

Christus resurgens

Edited by Jason Smart

Robert Johnson (*fl.* 16th cent.)

2 rulers of the choir *Chorus*

Chri - stus re - sur - - - gens ex - mor - tu - is
iam non mo - ri - tur;
mors il - li ul - tra non do - mi -
- na - bi - tur: quod e - - - nim
vi - vit, vi - - - vit De - o. Al - - - le - - -
- - - lu - ia, Al - le - lu - ia.

Source A Source B

Tenor

Bass

2 clerks

Di - cant nunc Ju - dae - i, quo - mo - do
Di - cant nunc Ju - dae - i,

3

mi - li - tes cu - sto - di - en - tes se - pul - - - chrum per - di - de - runt
quo - mo - do mi - li - tes cu - sto - di - en - tes se - pul - chrum per - di - de - runt re -

6

re - gem ad la - pi - dis po - si - ti - o - - - - - - - - -
gem ad la - pi - dis po - si - ti - o - - - - - - - - -

8

- bant pe - tram iu - sti - ti - ae, qua - re non ser - va - bant pe - tram iu - sti - ti - - - - -

- nem, qua - re non ser - va - bant pe - tram iu - sti - ti - ae, qua - re non ser - va - bant pe - tram iu - sti - ti -

10

- ae; aut se - pul - tum, aut se - pul - tum red - dant, aut re - sur - gen - - - -

- ae; aut se - pul - tum, aut se - pul - tum red - dant, aut re - sur - gen - tem

13

- tem a - do - rent, no - bis - cum di - cen - - - - - tes, no -

a - do - rent, no - bis - cum di - cen - tes, no - bis - cum di - cen - - - - -

15

- bis - cum di - cen - - - - -

17

- - - - - tes:

- - - - - tes:

Chorus

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

Translation

Christ rising from the dead dieth no more; death hath no more dominion over him: for in that he liveth, he liveth unto God. Alleluia, Alleluia.

¶. Now let the Jews declare how the soldiers guarding the sepulchre lost the king with the stone in place, wherefore they kept not the rock of righteousness; let them either produce him buried, or adore him risen, saying with us; Alleluia, Alleluia.

Liturgical Function

In the pre-Reformation Use of Salisbury *Christus resurgens* was a processional antiphon sung on many occasions during Eastertide:

1. Before Matins on Easter morning;
2. After Lauds and Vespers daily during Easter week;
3. Before Mass and after First Vespers on Sundays from Easter Day to the Sunday before the Feast of the Ascension.

Depending on the day and the service, the verse *Dicant nunc Judaei* might be sung by the choir, by two clerics from the higher stalls, by two clerks of the second form (the less senior priests, deacons, subdeacons and lay clerks), or it might be omitted. Johnson's setting must have been intended for occasions when the verse was sung by two. These were:

1. After Lauds on Easter Monday (sung by two from the higher stalls)
2. After First Vespers on the Octave of Easter (sung by two from the higher stalls)
3. After First Vespers on the Sunday before the Ascension (sung by two from the higher stalls)
4. After Lauds on Easter Tuesday and Wednesday (sung by two clerks of the second form)
5. After First Vespers on Sundays from Easter II to the second Sunday before the Ascension (sung by two clerks of the second form).

Polyphonic duets such as the present one were most likely sung by lay clerks from the choir, irrespective of the stipulations above, although some priests were musically competent.

Editorial Conventions

The original clef, mensuration symbol and first note of each part in each source are shown on the prefatory staves at the start of the polyphony.

Editorial accidentals are placed above the notes concerned.

Spelling of the text has been modernised.

Sources

Polyphony: **A:** London, British Library MS R.M. 24.d.2 (c.1588–1606), f.92^v.

Header on f.92^v: ij: parts:— ·
At end of tenor part: m^f: Johnson:— · of windsore:— ·
At end of bass part: m^f: Ro: Johnson :priste:— ·

B: London, British Library MS R.M. 24.d.2, f.96^v.

Header on f.92^v: ij: parts:— ·
At end of bass part: m^f: Ro: Johnson:

Plainsong: *Processionale ad usum Sarum* (Antwerp: Christoffel van Ruremund, 1528), f. 80^v.

Notes on the Readings of the Sources

British Library MS R.M. 24.d.2 was copied by the Windsor lay clerk John Baldwin. **B** is copied a fourth higher than **A**, but otherwise Baldwin's two copies agree well. The few variants are listed below. The pitch of the first copy, **A**, agrees with that in the processional.

The following references are in the order 1) bar number(s); 2) voice; 3) source; 4) reading of the source. Pitches are given in capital letters and preceded by a number if necessary, e.g. ²F = second note F in the bar.

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|-------|---|-----------|--|
| 4–5 | B | AB | alignment of <i>-chrum</i> ambiguous |
| 6 | T | AB | alignment of <i>-gem</i> ambiguous |
| 7 | B | B | no \natural for B |
| 8–9 | B | B | ABCDEFGFFEDE and associated underlay omitted (haplography) |
| 9 | T | B | ² F is E |
| 14 | T | A | <i>-tes, dicen-</i> below ¹ ADC |
| 14 | T | B | <i>-tes</i> below ¹ A |
| 14 | B | A | <i>dicentes</i> undivided below FC BAG (no <i>-tes</i> in 18) |
| 14–15 | T | A | <i>nobis</i> ≠ <i>dicen-</i> ambiguously aligned below ³ AEDCGFEDCB (reading of B adopted) |
| 18 | B | B | <i>-tes</i> omitted |