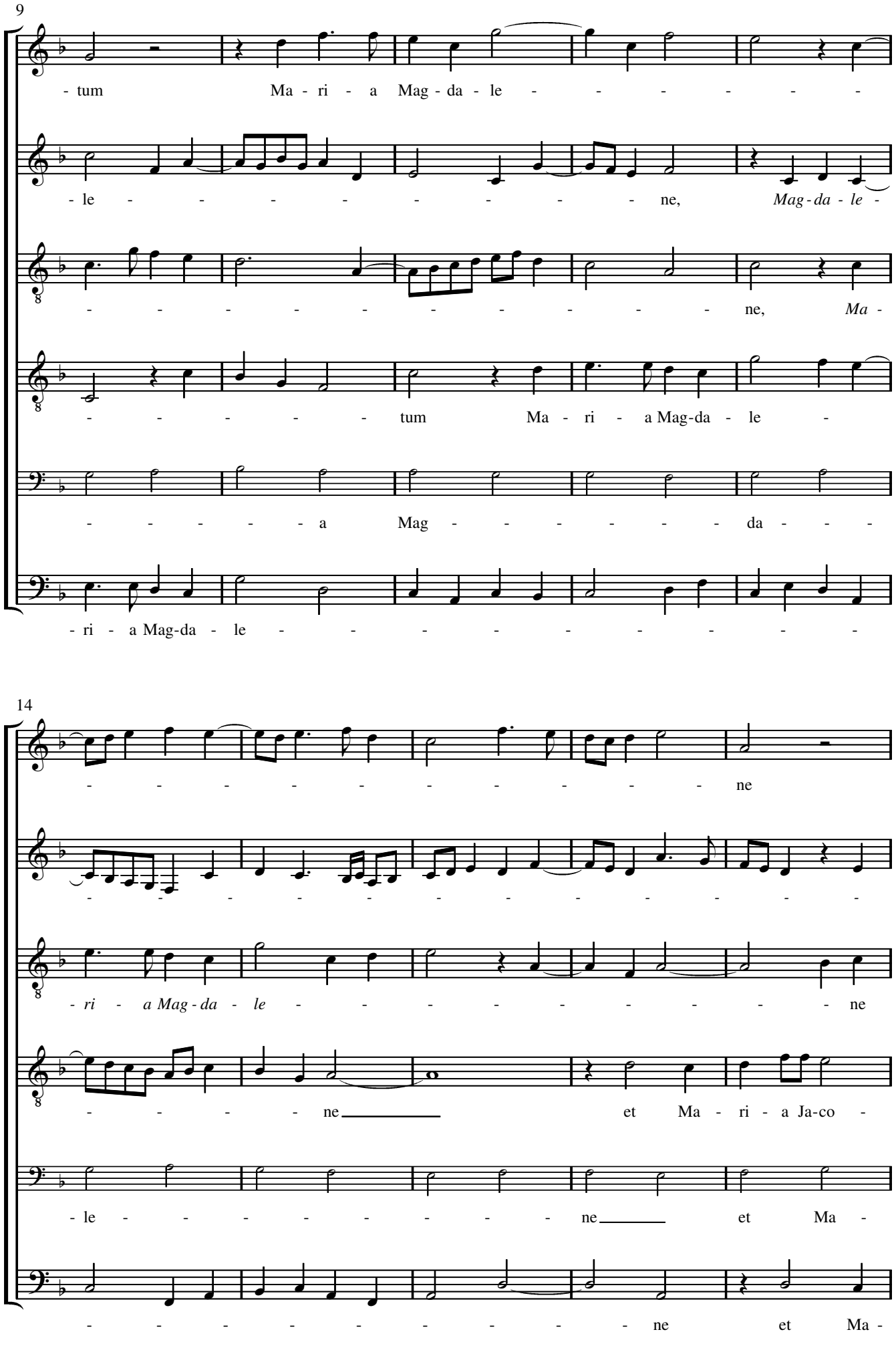
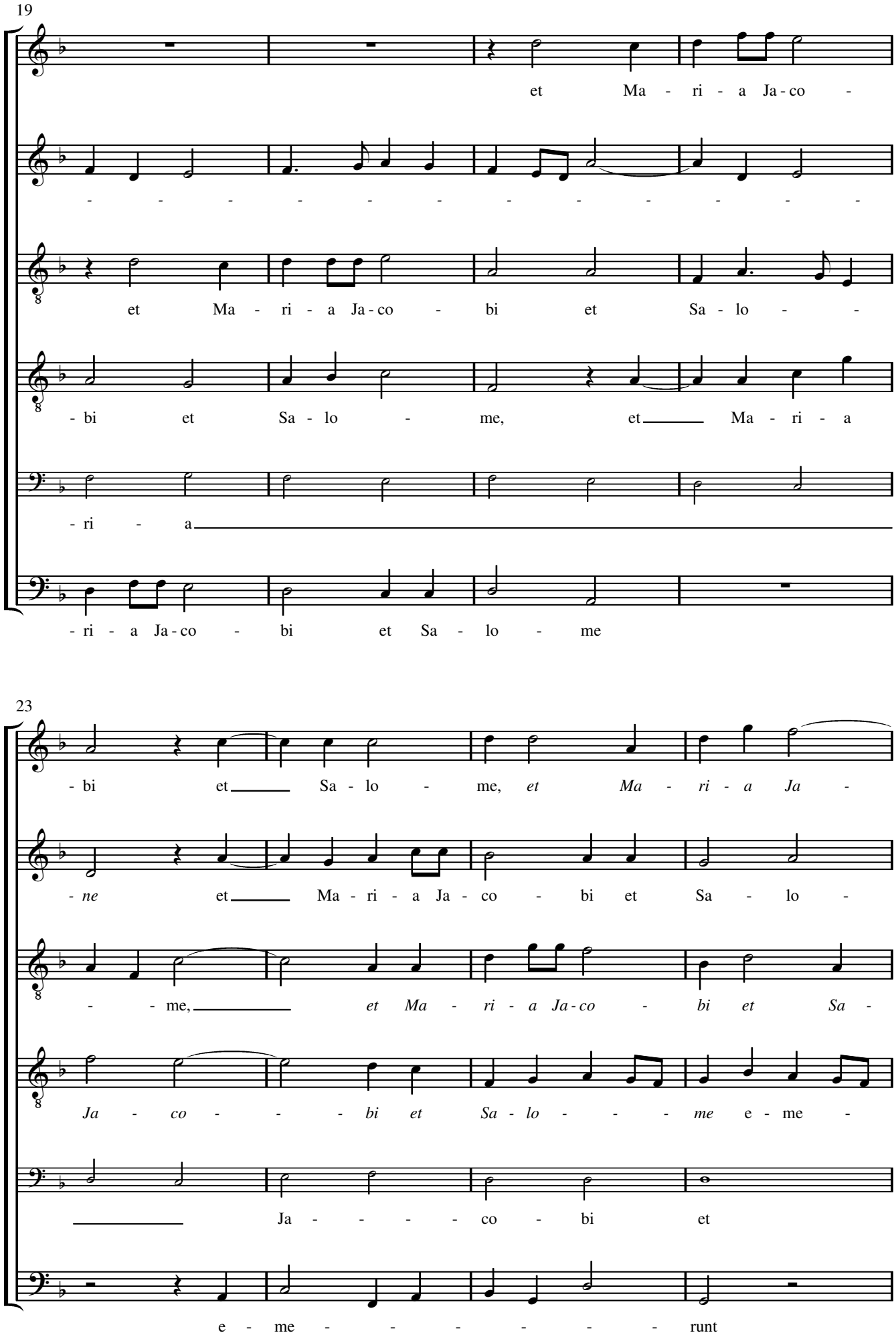
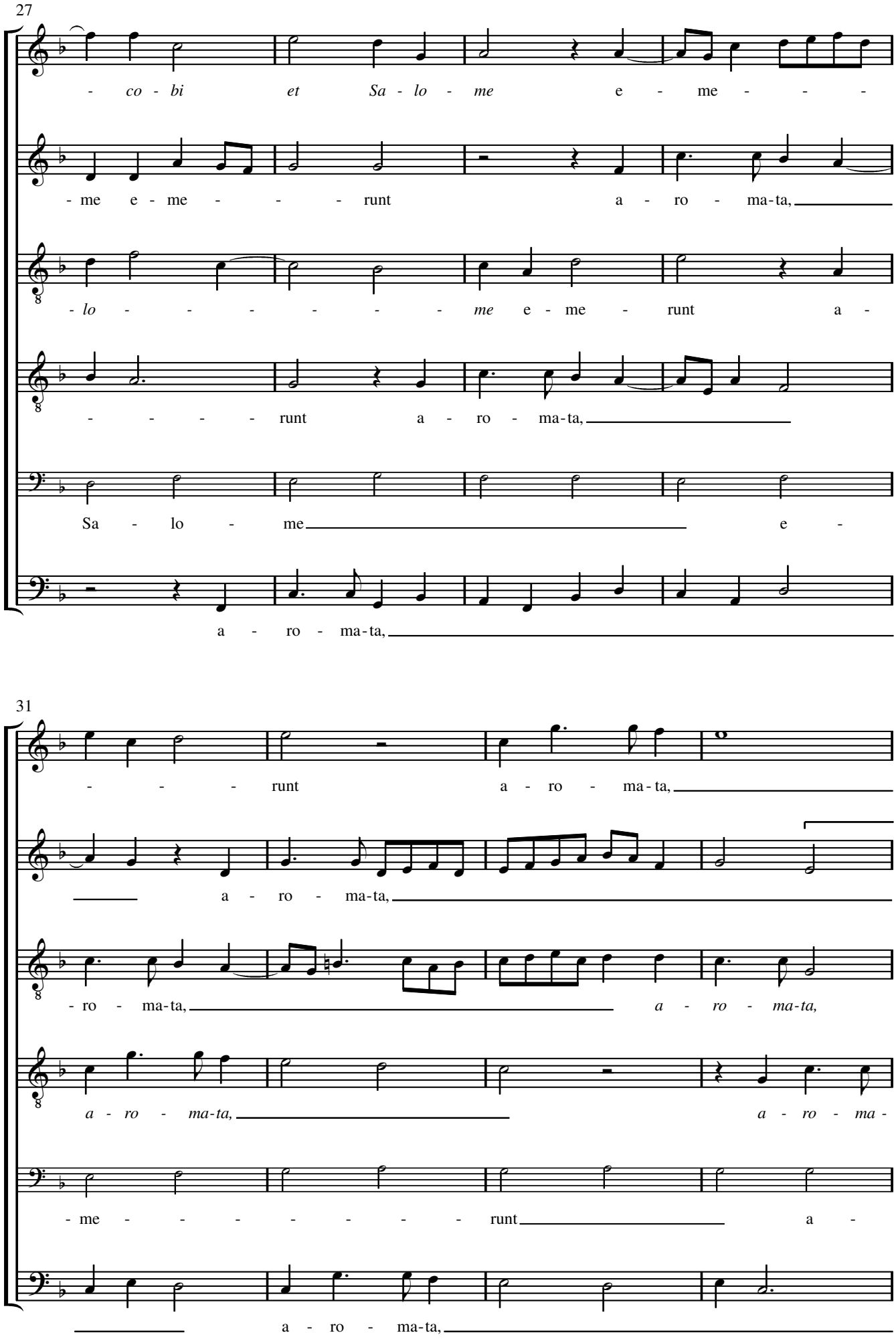
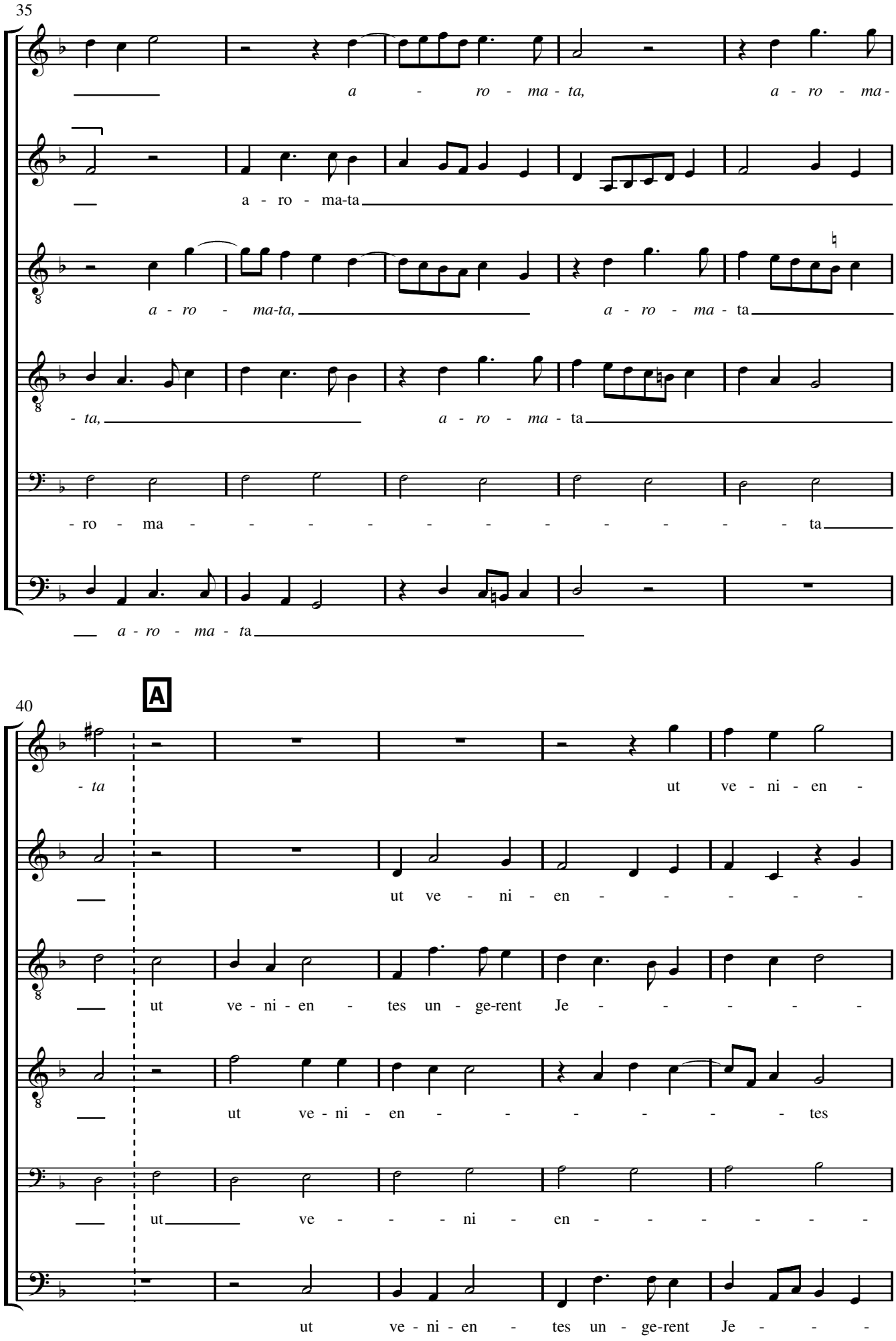
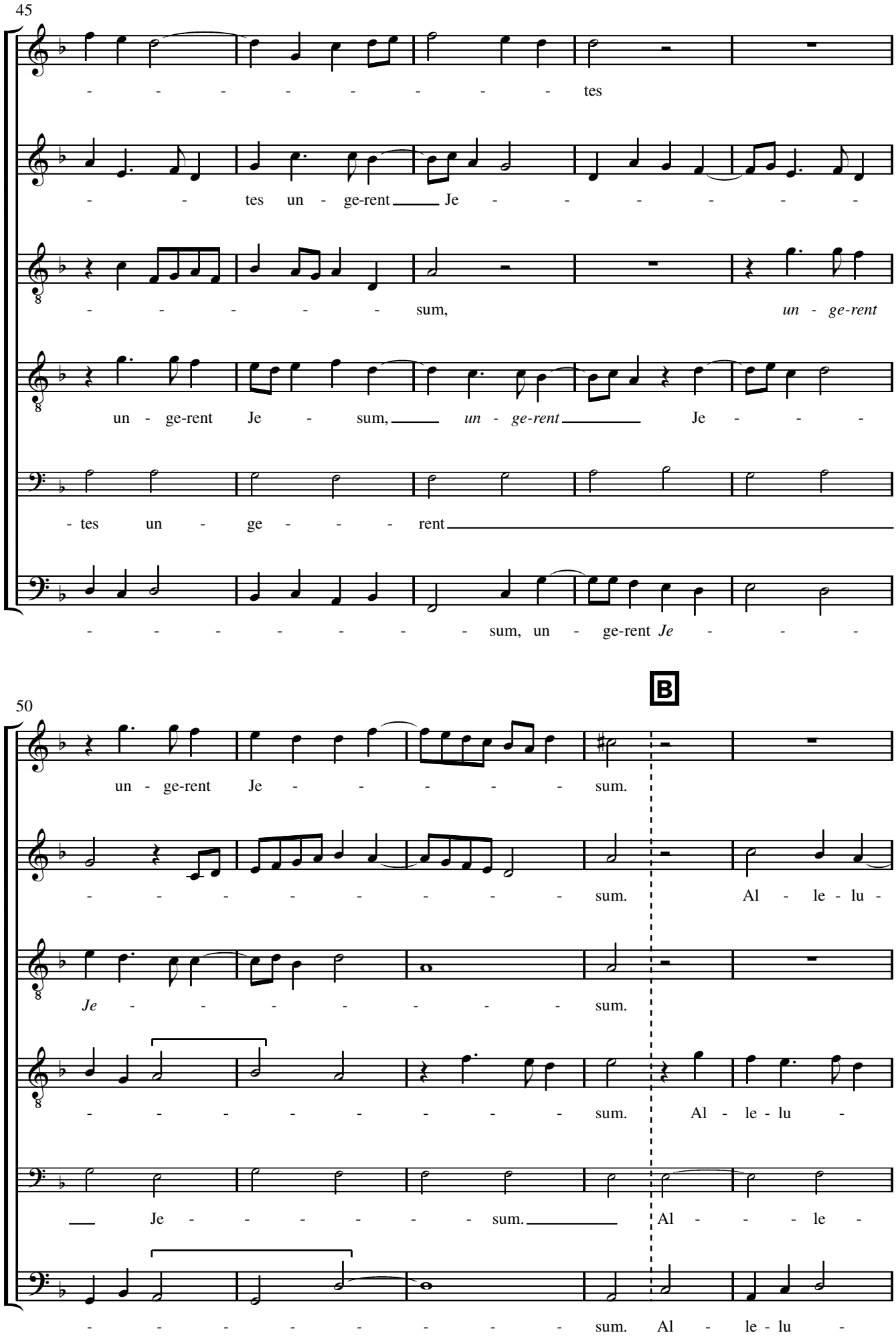
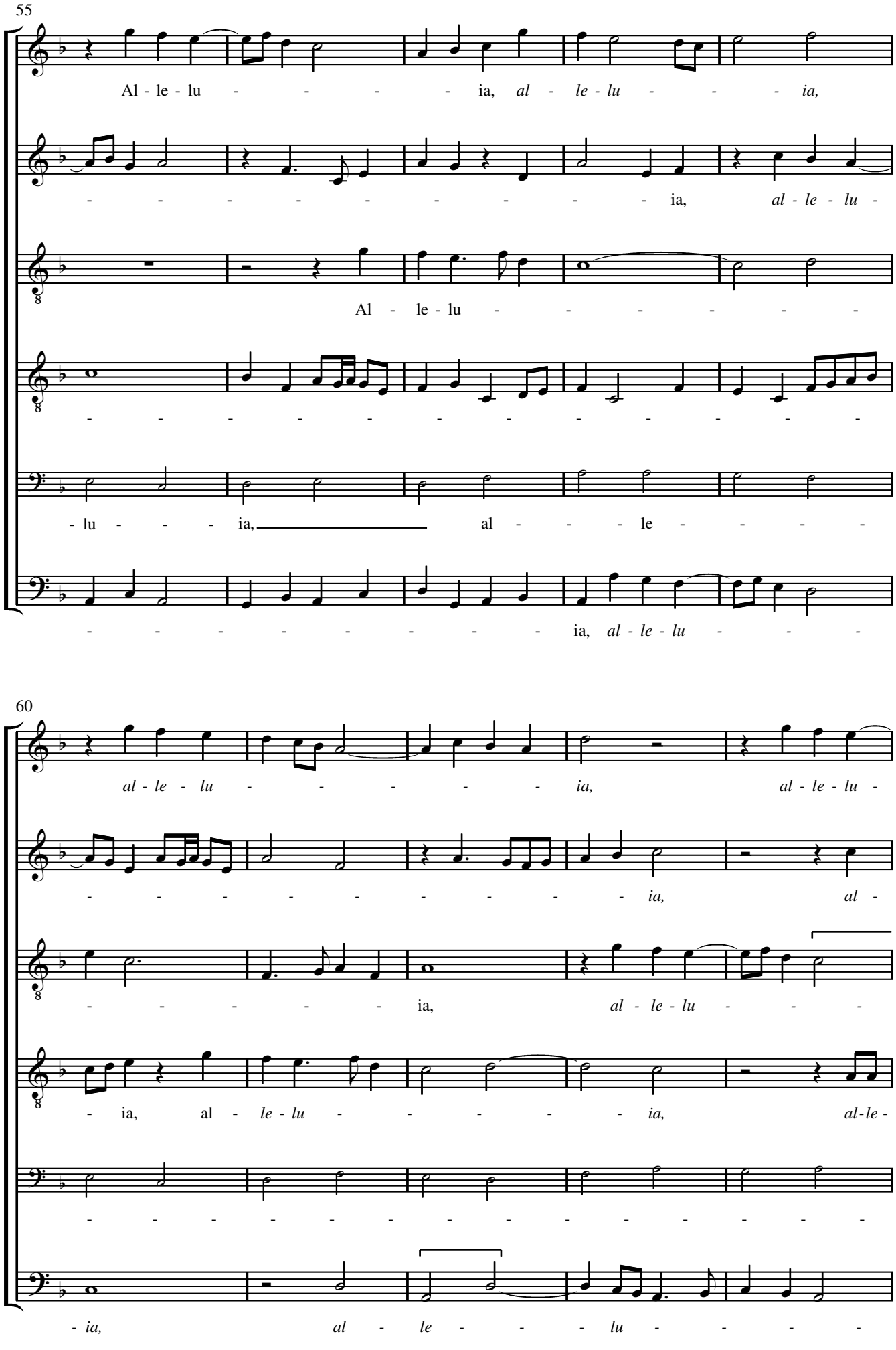

9
- tum Ma - ri - a Mag - da - le - - - - - - -
- le - - - - - - - - - - - ne, Mag - da - le -
- - - - - - - - - - - - - ne, Ma -
- - - - - - tum Ma - ri - a Mag-da - le -
- - - - - - a Mag - - - - - - - - da - - -
- ri - a Mag-da - le - - - - - - - - - -
14
- - - - - - - - - - - - - ne
- - - - - - - - - - - - - - -
- ri - a Mag - da - le - - - - - - - - - ne
- - - - - ne et Ma - ri - a Ja-co -
- le - - - - - - - - ne et Ma -
- - - - - - - - - - - ne et Ma -


19
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
- ri - a Ja - co - bi et Sa - lo - me
23
- 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
e - me - - - - - - runt


27
- 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
- - - - runt a - ro - ma-ta,
a - ro - ma-ta,
- ro - ma-ta, a - ro - ma-ta,
a - ro - ma-ta, a - ro - ma -
- me - - - - - - - runt a -
a - ro - ma-ta,

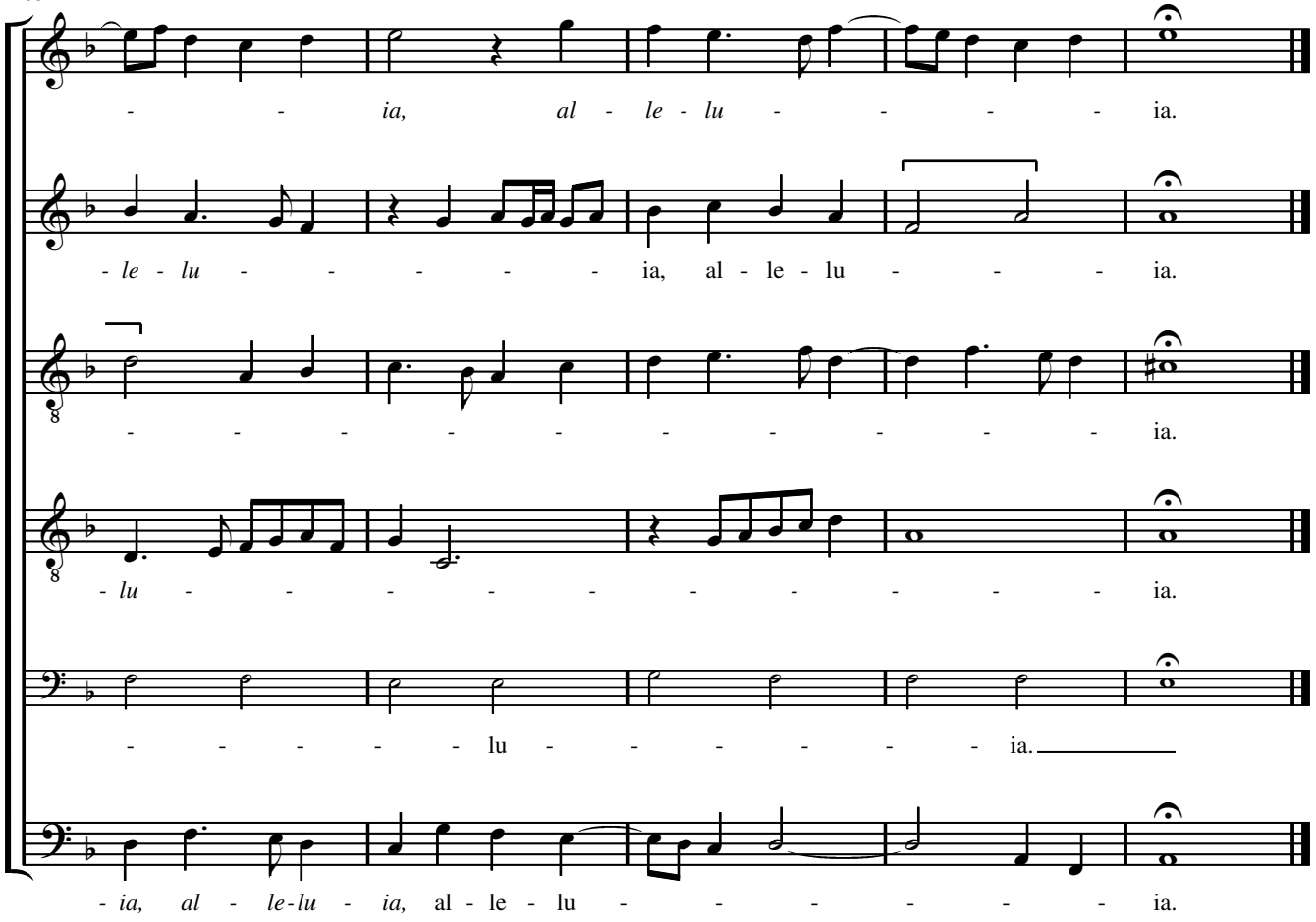

35
a - ro - ma - ta, a - ro - ma-
a - ro - ma-ta
a - ro - ma-ta, a - ro - ma - ta
- ta, a - ro - ma - ta
- ro - ma - - - - - - - - - - - - ta
a - ro - ma - ta
40
A
- ta ut ve - ni - en -
ut ve - ni - en - - - - - -
ut ve - ni - en - tes un - ge-rent Je - - - - -
ut ve - ni - en - - - - - - tes
ut ve - - - ni - en - - - - - -
ut ve - ni - en - tes un - ge-rent Je - - -


45
tes
tes un - ge-rent Je
sum, un - ge-rent
un - ge-rent Je - sum, un - ge-rent Je
- tes un - ge - rent
sum, un - ge-rent Je
50
un - ge-rent Je sum.
sum. Al - le - lu -
Je sum.
sum. Al - le - lu -
Je - sum. Al - le -
sum. Al - le - lu -
B

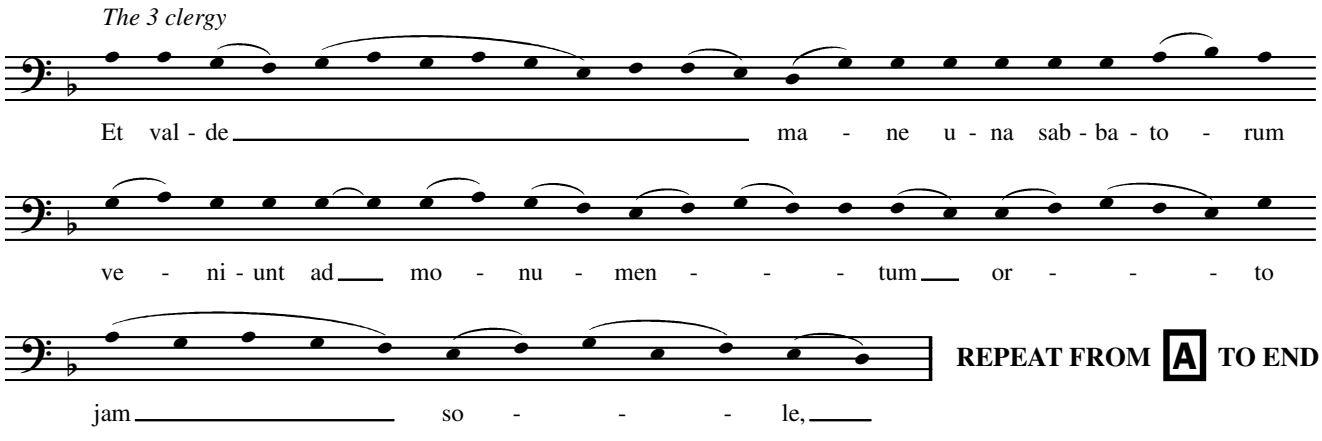

55
Al - le - lu - - - - - ia, al - le - lu - - - - ia,
- - - - - - - - - - - ia, al - le - lu -
Al - le - lu - - - - - - -
- - - - - - - - - - - - - - -
- lu - - - ia, al - - - le - - - -
- - - - - - - - - ia, al - le - lu - - -
60
al - le - lu - - - - - - ia, al - le - lu -
- - - - - - - - - - - ia, al -
- - - - - - - ia, al - le - lu - - -
- ia, al - le - lu - - - - - ia, al - le -
- - - - - - - - - - - - - - -
- ia, al - le - - - - lu - - - - -

65

END

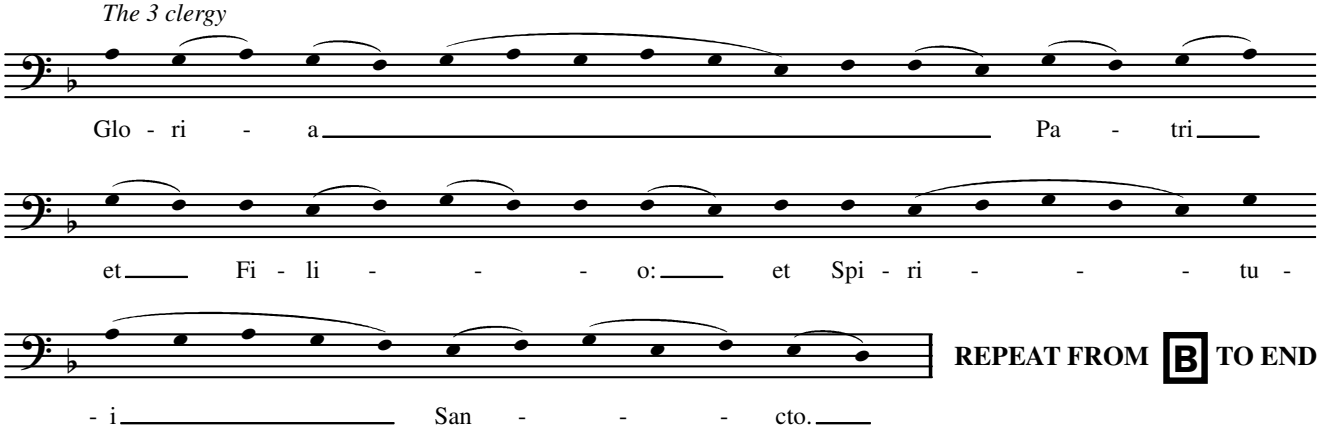


1st TIME



REPEAT FROM A TO END

2nd TIME



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:	m^{r}: S·
981	(Ct2)	no.111	at end:	S
982	(Tr)	no.111	at end:	m^{r}: S·
983	(B)	no.111	index heading: at end:	Mr John Shepperde. [later hand] m^{r}: shepperde·

Plainsong: *Antiphonarij ad usu*m *Sar*um *volume*n *primu*m *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. ^{1}C = first note C in the bar. Note values are abbreviated in italics: *m* = minim, *dot-cr* = dotted crotchet, *q* = quaver. The symbol 𝄎 denotes an underlay repetition sign.

Accidentals

16 Tr ♯ for C / 38 Ct2 ♯ for ^{1}C / 39 Ct1 ♯ for ^{1}C / 68 Tr ♯ for C /

Underlay and Ligatures

5 M *m*C is *dot-cr*C *q*C, (6) *-tum* below F (not in 7), 𝄎 below C / 9 Ct2 *-tum sab-* below ^{1}C^{2}C, (10) *-ba-* below B, *m*F is *dot-cr*F *q*F / 16 Ct1 *Mag-* below A, (17) *-dele-* below FA / 24 Ct1 𝄎 is below ^{2}A / 28–29 B *-ta* 𝄎 ambiguously aligned below ^{1}BAF^{2}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 𝄎 below D, (38) *-ta* below D / 40 M Ct1 Ct2 *-ta* below first note of bar (not immediately after *-ma-*) / 42 Ct2 *-tes* below ^{2}C (not in 44), (43) 𝄎 below A / 46–47 M *ungerent Je-* ambiguously aligned below ^{1}C^{2}CB^{3}CA^{2}G / 51 Ct2 *-sum* below A, (52) *Je-* below F / 62 M 𝄎 for A placed below EF /