

In women is rest

Edited by Jason Smart

John Taverner (c.1495–1545)

I

II

In wo - men is rest _____ [and

4

pa - ci-ence] _____

no

7

no sea - son _____

sea - son _____

10

_____ for - soothe out of cha - ri - tie they

for - soothe owt of cha - ri - tie they be _____

13

be _____ both _____ by night and by

_____ both by night and day _____

16

day _____ they have con - fi -

19

- dence _____

22

al - way of trea - son _____ owt _____

25

_____ of blame they be _____

28

_____ no tyme as men say _____

31

34

mu - ta - bi - li - tie

mu - ta - bi - li - tie

37

they have with-out nay

they have with-out naye but

40

but sted - fast - nes

sted - fast - nes

43

in them [may] ye ne - ver fynde I gesse

in them may ye ne - ver fynde I gesse

46

cru - el - tie

49

cru - el - tie

52 [← ○ = ○ →]

such con - di - ti - ons they have both more and

such con - di - ti - ons they have both more and

55

57

lesse.

lesse.

The Text

The text set by Taverner is also found, without music and with minor variations, in Cambridge University Library MS Hh.2.6, f.58. It has two different rhyming schemes. Arranged as a ballade stanza with the rhyming scheme ABABBCBC, the poem praises the reliability of women. Arranged as rhyme-royal stanza with the rhyming scheme ABABBCC, the opposite sentiment is expressed.

In women is rest and patience
No season out of charity they be
Both by night and by day they have confidence
Alway of treason out of blame they be
No time as men say mutability
They have without nay but steadfastness
In them may ye never find I guess cruelty
Such conditions they have both more and less

In women is rest and patience no season
Out of charity they be both by night and by day
They have confidence alway of treason
Out of blame they be no time as men say
Mutability they have without nay
But steadfastness in them may ye never find I guess
Cruelty such conditions they have both more and less

Taverner's music preserves the ambiguity. In the same spirit, no punctuation has been provided in this edition.

Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. Subsequent proportion symbols are shown above the staff.

Coloration is denoted by the sign \sqcap \sqsupset .

Underlay between square brackets is entirely editorial.

The original spelling of the text has been retained. Except for a single instance noted below, no attempt has been made to resolve inconsistencies between the two voices.

Source

London, British Library, MS R.M. 24.d.2 (c.1588–1606), f.99^v.

At beginning of voice I: m^r: tauernar:—·

Header: a: duo:—·

Notes on the Readings of the Source

The underlay in the edition is largely editorial. The notation is more compactly spaced than the text, so although the first word of each phrase of text is placed below the note to which it belongs, the underlay of the remaining syllables is invariably imprecise. Fortunately the rhythms of the music do much to clarify the intended underlay and leave little doubt that the words are to be fitted in before the roulades of quavers begin. Even so, some uncertainty still remains, as for example with the allocation of the syllables of 'such conditions' in bars 52–53.

The following entries are in the order 1) bar; 2) voice(s); 3) reading of the source.

- 1 II 'In women is rest & pacience:—·' below staff, underlay *no season* inserted above
- 12 I *the* for *they*
- 21 II Passage from B to crotchet C in 31 inclusive omitted and added at the end of the part, the jump to the insertion being signposted by manicules and the return to the main part by signa congruentiae
- 46 II A is G
- 52 I II Proportion symbol C at start of bar
- 56 I FGFG are EFEF