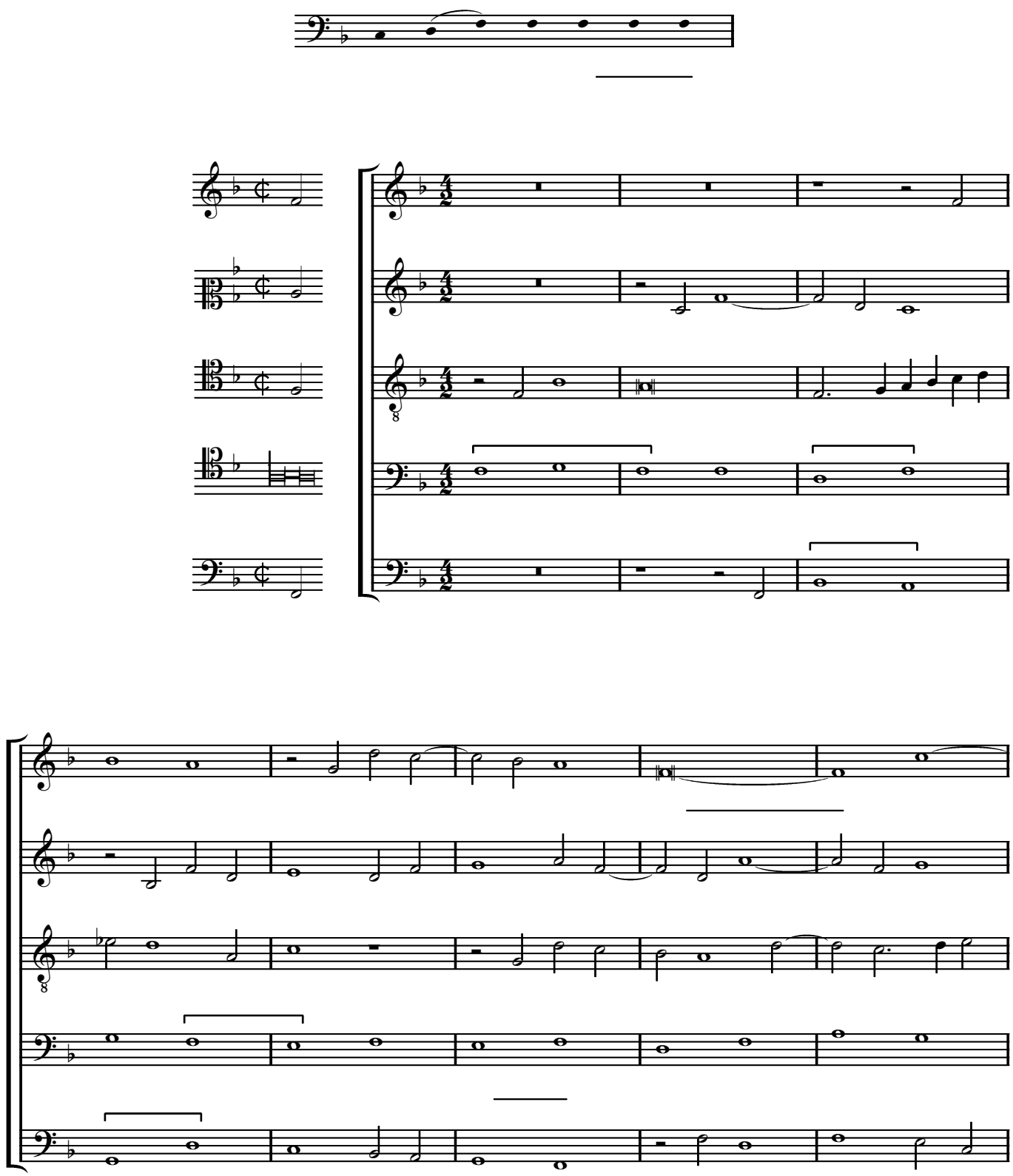

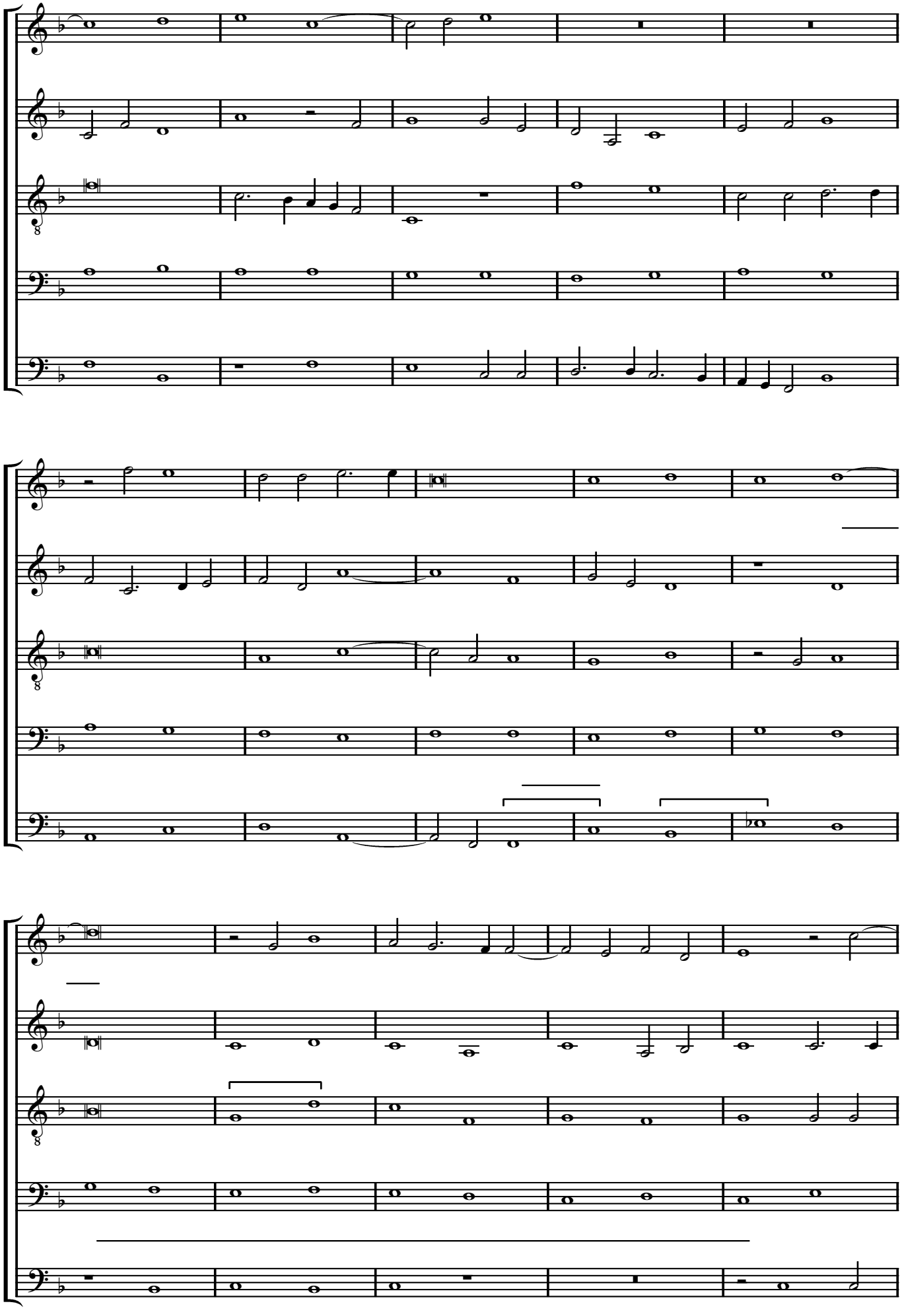

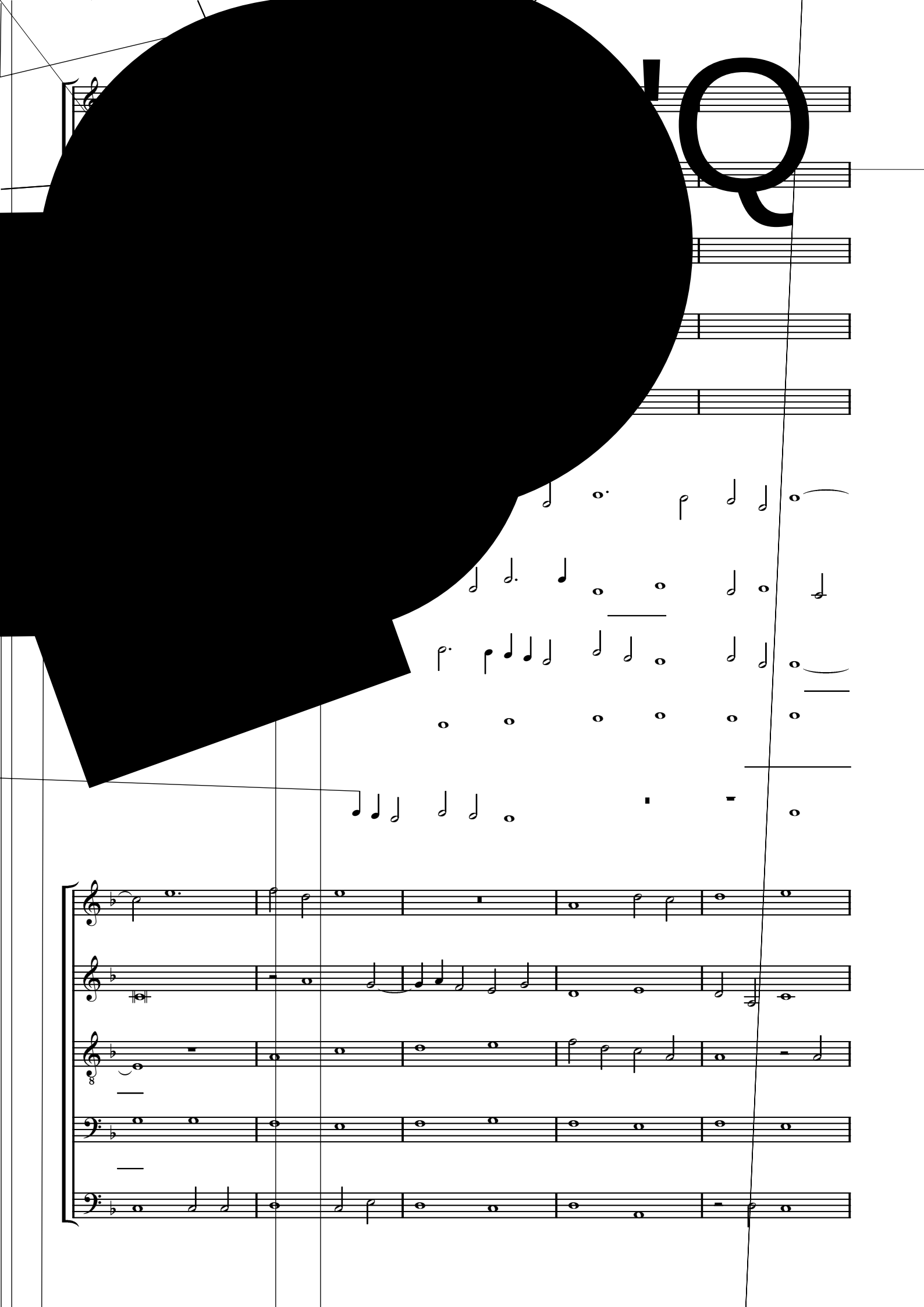

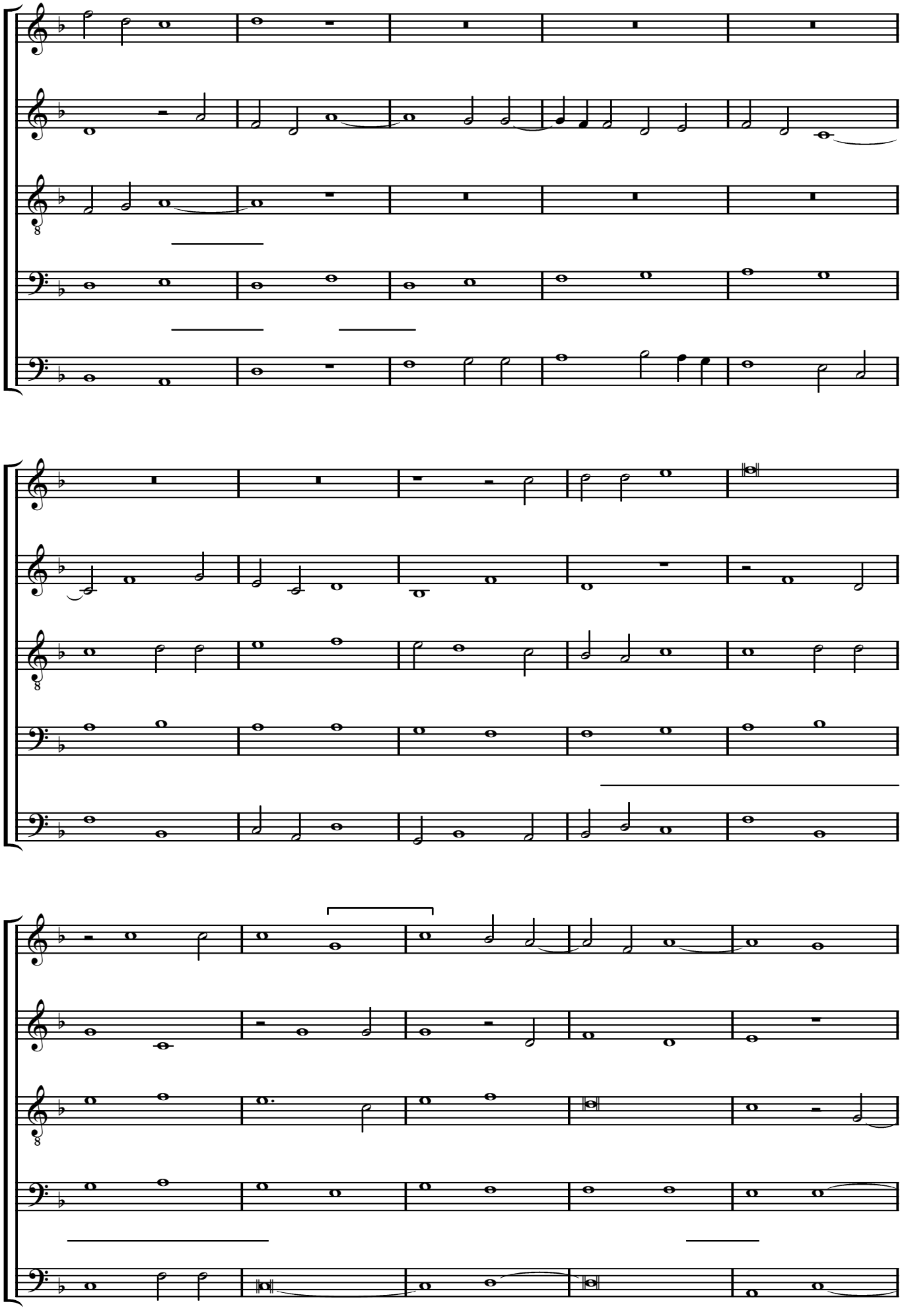

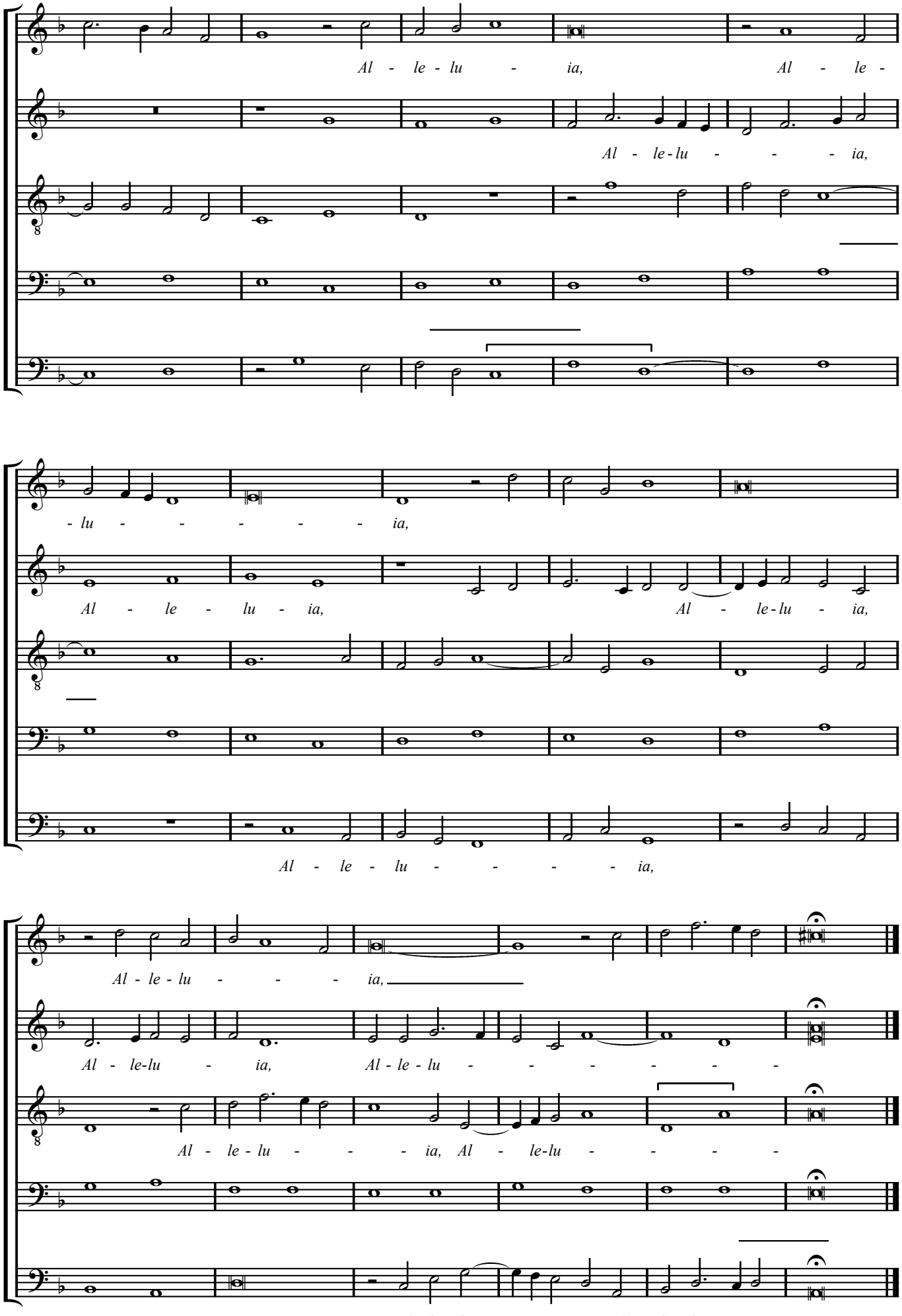
Al - le - lu - ia, Al - le -
Al - le-lu - - - ia,
- lu - - - - - - ia,
Al - le - lu - ia, Al - le-lu - ia,
Al - le - lu - - - - ia,
Al - le - lu - - - ia,
Al - le-lu - ia, Al - le-lu - - - - - -
Al - le - lu - - - ia, Al - le-lu - - - -
Al - le - lu - ia, Al - le - lu -

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 ⌜‾‾‾⌝.
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^{r}: io; tav*er*nar:
980	(M)	no.23	at end:	m^{r}: io; tav*er*nar:
981	(Ct)	no.23	at end:	m^{r}: io; tav*er*nar:
982	——	——		
983	(B)	no.23	index heading:	m^{r}: tavernar: v. voc:·
			at end:	m^{r}: io; tav*er*nar:·

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

f.106^{v}	above M:	m^{r} taverner
	above Ct:	m^{r} tav*er*ner
	above B:	m^{r} taverner

The incipit and the underlay for the Tenor has been supplied from *Antiphonarij ad usu*m *Sar*um *volume*n *primu*m *vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.216 of the Temporale.

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. ^{1}G = first note G in the bar. Note values are abbreviated in italics. The sign + denotes a tie and 𝄐 an underlay repeat sign.

A 8 Ct ♮ for E / 19–21 B *Magdalene* below BCBC / 42 M ^{1}G is F; 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 𝄐 below G (not ^{1}E) / 66–67 Ct *m*D before E+E, A is *dot-sb* /

B 1 all parts no mensuration symbols / 2 T *b*F (ligated) for *sb*F *sb*F / 3 B no ligature / 7–8 Ct AD+D ligated / 9–10 M DA ligated / 11 M *dot-sb*G for ^{1}G^{2}G; T *b*G for *sb*G *sb*G / 16 T *b*F for *sb*F *sb*F / 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 *sb*F *dot-sb*G for F^{1}G^{2}G / 23 B *dot-sb*C for *sb*C *m*C / 23–24 *m*C+*m*C *m*C are *mc*+*sb*C / 24–25 T ^{1}D+^{2}D / 25 M *dot-m*A for ^{1}A^{2}A / 27–28 B CE ligated / 28–29 T *sb*F+*b*F for *sb*F *sb*F *sb*F / 29–30 Tr *sb*C *m*C *m*C+*m*C for *dot-m*C *m*C+*sb*C; Ct *sb*A *sb*G ligated / 33–34 Tr no tie / 34 T *b*G for *sb*G *sb*G; B *dot-sb*C for ^{1}C^{2}C / 35 Ct C is *m*C *m*C / 37 M DE ligated; B DA ligated / 38–39 M *sb*C *sb*D ligated / 39–40 Tr *sb*C *sb*D ligated; B AD ligated / 40–41 M no tie / 42 B ♭ for B misplaced on A line before F in 41 / 44 B FB ligated / 45 T *b*A for *sb*A *sb*A / 46 M BF ligated / 46–47 T F+F / 47–48 Ct C+C, *sb*D for *m*D *m*D, (49) *sb*E is *m*E *m*E / 48 B FB ligated / 49 Tr *dot-sb*C for *sb*C *m*C; M GC ligated / 50 M *dot-sb*G for ^{1}G^{2}G / 51–52 T *sb*F+*b*F for *sb*F *sb*F *sb*F / 52 M FD ligated / 53–54 Ct *m*G+*m*G *m*G is *m*G+*sb*G; T *b*E+*sb*E for *sb*E *sb*E+*sb*E / 55–56 M ^{1}GF ligated / 57 Ct F is *m*F *m*F / 58 T *b*A for *sb*A *sb*A / 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 ^{2}F omitted / 66–67 Ct *m*D before E+E, A is *dot-sb* / 66 T *b*E for *sb*E *sb*E / 67–68 T ^{1}F+^{2}F /