

# Christus resurgens

Edited by Jason Smart

Anon. (c.1460)

*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.

*2 clerks*

I [Di - cant nunc -  
II Di - cant nunc -

4

Ju - dae - - - i, quo - - -  
Ju - dae - - - i, quo - - -

10

- - - mo - do mi - li - - - tes  
- - - mo - do mi - li - - - tes

16

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

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

22

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

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

28

- - - - - chrum per - - - - di - - -

- - - - - chrum per - - - - di - - -

32

- de - runt re - - - - - gem

- de - - - - runt re - - - - - gem

38

ad \_\_\_\_\_ la - pi - dis po - si - ti - o - nem,

ad \_\_\_\_\_ la - pi - - - - dis po - si - ti - o - nem,

44

qua - re non \_\_\_\_\_ ser - va - -

qua - re non \_\_\_\_\_ ser - va - - - - - - -

50

- - - - - bant pe - tram

- - - - - bant pe - tram

56

iu - sti - - - - ti - - - - ae; aut

iu - sti - - - - ti - - - - ae; aut

62

se - pul - tum red - - - - dant, aut

se - pul - tum red - - - - dant, aut re -

67

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

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

73

no - bis - cum di - cen - - - - - tes:]

- - - - cum di - cen - - - - - 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, 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:

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. This 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 such as the present one were most likely sung by lay clerks from the choir, irrespective of the stipulations above, although some priests were musically competent.

## Editorial Conventions

The original clef, 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 unless cancelled.

Ligatures are denoted by the sign  $\lrcorner$ , coloration by the sign  $\ulcorner$ .

The values of the notes with fermatas, which are consistent between the parts, have been retained unaltered.

Spelling of the text has been modernised.

Material between square brackets is editorial.

## Sources

Polyphony: Cambridge, Magdalene College, MS Pepys 1236 (c.1460–c.1465), f.54.

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 two voices are written one above the other, only loosely aligned, with underlay to the lower part only. The underlay to the top part is entirely editorial. It may be freely adjusted, but this is best done by viewing the digital images available at <https://www.diamm.ac.uk>.

The references below are in the order 1) bar number(s); 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>B = second note B in the bar. The sign + denotes a tie.

32	II	C is B
40	II	-des for -dis
56	II	2C is D
63	II	-chrum for -tum
65	I, II	although the first beat is dissonant it is hard to see how a scribal error could be responsible
71	II	-dorant (sic) undivided below CAG /
72–73	I	AG are GF