



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

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

- - - - - Ja - co - - - - - bi, Ja -  
 Ma - ri - a Ja - co - - - - - bi, et Ma -  
 - le - - - - - ne et Ma - ri - a Ja - co -  
 - a - - - - - Ja -  
 [et Ma - ri - a] Ja - co -

24

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

29

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

34

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





## 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.  
(*St. Mark 16, v. 1, with Alleluia.*)

## 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.

Ligatures are denoted by the sign  $\lrcorner$ .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Text between square brackets is entirely editorial.

## Sources

**A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(Tr)	no.23	at end:	m <sup>f</sup> : io; tavernar:
980	(M)	no.23	at end:	m <sup>f</sup> : io; tavernar:
981	(Ct)	no.23	at end:	m <sup>f</sup> : io; tavernar:
982	—	—		
983	(B)	no.23	index heading: at end:	m <sup>f</sup> : tavernar: v. voc:· m <sup>f</sup> : io; tavernar:·

**B** London, British Library, Add. MS 31390 (c.1578; all voices in table book format; textless).

f.106 <sup>v</sup>	above M:	m <sup>f</sup> taverner
	above Ct:	m <sup>f</sup> taverner
	above B:	m <sup>f</sup> taverner

The incipit and the underlay for the Tenor has been supplied from *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.216 of the Temporale.

## A Note on the Music

Until the Reformation, *Dum transisset* was a respond sung at Matins during Eastertide. The present setting, however, can only ever have been performed in a domestic environment, either vocally or instrumentally, at least in the form in which it has survived. The incipit, not given in the sources, could perhaps have been sung from memory, but more probably it was not considered necessary. Of the two extant sources of the polyphony, one, copied by the singing-man John Baldwin (source **A**), presents the piece as a motet with a text underlaid for singing; the other, perhaps copied by Clement Woodcock, presents it for a wordless performance by either voices or instruments, both options being mentioned on the source's title page.

When the plainsong respond was sung in its original liturgical context, it was followed by two verses, each of which was completed by a shortened repeat of the respond, in the first instance from *ut venientes* and in the second from *Alleluia*. The clearly liturgical polyphonic settings by composers such as Sheppard and Tallis and others provide cadences at these two points to facilitate the repeats. The present setting, however, makes no provision for any repeats. If it were originally written for liturgical performance, the texting, and perhaps the music, at these crucial places must have been quite different from what now survives. One wonders whether Baldwin retexted the piece himself either directly from source **B**, or from a closely related, textless version. This is suggested not just by the ungainly word setting, but, on the one hand, by the shared error in the Countertenor part at bars 66–67 (see below) and, on the other, by the fact that, in the Bass at bars 57–58, Baldwin replicates the idiosyncratic ligature form from **B**, a form much used in that manuscript. All the rhythmic variants in Baldwin's version could have resulted from his attempt to text the piece, while his crotchet G in bar 42, which improbably prolongs the dissonance with the Tenor and Bass, was no doubt just an oversight. It is very possible, then, that the surviving text is corrupt. Whether the attribution to Taverner is credible is also open to question. In its surviving state the piece is hardly worthy of the man.

## Notes on the Readings of the Sources

Ligatures in the edition are those of source **A**, except in the Tenor where they are necessarily from **B**. In the cantus firmus the scribe of **B** has routinely amalgamated repeated notes of the plainsong into single notes of equivalent value. Such elisions of repeated notes are not uncommon in instrumental arrangements of vocal music. Some of the elided notes originally bore syllables so it is likely that Taverner's cantus firmus agreed with the plainsong. These repeated notes have been restored in the edition. The tied semibreves in the Tenor at bars 25–26 and 53–54 represent liquescent neumes in the plainsong: this accords with the usual interpretation of such neumes in Tudor polyphony. Many of the ligature forms in **B** are incorrect: all two-note ligatures are to be interpreted as two semibreves, while all three-note ligatures are two semibreves plus a breve, irrespective of stem and note directions. These variants are not recorded below.

In the notes below the entries are grouped by source. 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>G = first note G in the bar. Note values are abbreviated in italics. The sign + denotes a tie and  $\sphericalangle$  an underlay repeat sign.

**A** 8 Ct  $\natural$  for E / 19–21 B *Magdalene* below BCBC / 42 M <sup>1</sup>G is F; B *b* for B, *-tes* below B (not in 46) / 57 B *-ia* below D (not in 59) / 57–58 B D+D is a long (i.e. incorrect ligature form as in **B**) / 57–59 Ct *ungerent Jesum* below FDFDC+C / 66 M  $\sphericalangle$  below G (not <sup>1</sup>E) / 66–67 Ct *mD* before E+E, A is *dot-sb* /

**B** 1 all parts no mensuration symbols / 2 T *bF* (ligated) for *sbF sbF* / 3 B no ligature / 7–8 Ct AD+D ligated / 9–10 M DA ligated / 11 M *dot-sbG* for <sup>1</sup>G<sup>2</sup>G; T *bG* for *sbG sbG* / 16 T *bF* for *sbF sbF* / 16–17 Tr C+C / 17 Ct GB ligated / 17–19 Tr DCD+D ligated / 18–19 M D+D / 21–22 Ct FG ligated / 22–23 Ct ligature *sbF dot-sbG* for F<sup>1</sup>G<sup>2</sup>G / 23 B *dot-sbC* for *sbC mC* / 23–24 *mC+mC mC* are *mc+sbC* / 24–25 T <sup>1</sup>D+<sup>2</sup>D / 25 M *dot-mA* for <sup>1</sup>A<sup>2</sup>A / 27–28 B CE ligated / 28–29 T *sbF+bF* for *sbF sbF sbF* / 29–30 Tr *sbC mC mC+mC* for *dot-mC mC+sbC*; Ct *sbA sbG* ligated / 33–34 Tr no tie / 34 T *bG* for *sbG sbG*; B *dot-sbC* for <sup>1</sup>C<sup>2</sup>C / 35 Ct C is *mC mC* / 37 M DE ligated; B DA ligated / 38–39 M *sbC sbD* ligated / 39–40 Tr *sbC sbD* ligated; B AD ligated / 40–41 M no tie / 42 B *b* for B misplaced on A line before F in 41 / 44 B FB ligated / 45 T *bA* for *sbA sbA* / 46 M BF ligated / 46–47 T F+F / 47–48 Ct C+C, *sbD* for *mD mD*, (49) *sbE* is *mE mE* / 48 B FB ligated / 49 Tr *dot-sbC* for *sbC mC*; M GC ligated / 50 M *dot-sbG* for <sup>1</sup>G<sup>2</sup>G / 51–52 T *sbF+bF* for *sbF sbF sbF* / 52 M FD ligated / 53–54 Ct *mG+mG mG* is *mG+sbG*; T *bE+sbE* for *sbE sbE+sbE* / 55–56 M <sup>1</sup>GF ligated / 57 Ct F is *mF mF* / 58 T *bA* for *sbA sbA* / 58–59 B FC ligated / 60 M GE ligated / 62 Ct E is corrected F / 64 Ct D is E / 64–65 B BAD ligated / 65 T <sup>2</sup>F omitted / 66–67 Ct *mD* before E+E, A is *dot-sb* / 66 T *bE* for *sbE sbE* / 67–68 T <sup>1</sup>F+<sup>2</sup>F /