

Christus resurgens

Edited by Jason Smart

John Redford (d.1547)

Mean

Countertenor

Tenor

Bass

Chri - stus re -

Chri -

5

Chri - stus re - sur -

- sur - - - - -

Chri -

- stus re - sur - - - - -

11

- - - - - gens, re -

- - - - - gens, re - sur - - - - - gens, [re -

- stus re - - - - - sur - - - - -

- - - - - gens, re - sur -

17

sur - - - - - gens

sur] - - - - - gens

gens

gens

23

ex - - - - - mor - tu - - - - is,

ex - - - - - mor - - - - -

ex - - - - -

29

ex - - - - - mor - tu - is - - - - -

ex mor - tu - - - - is

tu - - - - -

mor - tu - - - - mor - is iam - - - - -

89

quod e - nim vi - vit, quod e - nim vi - vit, vi - vit De -
 e - nim vi - vit, quod e - nim vi - vit,
 e - nim vi - vit, quod e - nim vi - vit,
 vi - vit, quod e - nim vi - [vit, vi] - vit De - o,

95

- o, vi - vit De - o, vi - vit De - o, vi - vit De -
 vi - vit De - o, vi - vit De - o, vi - vit De - o,
 vi - vit De - o, vi - vit De - o, vi - vit De - o,
 vi - vit De - o, vi - vit De - o, vi - vit De - o,

101

- o, vi - vit De - o, quod
 vi - vit De - o, vi - vit De - o, quod e - nim vi - vit, [vi -
 vi - vit, [vi - vit,
 vi - vit De - o, vi - vit De - o, quod e - nim vi - vit, [vi - vit]

107

e - nim vi - vit, [vi - vit] De - o. De - o. De - o.

112

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

117

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

137

- - ia, Al-le - lu - ia. ia. Di - cant nunc - Ju - dae -
 - ia, Al-le - lu - - - - ia. Di - cant nunc - Ju - dae -
 - - ia. - - - -
 - lu - - - ia, Al-le-lu - - - - ia. Di - cant nunc - Ju - dae -

143

Di - cant nunc Ju - dae - - - i, nunc - Ju - dae -
 - i, - - - - nunc Ju - dae - i, Ju - dae - - - -
 Di - cant nunc - Ju - dae -
 - i, Ju - dae - - - - i, nunc - Ju - dae - - - - i,

149

- i, quo - mo - do mi - li - tes, - - - - quo -
 - - - - i, quo - mo - do mi - li - - - -
 - - - - i, quo - - - - mo -
 quo - mo - do mi - li - - - -

154

- mo-do mi - li - - - - - tes cu -

- tes, quo - mo-do mi - li - tes cu - sto - di - en -

- do mi - - - li - - - tes cu - sto - di -

- tes cu - sto - di - en - - tes, cu - sto - di - en -

159

- sto - di - en - tes se - pul - chrum per-di-de - runt

- tes se - pul - chrum per-di-de - runt re - gem,

- en - tes [se - - - pul - - -

- - - - - tes se - pul - chrum per-di - de - runt re -

163

re - gem, per-di - de - runt, per-di - de - runt re - - gem, per-di - de - runt re -

per-di-de - runt re - gem, per-di-de - runt re - - - -

- chrum] per - - - di - - - de - - - runt

gem, per-di-de - runt re - - - gem

168

#

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

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

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

ad la - pi - dis, ad la - pi - - - dis po -

173

- nem, po - si - ti - o - - nem, qua - re non ser - va -

- nem, po - si - ti - o - nem, qua - re non ser - va - bant,

- ti - - - o - - - - nem, qua -

- si - ti - o - - nem, po - si - ti - o - - - - nem, qua - re

178

- - bant, qua - re non ser - va - bant, qua -

qua - re non ser - va - - - - - - - - -

- re non ser - - - va - bant pe -

non ser - va - - - - - bant, qua - re non ser - va -

183

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

188

- ae, pe - tram iu - sti - ti - ae; aut se -
 iu - sti - ti - - - - ae; aut se - pul - - - tum
 - ti - - - - ae; aut se - - - -
 - ae, pe - tram iu - sti - ti - - - ae; aut se - pul - tum,

193

- pul - tum, se - pul - tum red - dant, aut re-sur-gen -
 red - dant, aut re-sur-gen - tem a - do - - - -
 - pul - - - tum red - - - dant,
 aut se - pul - - - tum red - dant,

198

- tem a - do - - - - rent, aut re-sur-gen - tem a - do - - - -

- rent, aut re-sur-gen - tem a - do - - - - rent, aut re-sur-gen -

aut re - sur - - - - gen - - - - - tem

aut re-sur-gen - tem a - do - - - - rent, [aut re-sur-gen - tem a - do - - - - rent,] a -

203

- rent, aut re-sur-gen - tem a - do - - - - rent, no - bi - - - - scum, no -

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

a - do - - - - - rent, no - - - - - bis - - - - -

- do - - - - - rent, no - bis - - - - - cum, no - bis - - - - -

208

- bis - - - - cum di - cen - - - - tes, no - bis - - - - cum di - cen - - - - tes, di - cen -

- tes, no - bis - - - - cum di - cen - - - - -

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

- cum di - cen - - - - - tes, no - bis - - - - cum di - cen - - - - - tes, no - bis - - - - cum di - cen -

213

- tes: Al - le-lu - ia, Al - le-lu -

- tes: Al - le-lu - ia, Al - le-lu - ia, Al - le-lu -

- tes: Al - le-lu -

- tes: Al - le-lu -

218

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

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

- le -

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

223

- ia, Al - le-lu -

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

- ia, Al - le-lu -

228



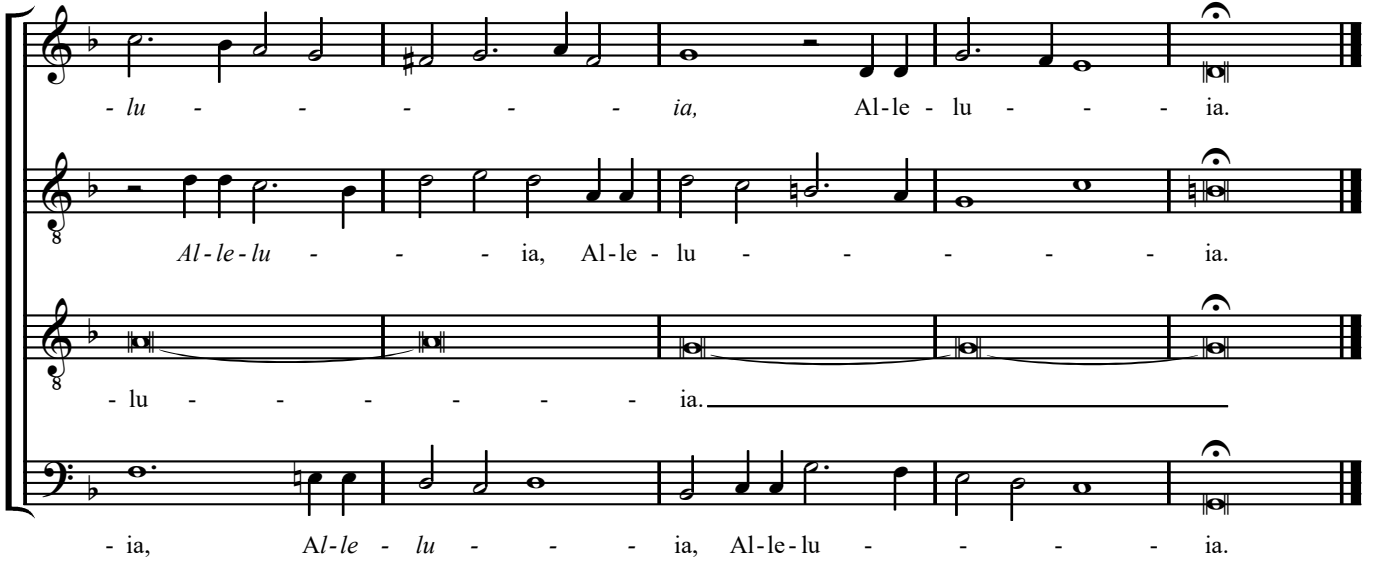
- ia, Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia,
- le-lu - ia, Al - le-lu - ia, Al - le-lu - ia, Al - le-lu -
- - - - - lu - - - - - ia,
- ia, Al - le-lu - ia, Al - le-lu - ia, Al - le-lu - ia, Al-le -

233



Al-le-lu - - - - - ia, Al-le-lu - - - - - ia, Al-le -
- ia, Al-le-lu - - - - - ia, Al-le-lu - - - - - ia,
Al - - - - - [le] - - - - -
- lu - - - - - ia, Al-le-lu - - - - - ia, Al-le-lu - - - - -

238



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

Ÿ. Now let the Jews declare how the soldiers guarding the sepulchre lost the king with the stone in place and wherefore they kept not the rock of righteousness; let them either deliver up the buried one 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. The verse *Dicant nunc Judaei* was sung by the full choir, as in Redford's setting, only at the opening of the sepulchre before Matins on Easter Sunday morning, at the end of the procession before Mass on that day and during the processions before Mass on the first Sunday after Easter and the Sunday before the feast of the Ascension. The relatively static opening to Redford's setting, followed by increasingly active counterpoint, could perhaps be deliberate word-painting of the rising Christ.

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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Musical passages omitted in the sources, have been supplied editorially in small notation.

Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\square \sqcap$.

Spelling of the text has been modernised.

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

Underlay between square brackets is entirely editorial.

Sources

A London, British Library, Add. MSS 17802–5 ((the 'Gyffard Partbooks', c.1572–8).

17802	(Ct)	f.136 ^v	at beginning:	In die pasce m ^f Redfurde
			at end:	m ^f Redforde
17803	(M)	f.134 ^v	at beginning:	In die pasce m ^f Redfurde
			at end:	m ^f Redforde
17804	(T)	f.136 ^v	at beginning:	In die pasce mast Redfurde
			at end:	m ^f redforde
17805	(B)	f.129 ^v	at beginning:	In die pasce m ^f Redfurde

B Oxford, Bodleian Library, Tenbury MS 389 (c.1575–1612; M only. Redford's antiphon is absent from the other surviving partbook from this set, the privately owned 'McGhie Manuscript').

(M)	p.216	at end:	m ^f Redfoord.
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Notes on the Readings of the Sources

The Sarum chant is deployed as a cantus firmus in the Tenor. In the Sarum books the Alleluias at the end of the verse *Dicant nunc* have different music from those at the end of the first section. Redford differs by ending his verse with a repeat of both the chant and the polyphony of the first Alleluias, thus effectively turning his piece into a respond. The settings of *Christus resurgens* by Knight and William Parsons follow the Sarum books. Tye follows Redford: he does not set the final Alleluia but, instead, indicates that the Alleluias at the end of the Antiphon proper should be repeated. All other settings of *Christus resurgens* are of the verse *Dicant nunc . . . dicentes* only.

The Gyffard scribe omits two passages: B bars 108–118 and T bars 160–163. Most of the former can be restored from B bars 214–220; the latter is supplied from *Processionale ad usum ecclesie Sarisburiensis* (Paris: François Regnault, 1530), f.83^v–84.

In each section below the readings 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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (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. ²G = second note G in the bar.

Abbreviations

B	Bass	lig	ligature	om	omitted	+	tie
Ct	Countertenor	M	Mean	sb	semibreve	≅	underlay repeat sign
cr	crotchet	m	minim	SS	staff signature		
dot-	dotted	NL	new line in source	Tr	Treble		

Staff Signatures and Accidentals

B^b staff signatures in **A** affect Es in this transposed edition. Where a note B^b appears in **A** at the beginning of a line it is usually impossible to be certain whether the accidental is intended to function as a staff signature. It is been interpreted as such if it appears that the accidental has a continuing effect.

A: 13 M ♯ indicated by letter c / 20 B ♯ for E / 45 M no ♭ for E / 47 M no ♭ for E / 85 M no ♭ for E / 88 B ♯ for E / 89 M ♭ for E (reading of **B** adopted) / 93 M ♯ for E / 93 B ♯ for E / 94 Ct ♯ for E / 108 B NL begins with E (next NL at D in 125) / 119 M no ♭ / 125 M no ♯ / 141 Ct ♭ indicated by letter f / 145 M no ♯ / 157 B NL with SS one ♭ begins with E / 159 M no ♯ / 161 B NL without SS begins with ²G / 163 M no ♯ / 164 M no ♭ / 175 M NL with SS one ♭ begins with G / 176 M ♭ implied by SS only / 182 M NL without SS begins with sb-rest / 218 Ct NL with SS one ♭ in lower octave begins with 1G / 221 M no ♭ / 223 Ct NL without SS begins with G / 226 B ♯ for E / 228 M NL with SS one ♭ begins with rest / 229 M ♭ implied only; Ct NL with SS one ♭ in lower octave begins with E / 230 M ♭ implied only / 234 M NL without SS begins with A / 235 Ct NL without SS begins with ¹C /

B: 13 M no ♯ / 32 M ♯ for E / 77 M no ♯ / 127 M ♭ for ²E / 178 M E not implied ♭ /

Underlay and Ligatures

A: 14 M *-gens* below D / 31 T *-tu-* below B / 39 M *-tur* below A (cf. Ct) / 63 T *il-* below C (66) *-li* below C / 88 B ≅ below ¹F, *De-* below E, (89) *-o* below C / 102 T *-vit* below A / 104–106 B *vivit De-* ambiguously aligned below DGBAD / 105 B *De-* below B / 106 Ct *De-* below F / 108 M *De-* below B / 108 B *-o* below G / 113 Ct *-le-* below B, (114) *-lu-* below D (underlay of 215–216 adopted); 113 T *-le-* below A, (116) *-lu-* below C (not in 128) / 133–134 T *-lelu-* below AG / 144 B *-i* below C / 149 T *-i* below B with hairline to ¹G in 150 / 160 Ct *-tum* for *-chrum* / 169–171 Ct *lapides* for *lapidis* / 179 T *-re* below B / 183 T *pe-* below D; B *pe-* below G, (185) *-tram* below G (not in 186) / 187 B *iusti-* below G¹F / 195 T *-tum* below A / 197 Ct *-tem ado-* below FCD / 198–199 T *aut* ambiguously aligned below DB, (199) *-re* below C, (200–201) *-surgen-* below ²DC; 199 B *resurgen-* below EDC, (200) *-tem a-* below ¹B²B, (201) *-dorent* below ²FE / 204 T *-rent* below G, (205) *no-* below ²F, (206) *-bis-* below F, (207) *-cum* below B / 205 Ct *-rent nobis-* all one note later / 210 T *-cen-* below A, (212) *-tes* below G, (213–214) *Alle-* below GG / 226 M *-ia* ≅ below ²G²A (but not at 124, nor in either bar in **B**) / 236 T *-le-* om, *-lu-* below G /

B: 32 M *-is* below D / 41–43 M underlay entered as in edition / 60 M ≅ om / 65 M ≅ om / 72 M no lig / 93 M no lig, (94) *vivit De-* all one note earlier, slur for FG / 104 M *-o* not entered / 108 M *vivit* undivided below BAG, (109) *De-* below F / 113 M *-lu-* below D / 117–128 M final syllables of *Alleluia* not entered / 138 M ≅ om below ¹D / 147 M ≅ (for *nunc Judaei*) below D / 150–151 M *milites* undivided below ²DCB¹A / 159 M *-tes* below ²A / 163 M ≅ (for *perdiderunt*) om below ¹D / 165–166 M *regem* not entered / 170 M ≅ (for *ad lapidis*) below ²D / 173 M ≅ (for *positionem*) below ²D / 181 M *-bant* not entered / 186 M *iustitiae* undivided below GGE / 192–193 M *ad sepulcrum* for *aut sepultum* / 194 M *sepultum* om, *red-* below A / 197–198 M *resurgentem* undivided below DEFG+GG / 203 M ≅ om below G / 209 M ≅ (for *nobiscum dicentes*) below A / 212 M *-tes* below C / 214 M ≅ below G (so *Alleluia* not entered) / 221–226 M final syllables of *Alleluia* not entered / 231 M ≅ om below B /

Other Readings

A: 108–118 B small notes om (112–118 supplied from 214–220) / 128–129 Ct G+GF are mG mF (reading of 230–231 adopted) / 149 B ³G om (*-do mili-* one note later) / 160–163 T small notes om / 174 B ¹C is D / 241 M GF are m m (readings of 139 and **B** adopted) /

B: 21 M no fermata / 40 M ²G is corrected sbE / 117 M sbD for mD m-rest / 141 M ‘secunda pars’, mensuration signature ☩ / 152 M A is crA crG / 194 M sbG is dot-mG crF /