

Christus resurgens

Edited by Jason Smart

Thomas Knyght (fl.1526–c.1550)

One of the more senior priests

Christus re - sur - - gens

Countertenor 1

Countertenor 2

Tenor

Bass

ex mor -

ex mor - tu - is iam,

ex mor -

4

- tu - is iam,

iam non

- - tu - - - is iam

ex mor - tu - is iam non mo - ri -

9

iam non mo - ri-tur;

mo - ri-tur;

non mo - - ri -

- tur, iam

14

- tur; mors il -
 non mo - ri - tur; mors il -

19

mors il - li ul -
 il - li ul - - - tra non do - mi - na - bi - tur;
 li

24

- tra non do - mi - na - bi -
 ul - tra non do - mi - na -
 mors il - li ul - tra non do - mi -

29

- na - bi - tur, non do - mi - na - bi - tur: quod e - nim vi -
 tur: quod e - nim
 - bi - tur: quod e -
 - na - bi - tur, non do - mi - na - bi - tur: quod e - nim vi -

34

quod e - nim vi - vit, vi - vit De -
 vi - vit, vi - vit De
 - nim
 - vit, vi -

39

vi - vit, vi - vit
 vi - vit, vi - vit
 vit, vi - vit De
 vit, vi - vit De

43

- - - - - o. Al - le - lu -

- - - - - o. Al - - - - -

- - - - - o. Al - le - lu - - - - -

47

- - - - - ia, Al -

- o. [Al - le - lu - - - - ia,] Al - le - lu -

- le - - - - -

- - - - - ia, Al - le - lu - - - - -

52

- le - lu - - - - - ia,

- - - - - ia,

- - - - - lu - ia, Al - - - - - le -

- - - - - ia, Al - le - lu -

57

Al - le - lu - - - - - ia.

Al - le - lu - - - - - ia.

- - lu - - - - - ia.

- - - - - ia.

61

Di - cant nunc Ju - dae - - - - - i, Ju -

Di - cant nunc - - - - - Ju - - - - -

Di - cant nunc Ju - dae - - - - -

66

Di - cant nunc Ju - dae - - i, quo - mo-do mi - li - tes -

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

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

- - - - - i,

71

tes cu - sto - di - en - - - tes, cu - sto - di -
do mi - - - li - - - tes cu - sto -
quo - mo - do mi - li - tes cu - sto - di - en -

75

cu - sto - di - en - tes, cu - sto - di - en - tes se - pul -
en - tes se - pul - - - chrum per - di - de - runt re -
di - - - en - - - tes se - pul -
tes se - pul - - - - - - - - - - - - - - -

80

- - - chrum per - di - de - runt re - - -
- - - chrum per - di - de - runt
- - - chrum per - di - de - runt re - - -

115

re - sur - gen - tem a - do - dant,

re - sur - gen - tem a - do -

re - sur - gen - tem a - do -

re - sur - gen - tem a - do -

120

aut re - sur - gen - tem a - do - rent,

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

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

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

125

no - bis - cum di - cen - tes:

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

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

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

130

Al - le - lu -

Al - le - lu -

Al - le - lu -

134

- ia, Al - le -

Al - le - lu - ia,

- ia, Al - le -

- ia, Al - le - lu -

138

- lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

lu - ia.

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, 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. The verse *Dicant nunc Judaei* was sung by the full choir, as in Knight's setting, only on Easter morning at the opening of the sepulchre before Matins, at the end of the procession before Mass on that day and during the processions before Mass on the first Sunday after Easter and the Sunday before the Feast of the Ascension.

Editorial Conventions

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

The original clef, staff signature, 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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign $\overline{\quad}$, coloration (see below) by the sign $\square \sqcap$.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Sources

London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Ct2)	f.134	at beginning: In die pasce m ^r knyght
17803	(Ct1)	f.132	at beginning: In die pasce m ^r knyght
17804	(T)	f.135	at beginning: In die pasce m ^r knyght
17805	(B)	f.127 ^v	at beginning: In die pasce m ^r knyght

The plainsong incipit is supplied from the *Processionale ad usum ecclesie Sarisburiensis* (Paris, 1530), f.83^v.

Notes on the Readings of the Sources

As with certain other compositions in the source, some of the ligatures and breves are colored. The reason for this is unclear since coloration has no notational significance in duple time. It is nevertheless shown in the edition.

The underlay of the Tenor part has been adjusted to match that of the chant in the processional, but not at the expense of the ligature structure.

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 references subsequent bar numbers are in brackets. The references are to the transposed pitch of the edition. Pitches are in capital letters, preceded by a number where necessary, e.g. ²D = second note D in the bar. The sign \asymp denotes an underlay repetition sign.

Staff Signatures and Accidentals

3–4 Ct1 *mortuis* undivided below G+GFED / 5 Ct1 new line without staff signature begins with ²D / 13 Ct2 *b* indicated by letter *f* / 20 B no \natural for E / 30 Ct1 \sharp for G before rest (perhaps an uncancelled error), \natural for B before G / 33 Ct1 \natural indicated by letter *c* / 40 Ct2 the surprising augmented second can hardly be an oversight and is assumed to be intentional (both accidentals are clear in the source) / 43 B \natural for B / 61 Ct1 *b* for B at start of section, (67) new line without staff signature begins with ²D / 78 Ct1 *b* for E before D, new line with staff signature one *b* (=E in transcription) begins with F / 82 B *b* indicated by letter *f* / 83 Ct1 new line without staff signature begins with E / 98 Ct1 *b* indicated by letter *f* / 109 Ct2 *b* for B indicated by letter *f* / 115 Ct2 *b* for E at end of line after ¹D and again before E at start of new line /

Underlay

4–5 T *mortu-* ambiguously aligned below ¹BGFA / 17 T *-tur* below G (not in 14), (18–19) *mors* ambiguously aligned below GAB, *il-* below C / 25 Ct2 \asymp below D, (31) *-tur* below ²D / 29 T *-bi-* below A (not in 30) / 42 B *De-* below C / 44–45 B underlay should possibly be one note later to match the accentuation of *Alleluia* in the other voices / 46 T *-le-* below B, (48) *-le-* repeated below B, (49) T *-lu-* below ²C / 49 Ct2 *-o* below F (not in 47) / 65 T *Ju-* below G / 72 Ct1 *mi-* below A, (73) *-li-* below G, (75) *-tes* below ¹A / 98 Ct1 *iustiti-* (again) below ¹BCG, (101) *-ae* below D / 100 T *pe-* below D / 115–117 T *resurgentem* undivided below B²CDDC / 125 T *-scum* below B / 131 T *-le-* below C / 138 B *-ia* below G (and in 141), \asymp possibly omitted below D /

Other Readings

37–38 B both notes of the ligature CD are breves / 52 B C is B / 81 T ²G is F /