



14

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

19

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

24

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

29

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

34

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

39

**A**

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



58

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

63

- - - - - ia, Al - le - lu - ia. **END**  
 - - - - - ia, Al - le - lu - ia.  
 - - - - - lu - - - - - ia.  
 - 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.

(*St. Mark 16, vv. 1–2, with Alleluia.*)

## Liturgical Function

In the pre-Reformation Use of Salisbury, *Dum transisset* was the third respond at Matins on Easter Day, throughout the octave of Easter and on Sundays from Easter to the Ascension.

## 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.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the text has been modernised.

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

## Sources

Polyphony: London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1570–c.1578).

17802	(Ct2)	f.140 <sup>v</sup>	at end:	R barbar
17803	(Ct1)	f.138 <sup>v</sup>	at beginning:	in die pasce m <sup>f</sup> barbar
			at end:	m <sup>f</sup> barber
17804	(T)	f.138 <sup>v</sup>	at beginning:	in die pasce m <sup>f</sup> barber
			at end:	barbar
17805	(B)	f.133	at end:	Robarte Barbar

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

The intended underlay and accentuation of *Maria Magdalene* is ambiguous in all voices. The editorial division of the semibreves in bars 15 and 18 is suggested on the grounds that Barber’s word accentuation elsewhere is sound, and similar note divisions are very occasionally necessary elsewhere in pre-Reformation polyphony in order to accommodate the underlay. Nevertheless it remains possible that Barber’s expectations were different from ours.

Presumably the underlay of Barber’s Tenor part originally matched that of the Sarum plainsong books. It has been adjusted here to agree with the 1519 antiphonal. The discrepancies, which are fewer than in some other cantus firmi in these partbooks, are presumably attributable to Elizabethan scribes unfamiliar with the old Latin services.

The notes below are in the order (1) bar number; (2) voice; (3) reading of the source.

- 1 Ct2 *saba-* ambiguously aligned below CDEF
- 3–4 Ct1 *saba-* ambiguously aligned below GDCB
- 4 B new line starts at F, staff signature omitted from here onwards (all subsequent Bs flattened editorially)
- 7 Ct1 *-ria* below GF
- 8 Ct2 *Maria* undivided below DEDC
- 9 T *-a* below A
- 9 B *Maria* undivided below CFED
- 12 T *-da-* below G, (13) *-le-* below G
- 40 Ct2 # is before second C in 38
- 46 B *Je-* below D
- 47 Ct1  $\natural$  for E
- 48 Ct1 *-sum* below D
- 50 T clef F4 before E (and thus to end)
- 60 T *-lu-* below C (not in 66)
- 63 B *-lu-* below A
- 68 T *-ia* below E
- 68 B A is C