Christus resurgens

Edited by Jason Smart

Moris Gore (16th century)

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.

Tenor

Bass

2 clerks

Di - cant_____ nunc Ju - dae - - - -

Di - cant_____ nunc

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

Ju - dae - - - - - - - i, quo - mo - do

5

quo - mo-do mi - li - tes

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

7

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

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

9

- *tes* se - pul - - chrum per -

- *en - - - tes* se - pul - - chrum

11

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

per - di - de - runt re - gem, *per - di - de - runt*
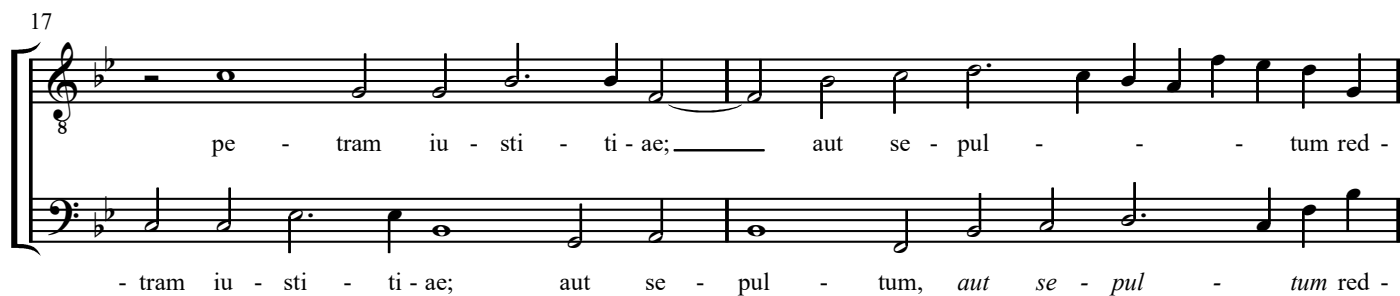
13

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

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

15

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

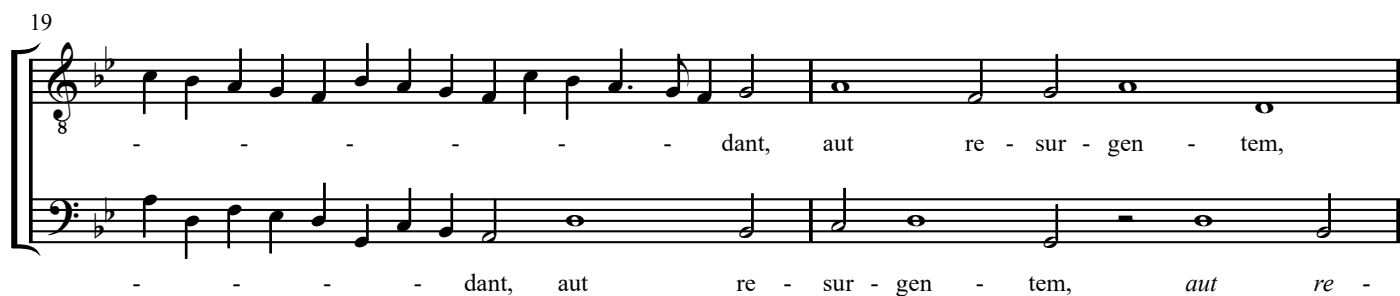- - nem, qua - re non ser - va - bant pe -

17

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

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

19

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

- - - - dant, aut re - sur - gen - tem, *aut re -*

21

aut re - sur - gen - tem a - do - rent, no - bis - cum di - cen - - -

- *sur - gen - tem* a - do - - - rent, no - bis - cum di - cen - - - - -

24

- - - - - -

- - - - - - -

26

- - - - - - - - - - - - - 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 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:

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. Gore'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 like the present one were most likely sung by lay clerks from the choir, irrespective of the persons stipulated by the Salisbury customs, although some priests were musically competent.

Gore's polyphony paraphrases the plainsong verse and its pitch matches that at which the antiphon appears in the processional. This edition transposes it down a fifth for tenor and bass soloists and transposes the plainsong up a fourth.

Editorial Conventions

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

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

The sign ⌐‾‾‾⌐ denotes a ligature.

Repeat signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is omitted in the source.

Sources

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

At end of bass: moris: gore:–·

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

Notes on the Readings of the Source

The following references are expressed in the order 1) bar number(s); 2) voice(s); 3) reading of the source (with subsequent bar numbers in brackets if required). Pitches are given in capital letters and preceded by a number where necessary, e.g. ^{1}E = first note E in the bar.

Accidentals
3 tenor: ♭ for E / 4 tenor: ♭ for ^{1}E / 7 tenor: ♭ for E / 7 bass: ♭ for E / 8 bass: ♭ for ^{1}E, ♭ for ^{2}E / 10 bass: ♭ for ^{1}E / 12 bass: ♭ for E /15 tenor: ♭ for E /

Underlay
1–2 both parts: *nunc* possibly intended for previous note / 5–6 tenor: *mi-* below E, (6) *-li-* below ^{1}D, *-tes* below ^{2}D (repeating the word in 5) / 17–18 bass: *sepulchrum* for *sepultum* / 18–19 bass: *:⫽:* (for *aut sepultum*) *reddant* ambiguously positioned below DCFBADFE / 19–20 bass: *aut resur-* ambiguously positioned below ^{3}D^{2}B^{2}C^{4}D, (20–21) *-gentem :⫽:* ambiguously positioned below following DBCDG /

Other
13 bass: two minim Es for semibreve E (cf. alto bar 12) /