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

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1st TIME

The 3 clergy

Et val-de-

ma-ne

un-

sa-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 ( ).

Repeat signs in the underlay have been expanded in italics.

Sources


| 984 (Tr) | No.22 in index: | Johnson [later hand] |
| 985 (M) | No.22 at end: | M’ Johnson |
| 986 (Ct) | No.22 | Johnson |
| 987 (T) | No.22 at end: | Tallis: alias Johnson |
| 988 (B) | No.22 | Johnson [later hand] |

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

f.8v at end: M’ Taulner

Plainsong: Antiphonarij ad usum Saram 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 FGFFFFDGFGE (underlay of plainsong source adopted) / 7 Ct B dot-mA crA sbA for
bA / 9 Ct A no × for E / 11–14 Ct B md sbG sbD m-rest mD dot-md crD mD m-rest mD md crB crC for
dDGDDDD+D D DrestDDBC / 18 Ct B md dot-mC crC for FFC / 22–23 Ct B md dot-mB crB for crC crC sbB / 23 Ct A × 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 3ED, 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 ×
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 EF DCG / 43 M A slur for 4DC / 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+ 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 -ta below E /