Christ rising again

Edited by Jason Smart  Christopher Tye (c.1505–1572/3)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass [Missing]

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hence - forth hath no power upon

hence - forth hath no power upon

hence - forth, death from hence - forth hath no power upon

death from hence - forth

death from hence - forth

hath no power upon him.

But in that he died, he died

But in that he died, he died upon him, upon him.

he, hath no power upon him. But in that he died, he

hath no power upon him.

hath no power upon him.
once, he died but once to put away sin,

but once to put away sin,

But in that he died, he died but

But in that he died, he
died but once to put away sin, but in that he died,

But in that he died, he

he died but once to put away

he died but once, he died but once to put away

once to put away sin:

he died but once to put away sin, to put away

died but once to put away sin, to put away sin:

died but once to put away sin:
sin: but in that he liveth, he liveth unto

sin: but in that he liveth, he liveth unto God, unto

but in that he liveth, he liveth unto God.

sin: but in that he liveth, he liveth unto God. And so like-

but in that he liveth, he liveth unto God. And

but in that he liveth, he liveth unto God, he liveth unto

And so likewise count yourselves dead unto

God. And so likewise count your-selves dead unto

God. And so likewise count your-selves dead unto

sin: but living

so likewise count your-selves dead unto sin:

God. And so likewise count your-selves dead unto
- to sin: but living unto God, unto God in Christ Jesus our Lord,
unto God, unto God in Christ Jesus our Lord,
but living unto God in Christ Jesus our Lord,

sin: but living unto God, unto God in Christ Jesus our Lord,
in Christ Jesus our Lord, in Christ Jesus our Lord,
in Christ Jesus our Lord, our Lord, in Christ Jesus our Lord,
in Christ Jesus our Lord, in Christ Jesus our Lord,
in Christ Jesus our Lord, in Christ Jesus our Lord,
Lord, our Lord.

Lord, in Christ Jesus our Lord. Christ is risen again: the first fruits of them that sleep.

Lord, in Christ Jesus our Lord.

Lord, Christ Jesus our Lord.

Lord, our Lord.
the first fruits of them that sleep. For seeing that by
the first fruits of them that sleep, the first fruits of them that sleep. For
first fruits of them that sleep. For seeing that by man came death,
fruits of them that sleep. For seeing that by man came death:
For seeing that by man came death:
For seeing that by man came death:
For seeing that by man came death:
man came death: by man also cometh the resurrection of the
man came death: by man also cometh the resurrection of the
man came death: by man also cometh the resurrection of the
man came death, for seeing that by man came death, by man came
rec·ti·on of the dead, by man also com·eth the
-
on, by man also com·eth the re·sur-
-
-eth the re·sur·rec·ti·on of the dead, com·eth the
dead, by man also com·eth the re·sur·rec·ti·on of the

death: by man also com·eth the re·sur·rec·ti·on of the
so by Christ all men shall be restored to

life, restored to life, so by Christ all men shall be re-

to life, so by Christ all men shall be restored,

all men shall be restored to life, so by Christ all men__

so by Christ all men__ shall be restored to life,

men shall be restored to life, restored to life, so by Christ
restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life, so by Christ all men shall be restored to life.
Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature 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.

Spelling of the text has been modernised.

Text

Before the Reformation, High Mass on Easter Day was preceded by a ceremony symbolising the resurrection of Christ. The host, which, on Good Friday, had been deposited in a ‘sepulchre’ within the church, was taken out and ceremoniously carried in procession to the high altar, accompanied by the singing of the antiphon Christus resurgens ex mortuis (‘Christ rising from the dead’). The first vernacular Prayer Book of 1549 abolished this ceremony, reducing it merely to the singing or saying before Matins of the ‘anthems’, Christ rising again from the dead, by those gathered in the church. In the more Protestant Prayer Book of 1552, even this vestige of the Easter morning ceremony was suppressed and the Easter anthems were repositioned within the service, where they were sung in place of the Venite. In 1549 both parts of the text concluded with Alleluia. In 1552 these Alleluias were eliminated. Tye’s setting matches the 1552 text, which was retained in the Prayer Book of 1558.

Source

Oxford, Christ Church, Mus. 56–60 (c.1620).

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The clefs and voice ranges of the five surviving voices leave no doubt that Tye scored this work for the common pre-Reformation combination of Tr. M. Ct. Ct. T. B. Despite the designation in the source there is no question of the work being scored for two equal bass voices. Evidently the scribe envisaged secular performances in an era and circumstances in which the older scoring conventions were no longer relevant.

Notes on the Readings of the Source

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; 2) voice; 3) reading of the source. For extended readings, subsequent bar numbers are in brackets. Note values are abbreviated and italicised. Pitches are in capital letters, preceded by a number where necessary, e.g. 1C = first note C in the bar. Note values are abbreviated and italicised. The sign + denotes a tie.

Accidentals

In its unique, late source, this composition exhibits an unusually high level of dissonance. Some of this is diatonic, but much is due to the accidentals. Simultaneous false relations and diminished fourths (or augmented fifths) are found in the music of Tye’s time, but in this piece the frequent combination of the two, not always fleetingly, is a trait not encountered in manuscripts during his lifetime. Several accidentals have been rejected in this edition and it would not be unreasonable to suppress more. These extreme dissonances begin to be encountered shortly after his death. They may represent the tastes of later generations, but are absent from keyboard sources and the printed music of composers like Byrd who took the trouble to note the inflections they required.

Underlay

The underlay is in places more typical of the seventeenth century than of Tye’s time. In a few instances it has been adjusted to reflect what he is likely to have expected. The source is unambiguous: wherever there is more than one syllable per note, the allocation of the syllables is clarified by slurs, except at one or two of the longer melismas. These slurs are noted below only where the underlay has been altered.

Other Readings

10 Ct1 FG are mm (cf. M bar 9) / 15 Ct2 C is D / 40 Ct2 b-rest is m-rest m-rest / 43 Ct1 D is C / 44 Ct2 3D omitted / 63 Ct1 A is D / 80 Ct2 F is D /