

# Christus resurgens

Edited by Jason Smart

Anon. (c.1420)

*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.

*3 clerks*

I [Di - cant nunc

II [Di - cant nunc

III Di - cant nunc

5

Ju - dae - - -

Ju - dae - - -

Ju - dae - - -

10

- i, quo - - - - - mo - - -

- i,] \_\_\_\_\_

- i, \_\_\_\_\_ quo - - - - - mo - - -

16

- do \_\_\_\_\_ mi - - - - - li - - - - - tes

cu -

- do mi - - - - - li - - - - - tes \_\_\_\_\_

22

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

- - - - - sto - - - - - di - - - - - en - - - - -

27

- tes se - - - - - pul - - - - -

- tes \_\_\_\_\_ se - - - - - pul - - - - -

32

- chrum

- chrum [per - - di - - - de - - -

per - - - di - - - de - runt

37

ad la - pi - - dis

- runt re - - - gem] la - pi - - - dis

re - gem ad

44

po - si - ti - - o - - -

[po - si - ti - - o - - -

po - si - ti - - o - - -

49

- nem, qua - - - re non ser -

- nem, qua - re non ser -

- nem, qua - re non ser -

55

- va - bant pe - - - tram iu -

- va - - - bant] \_\_\_\_\_ pe - - - - tram \_\_\_\_\_ iu -

- va - - - - bant \_\_\_\_\_

61

- - - - sti - - - - ti - - - -

- - - - sti - - - - - ti - - - -

66

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

- ae; [aut \_\_\_\_\_ se - - - pul - - tum

aut \_\_\_\_\_ se - - - pul - - tum

72

red - dant, aut \_\_\_\_\_ re -

red - - - dant, aut \_\_\_\_\_ re - - - sur -

red - dant, aut re - sur -



## 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, 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 from Easter Day until the feast of the Ascension, viz.

<i>Occasion</i>	<i>Begun by</i>	<i>Verse sung by</i>
Before Matins, Easter Day	A senior priest	Choir.
Before Mass, Easter Day and Sundays until the Ascension	Precentor	Choir on Easter Day, Octave of Easter, Sunday before Ascension; otherwise without verse
After Lauds, Easter Week	The rulers of the choir	Two from the highest stalls on Monday, two from the second form on Tuesday and Wednesday; without verse on Thursday–Saturday.
After Vespers, Easter Monday to Friday	All rulers of the choir	[Without verse.]
After Vespers, Saturdays during Eastertide until the Ascension, except on the feast of the Invention of the Cross when it fell on a Saturday	The rulers of the choir	Two from the highest stalls on Easter Saturday and the Saturday before the Ascension; otherwise by two from the second form.

Since there was no occasions when the verse was sung by three, some liberty with the rubrics must have been taken for the sake of adorning the chant with the present setting. Perhaps the most likely occasion for its performance would have been the opening of the Easter sepulchre before Matins on Easter morning.

## Editorial Conventions

The original clef, 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  $\overline{\quad}$ , coloration by the sign  $\square \sqcap$ .

Spelling of the text has been modernised.

Underlay between square brackets is editorial.

## Sources

Polyphony: London, British Library Egerton MS 3665 (c.1460–c.1465), f.44<sup>v</sup>.

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

In the source the three voices are written one above the other in loose score format. Underlay is provided only for the lowest part singing at any given moment (that is, mostly voice III, but II when III is resting). Other underlay is entirely editorial and is enclosed within square brackets. Since the three parts are not precisely aligned, a degree of editorial judgement has had to be exercised.

The F# in bar 22 signals the musica ficta hexachord on D for voice I. This hexachord could be maintained until bar 29, but a mutation in bar 26 by treating the F as fa seems to produce the most satisfactory reading.

33 III *per-* below F (new page starts here)

65 I the two quavers are both crotchets

67 III *aut* below D