

Dum transisset sabbatum (I)

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 _____

Treble

Mean

Countertenor

Tenor

Bass

sab - ba - - - - - tum Ma -

sab - ba - - - - -

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

sab - ba - - - - -

4

sab - ba - - - - - tum Ma -

- ri - - - - - a, Ma - ri - - - - -

- - - - - tum, sab - ba - - - - - tum Ma - ri - - - - -

- - - - - tum Ma - - - - - ri - - - - -

- - - - - tum Ma - ri - - - - -

24

- co - bi et Sa - lo - - - me e - me -
 - - bi et Sa - lo - - - - - me e - me -
 8 - bi et Sa - lo - - - - - me e - me -
 - co - - - - bi et Sa - lo - me
 et Sa - lo - - - - - me e - me - runt a -

29

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

34

_____ a - ro - ma - ta, _____
 a - ro - ma - ta, _____ a - ro - ma - ta _____
 8 _____ a - ro - ma - ta, _____ a - ro - ma -
 _____ a - ro - ma - - - - -
 - ro - ma -ta, _____ a - ro - ma - ta, a - ro - ma - ta, a - ro - ma-ta,

39

A

a - ro - ma - ta ut ut ve - ni - en - - - tes,
- ta ut ve - ni - en -
- ta ut ve - ni - en -
a - ro - ma - ta ut ve - ni - en - - -

43

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

48

un - ge - rent Je - sum, un - ge - rent Je - - - -
- - - - sum, [un - ge - rent Je] - - - -
- sum, un - ge - rent Je - - - - sum.
Je - - - - sum.
Je - - - - sum, un - ge - rent Je - - - -

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

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

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

- - lu - - - 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 unless cancelled.

Ligatures are denoted by the sign \square .

Repeat signs in the underlay have been expanded in italics.

Sources

Polyphony: **A** Oxford, Christ Church MSS Mus. 984–8 (1581–8 with later additions).

984	(Tr)	No.22	in index:	Johnson [later hand]
			at end:	M ^r Johnson
985	(M)	No.22	at end:	Johnson
986	(Ct)	No.22	—	—
987	(T)	No.22	at end:	Tallis: alias Johnson
988	(B)	No.22	—	—

B London, British Library Add. MS 47844 (1581; Ct only, textless).

f.8^v at end: M^r Taverner

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

This edition is necessarily based on **A**. Its scribe, Robert Dow, was not above modifying the pieces he copied in order to bring the underlay more into line with Elizabethan taste. In the absence of any texted concordance it is impossible to be sure how much he altered he altered in this piece, but it seems certain that Johnson consistently placed the melismas of *aromata* on the final syllable. **B** has two rhythmical variants applied systematically. One places the accent in *Jacobi* on the first syllable. The other, in the *Alleluia* section, does not fit the word at all well, which, since this source is textless, may mean that it was introduced for the benefit of instrumental performers. There are no *signa* to mark the repeats in **B**.

It is hard to account for the appearance of Tallis's name in the Tenor partbook of **A**. Tallis did set this text, but he placed the cantus firmus in the Treble, not in the Tenor. The ascription in **B** is not credible. Although the willingness to avoid suspended leading notes at cadences (e.g. bars 36–9) is consistent with Taverner's style, he largely avoided the echappée figure prominent in the *Alleluia* and elsewhere.

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) source; 4) 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. ³D = 3rd note D in the bar (or group of bars). Note values are abbreviated in italics, e.g. *dot-m* = dotted minim. The sign + denotes a tie and ∿ an underlay repetition sign.

1 5 T **A** *sabbatum* undivided below FGFFDFGFE (underlay of plainsong source adopted) / 7 Ct **B** *dot-mA crA sbA* for *bA* / 9 Ct **A** no *b* for E / 11–14 Ct **B** *mD sbG sbD m-rest mD dot-mD crD mD m-rest mD mD crB crC* for DGGDDD+DDrestDBC / 18 Ct **B** *mF dot-mC crC* for FFC / 22–23 Ct **B** *mC dot-mB crB* for *crC crC sbB* / 23 Ct **A** *h* for B / 29–30 B **A** slur for ³DC / 33 B **A** *-ta* below A (not in 32) / 33 Ct **A** ∿ below F, (34) slur for ¹ED, 33 Ct **B** *sbD* for *dot-mD crD* / 35 B **A** *-ta* below F (not in 34) / 36 M **A** *-ta* below G (and in 35); Ct **A** ∿ below F / 39 Ct **A** ∿ below D, **B** no *h* for B / 40 Tr M Ct T (but not B) **A** signum congruentiae on third *m* of bar; M **A** *-ta* below ²A (not in 38) / 41–42 M **A** *venientes* undivided below ABCBAG / 43–44 Tr **A** *venientes* undivided below EFGCDG / 43 M **A** slur for D²C / 46 M **A** *Je-* below C (not in 45) / 51 Tr **A** D is E / 52–53 Ct **B** C+C not tied / 53 all parts **A** signum congruentiae on third *m* of bar / 56–57 Ct **B** A+A is *sbA mA crA crA* / 58 Ct **B** *sbE* is *mE crE crE* / 61 Ct **B** *sbD* is *mD crD crD* / 64 M **A** G is A / 65–66 Ct **B** DA+A is *mD crD crD sbA mA crA crA* / 69 Ct **B** no # for C; T **A** *-ia* below E /