

# Christus resurgens

Edited by Jason Smart

John Cornysh (*fl.* c.1510)

*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.

*Triplex* *2 clerks*

I   
Di - cant - - - nunc -

II   
Di - cant nunc -

3   
Ju -

Ju -

5

dae - - - - - i,

dae - - - - - i,

8

quo - - - - - mo - - - - -

quo - - - - - mo - - - - -

11

- - - - - do - - - - - mi - - - - -

- do - - - - - mi - li - - - - -

13

- - - - - li - - - - - tes

- - - - - tes

15

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

cu - sto - di - - - - en - tes - - - - se -

18

se - - - - pul - - - - - chrum

- - - - pul - - - - - chrum

21

per - di - de - runt

per - di - de - runt

24

re - gem

re - gem

27

ad la - pi - dis po - si - ti

ad la - pi - dis po - si - ti

31

ti - o - ti

ti - o - ti

33

nem, qua - re

nem, qua - re

36

non ser - va - bant

non ser - va - bant

39

pe - - - - -

pe - - - - -

42

- tram iu - sti - - - - -

- tram iu - sti - - - - - ti -

45

- - - - -

- - - - -

47

- - - - - ae; aut se - - - - - pul -

- - - - - ae; aut se - - - - - pul -

50

- tum - - - - - red -

- - - - - tum - - - - - red - - - - -

53

- - - - - dant, aut re - sur - gen -

- - - - - dant, aut re - sur - gen -



## 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. Cornysh'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 are shown on the prefatory staves.

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

Ligatures are denoted by the sign  $\lrcorner$ , coloration by the sign  $\ulcorner$ .

The values of the notes with fermatas, which are consistent between the parts, have been retained unaltered.

Spelling of the text has been modernised.

## Sources

Polyphony: London, British Library, Add. MS 5665 (the 'Ritson manuscript', c.1435–c.1510), f.120<sup>v</sup>.

At end of Tenor: Johannes Cornysch

Plainsong: Yale University, Beinecke Rare Book and Manuscript Library, Takamiya MS 103 (1400–1425), f.56<sup>v</sup>.

## Notes on the Readings of the Sources

The underlay was added after the notation. The letters are proportionately larger than the notes, so the intended alignment is frequently ambiguous. The more significant editorial decisions are noted below. There is no practical difference between the different proportion signs used.

In the notes below, 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(s); 2) voice(s); 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. <sup>3</sup>C = third note C in the bar. Note values are abbreviated in italics.

### Underlay

2 I *nunc* below <sup>3</sup>C / 1–2 II *Dicant nunc* unaligned below first 7 notes (underlay of plainsong followed in the edition) / 11 I *-do* below <sup>1</sup>A / 13 I *-li-* below <sup>1</sup>E / 20 I *-tum* for *-chrum* / 35–36 I *non serva-* below <sup>3</sup>GrestFE / 49–50 I *-pultum* undivided below <sup>2</sup>AGEGCE / 55–56 I II *aut resurgen-* unaligned below first 11 notes of this section / 62–63 I *nobiscum* undivided below CDEFED /

### Proportion Signs

6 I II 3 below first note of bar / 9 II  $\mathfrak{D}$  3 below <sup>1</sup>D / 11 II  $\mathfrak{D}$  3 below <sup>1</sup>F / 12 II 3 below <sup>3</sup>D / 13 II new staff begins with <sup>2</sup>C, proportion sign 3 restated / 15 I  $\mathfrak{D}$  3 below <sup>2</sup>E; II 3 below <sup>2</sup>C / 16 II 3 below <sup>2</sup>E / 32 I 3 below A; II  $\mathfrak{C}$  3 below F / 38 II 3 below G / 46 I 3 below A; II 3 below <sup>1</sup>F / 66 I 3 below <sup>1</sup>E; II  $\mathfrak{D}$  3 below A /

### Other Readings

35 I <sup>3</sup>F is *cr* / 37 I A is *cr* / 38 I <sup>2</sup>C is *cr* / 39–47 II notation as far as <sup>2</sup>C in 47 entered without underlay (or errors) then cancelled and re-copied with underlay /