

Christus resurgens

Edited by Jason Smart

John Byrchley (fl.1541-1550)

4 rulers of the choir *Chorus*

Chri-stus re - sur - gens ex mor - tu - is
jam 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.

2 clerks

Tenor

Di - cant
Di - cant

3

nunc Ju - dae [i,] quo
[nunc Ju - dae] i, quo - mo -

6

- mo - do mi - li - tes cu - stodi - en -
do mi - li - tes cu - stodi - en -

9

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

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

12

runt re - - - - -

runt re - - - - - gem

15

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

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

18

- - - - - nem,

- - - - - nem, qua -

20

qua - - - - re non ser - va - bant pe - - - - tram -

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

23

ju - sti - - - - ti - - - -

ju - sti - - - - ti - - - -

25

- ae; aut se - pul - tum red - - -

- ae; aut se - pul - tum red -

28

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

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

31

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

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

34

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

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

37

- - - - - 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.

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:

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 clerks 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. Byrchley'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 stipulations above.

The pitch of Byrchley's polyphony 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, 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.

Underlay between square brackets is not present in the source and is editorial.

Sources

Polyphony: London, British Library MS R.M. 24.d.2 (c.1588–1606), f.91^v.

Header above tenor part: ij : partes
At end of bass: m^f John: byrchley

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

Notes on the Readings of the Source

The following references are expressed in the order 1) bar number(s); 2) voice; 3) reading of the source. Pitches are given in capital letters and preceded by a number where necessary, e.g. ¹G = first note G in the bar or group of bars.

3 tenor: A is minim

13 tenor: ²C is crotchet only

20 tenor: *quare* undivided, placing second syllable ambiguously below ¹C²DE (not in 21)

27 bass: *-tum* below ²G (not in 25)

35–39 tenor: *nobiscum* (a second time) for *dicentes*