

Dum transisset sabbatum

Edited by Jason Smart

John Mundy (c.1555-1630)

[Concerning the plainsong, see the commentary]



Dum tran - sis - set _____

Treble

Mean

Countertenor

Tenor [Missing]

Bass 1

Bass 2

4

sab - ba - - - - tum Ma - ri - a Mag - da - le - - -
 - ba - tum _____
 - tum Ma - ri - a Mag - da - le - - - - - - - - - - - - - - - - - - ne,
 - - - - - - - - - ba - tum, sab - - - - ba - tum Ma - ri - a Magda -
 - - - ba - tum Ma - ri - a, Ma - ri - a Mag - da - le - - -
 Ma - ri - a Mag - da - le - - - ne, Ma - ri - a Mag - da - le - - - - - ne, Ma -

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

17

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

21

et Ma - ri - a Ja - co - - - - bi,
 - - - - - ne et
 - da - le - - - - ne et Ma - ri - a Ja - co - bi, et Ma -
 et Ma - ri - a Ja - co - bi, et Ma - ri - a Ja - co -
 - ri - a Ja - co - bi, Ja - co - bi, et Ma - ri - a
 - le - - ne et Ma - ri - a Ja - co - bi,

et Ma-ri - a Ja - co-bi, et Ma-ri - a Ja - co - - -

Ma - ri - a

- ri - a Ja - co - - bi

- bi, Ja - co - bi, et Ma - ri - a Ja - co - - - bi

Ja - co-bi, Ja - co-bi, et Ma-ri - a Ja - co -

et Ma-ri - a Ja - co-bi, Ja - co-bi et

- bi et Sa - lo - me, et Sa - lo - me e - me - runt a -

Ja - - - co - - - bi et Sa -

et Sa - lo - me, et Sa - lo-me e - me - runt

et Sa - lo-me e - me - - - runt, e - me - - -

- bi et Sa - lo - me e - me - runt, et Sa - lo-me e - me - runt

Sa - lo-me e - me - runt, et Sa - lo - me e - me - runt a -

34

- ro - ma-ta, a - ro - ma-[ta,] a - ro - ma - ta, a - ro - ma-ta, —
 - lo - - - - me e - me - - - -
 a - ro - ma - ta, a - ro - ma - ta, a - ro - ma - ta, a - ro - ma - ta, a -
 - - - - runt a - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a -
 a - ro - ma - ta, a - ro - ma - ta, — a -
 - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a -

39

a - ro - ma - ta, a - ro - ma - ta, a-ro - ma - ta, a - ro - ma - ta, a-ro -
 - runt a - ro - - - ma - - - -
 - ro - ma-ta, a - ro - ma-ta, a - ro - ma - ta, a - ro-ma - ta,
 - ro - ma-ta, a - ro - ma - ta, a - ro - ma - ta, a - ro - ma - ta, a - ro -
 - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a -
 a - ro - ma-ta, a - ro - ma-ta, a - ro - ma-ta, a -

A

44

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

49

- ge - rent Je - - - sum, un - ge - rent Je - sum, un - ge - rent Je -
 - - - tes un - ge - rent _____
 - Je - sum, un - ge - rent Je - - - sum, un - ge - rent
 - sum, un - ge - rent Je - sum, un - ge - rent Je - - -
 - ge - rent Je - - - sum, un - ge - rent Je - sum, Je -
 - - - - - - - - sum, un - ge - rent Je -

54



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

B

59



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

63

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

67

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

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

- - - - - ia.

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

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

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

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

1st TIME

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

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.*)

A Consideration for Performance

Historically, *Dum transisset* was a respond for Easter Day and during Eastertide; several pre-Reformation settings of it survive. When Queen Elizabeth abolished the Latin services in 1559 Mundy was still an infant, so it is not very likely that he expected his setting to be performed liturgically. Counterpoint upon a given plainsong, both improvised and composed, was a central part of any composer's training and the awkwardness of Mundy's counterpoint in this piece, which lacks the command of his more mature works, strongly suggests that it is a youthful composition exercise. Mundy may well have been tasked by his teacher with setting this familiar chant. Any performance of it was most likely domestic and informal and probably would not have included the chanted plainsong proper in a formal, liturgical context. Nevertheless, in order to enable modern choirs to perform the piece liturgically if desired, the plainsong intonation and verses have been included in this edition.

The sole source of *Dum transisset* is also the unique source of three other motets by John Mundy. The scribe was John Baldwin, who until the late 1590s was a lay clerk at St George's Chapel, Windsor where Mundy was organist. All four motets are later additions to the manuscripts (*Dum transisset* was copied in or after 1603), but the chances that Baldwin obtained them from Mundy himself are high. When copying respond settings Baldwin was normally conscientious about marking the places from which repeats were to be made after the chanted verses. In Mundy's setting, however, he gave the customary signs only in the cantus firmus. Mundy provided clear 'closes' in the music at these points as if he expected repeats to be made, so why are there no signs in the other voices? A possible explanation is that Mundy's teacher handed him the cantus firmus including the signs instructing him where to provide the breaks. Mundy then obeyed the instructions without troubling to place the signs in his added voices. If this is what happened, it would be a further indication that Mundy was not concerned with the chanted plainsong.

Editorial Conventions

The voice parts are labelled according to Tudor usage.

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 $\overline{\quad}$.

Repeat signs in the underlay (∴ in the notes below) have been expanded using italics.

The missing tenor part has been reconstructed by the editor in small notation.

Source

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

| | | | | |
|-----|------|--------|--------------------------|---|
| 979 | (M) | no.156 | at end: | m ^f : iohn: mundie: |
| 980 | (Ct) | no.156 | at end: | m ^f : iohn: mundie:· |
| 981 | (B2) | no.156 | at beginning:
at end: | Bassus: primis:
m ^f : iohn: mundie: |
| 982 | (Tr) | no.156 | at end: | m ^f : iohn: mundie: gentleman: of: the: kings: free: chapelle: of:
windsore:· |
| 983 | (B1) | no.156 | in index: | m ^f John Mundie. [later hand] |

Plainsong: *Antiphonale ad usum ecclesie Sarum* (Paris, 1519), f.216 of the temporale. (Copy used: British Library C.35.1.3.)

Notes on the Readings of the Source

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) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ¹B = 1st note B in the bar.

Given the likelihood that Baldwin obtained this piece from Mundy, it is surprising that the text is less than perfect. Most anomalies, including the erroneous sharps, are probably Baldwin's fault, but the crotchets in the Mean at bar 11 are not readily explicable. At this point the cantus firmus which Mundy had before him was clearly monorhythmic and it is difficult to see why it should have occurred to any copyist to corrupt this regularity.

Accidentals

43 Tr this # is placed before the C in 42 / 56 Ct # for C / 57 B1 b for ¹B / 59 B2 b for ¹B / 60 B1 b for B / 66 B1 b for ¹B / 69 B1 b for B / 73 Tr b for B; Ct # for C /

Underlay

8 Tr *sab-* below ²A, (9) *-ba-* below ¹A / 36 Tr ∴ is below C / 47 Ct *-en-* perhaps intended for C / 62 Tr ∴ below F (and in 61) / 64 B1 ∴ is below ¹D /

Other Readings

11 M crotchet C crochet D for minim D / 14 B1 B2 consecutive unisons sic (first basses may prefer to sing the A as E) / 46 M signum congruentiae above F / 59 M signum congruentiae above E /