

# Christ rising again

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass [Missing]

Christ ris - ing a - gain from the \_\_\_

Christ ris - ing a - gain from the \_\_\_

Christ ris - ing a - gain

Christ ris - ing a - gain

Christ ris - ing a - gain from \_\_\_

Christ ris - ing a - gain from the \_\_\_

4

\_\_\_ dead \_\_\_ now di - eth not, now di - eth \_\_\_ not: death from

\_\_\_ dead \_\_\_ now di - eth not, now di - eth not: death from

from the dead \_\_\_ now di - eth not, now di - eth not: \_\_\_

from the dead \_\_\_ now di - eth not, now di - eth not: death from

\_\_\_ the \_\_\_ dead \_\_\_ now di - eth not, now di - eth \_\_\_ not: \_\_\_

\_\_\_ dead \_\_\_ now di - eth not, now di - eth not: \_\_\_

9

hence - forth hath no power \_\_\_\_\_ u - pon

hence - forth hath no \_\_\_\_\_ power u - pon \_\_\_\_\_

8 death \_\_\_\_\_ from hence - forth hath no power \_\_\_\_\_

8 hence - forth, death \_\_\_\_\_ from hence - forth hath no power \_\_\_\_\_ u - pon

death \_\_\_\_\_ from hence - forth

death \_\_\_\_\_ from hence - forth

13

him. But in that \_\_\_\_\_ he died, he died but

him. But in that he died, he died

8 \_\_\_\_\_ u - pon \_\_\_\_\_ him, u - pon him.

8 him, hath no power \_\_\_\_\_ u - pon \_\_\_\_\_ him. But in that he died, he

hath no power \_\_\_\_\_ u - pon him.

hath no power \_\_\_\_\_ u - pon \_\_\_\_\_ him.

18

once, he died but once to put a-way sin,  
 but once to put a-way sin,  
 But in that he died, he died but  
 died but once to put a-way sin, but in that he died,  
 But in that he died, he  
 But in that he died, he

22

he died but once to put a-way  
 he died but once, he died but once to put a-way  
 once to put a-way sin:  
 he died but once to put a-way sin, to put a-way  
 died but once to put a-way sin, to put a-way sin:  
 died but once to put a-way sin:

26

sin: but in that he liv - eth, he liv - eth un - to \_\_\_\_\_

sin: but in that he liv - eth, he liv - eth \_\_\_\_\_ un - to \_\_\_\_\_ God, un - to \_\_\_\_\_

but in that he liv - eth, he liv - eth un - to \_\_\_\_\_ God.

sin: but in that he liv - eth, he liv - eth un - to God. And so like -

but in that he liv - eth, he liv - eth un - to \_\_\_\_\_ God. And

but in that he liv - eth, he liv - eth un - to God, he liv - eth un - to \_\_\_\_\_

31

God. And so like - wise count \_\_\_\_\_ your-selves dead un -

God. And so like - wise count \_\_\_\_\_ your-selves dead un - to sin: but

And so like - wise count your-selves dead un - to sin, count your -

- wise count your-selves dead un - to sin: but liv - ing

so like - wise count your-selves dead un - to \_\_\_\_\_ sin:

\_\_\_\_\_ God. And so like - wise count your-selves dead un - to \_\_\_\_\_

35

- to sin: but liv - ing un - to God, un - to God in Christ Je -  
 liv - ing un - to God, but liv - ing un - to God, but liv - ing un - to God in  
 - selves dead un - to sin: but liv - ing un - to God in Christ Je - sus our Lord,  
 un - to God, un - to God in Christ Je - sus our Lord,  
 but liv - ing un - to God in Christ Je - sus our Lord,  
 sin: but liv - ing un - to God, un - to God in

40

- sus our Lord, in Christ Je - sus our  
 Christ Je - sus our Lord, in Christ Je - sus our Lord, in Christ Je - sus our  
 in Christ Je - sus our Lord, our Lord,  
 in Christ Je - sus our Lord, our  
 in Christ Je - sus our Lord, in Christ Je - sus our  
 Christ Je - sus our Lord, our Lord, in Christ Je - sus our

44

Lord, our Lord. Christ \_\_\_\_\_  
 Lord, in Christ Je - sus our Lord. Christ is  
 in Christ Je - sus our \_\_\_\_\_ Lord.  
 Lord, in Christ Je - sus our \_\_\_\_\_ Lord.  
 Lord, Christ Je - sus our Lord.  
 Lord, our \_\_\_\_\_ Lord.

47

\_\_\_\_\_ is ris-en a - gain: the first fruits \_\_\_\_\_ of them that sleep,  
 ris-en a - gain: the first fruits of them that \_\_\_\_\_ sleep,  
 Christ is ris - en a-gain: the  
 Christ \_\_\_\_\_ is ris-en a - gain: the first

51

the first fruits of them that sleep. For see - ing that by  
 the first fruits of them that sleep, the first fruits of them that \_\_\_ sleep. For  
 first fruits of them that \_\_\_ sleep. For see - ing that by man came death,  
 fruits of them that sleep. For see - ing that by man came death:  
 For see - ing

56

man came \_\_\_ death: by man al - so com - eth the re - sur -  
 see - ing that by man came death: by man al - so com-eth the re - sur-rec - ti -  
 by man came \_\_\_ death: by man al - so com -  
 by man al - so com - eth the re - sur - rec - ti - on of the  
 that by man came death, for see - ing that by man came death, by man came

60

- rec - ti - on of the dead, by man al - so com - eth the

- on, by man al - so com - eth the re - sur -

eth the re - sur - rec - ti - on of the dead, com - eth the

dead, by man al - so com - eth the re - sur - rec - ti - on of the

by man al - so com - eth the re - sur -

death: by man al - so com - eth the re - sur - rec - ti - on of the

64

re - sur-rec-ti - on of the dead.

- rec - ti - on of the dead. For as by A - dam all

re - sur-rec - tion of the dead. For as by A - dam all

dead. For as by A - dam all

- rec - ti - on of the dead. For as by A - dam all

dead, of the dead. For as by A - dam all



68

so by Christ all men shall be re - stor - ed to  
 men do — die, so by Christ — all men shall be re - stor - ed  
 men do die, — so by Christ — all men shall be, so by Christ  
 men do — die,  
 men do — die, so by Christ all  
 men do — die, so by Christ all

72

life, re - stor - ed to life, so by Christ all men — shall be re -  
 to life, so by Christ — all men shall be re - stor - ed,  
 all men shall be — re - stor - ed — to life, so by Christ all men —  
 so by Christ all men — shall be re - stor - ed to life,  
 men shall be re - stor - ed to life, so by Christ — all men shall  
 men shall be re - stor - ed to life, re - stor - ed to life, so by Christ

76

- stor - ed to — life, so by Christ all men shall be re - stor - ed, re -  
 so by Christ all men shall be re - stor - ed to  
 8 — shall be re - stor - ed to life, re - stor - ed to life,  
 8 so by Christ all men shall be re - stor - ed, shall be re -  
 be re - stor - ed to life, re - stor - ed to life, re -  
 all men shall be re - stor - ed to life, re - stor - ed to

80

- stor - ed to life, — re - stor - ed to life.  
 life, re - stor - ed to life, re - stor - ed to — life.  
 8 shall be re - stor - ed to life.  
 8 - stor - ed to life, shall be re - stor - ed to life, — to life.  
 - stor - ed to life, — re - stor - ed to life.  
 life, all men shall be re - stor - ed 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).

56	(Tr)	p.225	page 225 header: page header for second part:	Firste parte· Second parte	D <sup>f</sup> Tye· D <sup>f</sup> Tye·	2 Bases· 2 Bases·
57	(M)	p.218	page 218 header: page header for second part:	Firste parte· Second parte	D <sup>f</sup> Tye· D <sup>f</sup> Tye·	2 Bases· 2 Bases·
58	(T)	p.114	page 114 header: page header for second part:	First parte Second parte·	D <sup>f</sup> Tye· D <sup>f</sup> Tye·	2 Bases· 2 Bases·
59	(Ct1)	p.212	page 212 header: page header for second part:	Firste parte· Second parte·	D <sup>f</sup> Tye· D <sup>f</sup> Tye·	2 Bases· 2 Bases·
60	(Ct2)	p.230	page 230 header: page header for second part:	Firste parte Second parte	D <sup>f</sup> Tye D <sup>f</sup> Tye	2 Bases· 2 Bases·

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. The direction '2 Bases' could perhaps refer to bass viols for occasions when the work was performed instrumentally.

## 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. <sup>1</sup>C = 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 from the printed music of composers like Byrd who took the trouble to notate the inflections they required.

6 Ct1 # for <sup>1</sup>C / 8 Tr # for <sup>2</sup>C / 13 Tr # for C / 15 Ct1 # for F / 20 M # for F / 26 Ct1 ♯ for <sup>2</sup>B / 44 M #s for <sup>2</sup>F<sup>3</sup>F / 53 Tr # for <sup>1</sup>C / 55 Tr # for <sup>1</sup>C / 57 Tr # for C / 61 T ♭ for B / 66 M #s for <sup>2</sup>F<sup>3</sup>F / 79 Tr # for C / 81 M # for <sup>2</sup>F /

## 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.

6 T slur for AE, (7) *-eth* below F / 12 M slur for GF, *-pon* below D / 13–14 Ct1 slur for DCBA, (14–15) *him, upon* one note earlier / 14 Ct2 slur for E<sup>1</sup>D, *-pon* below <sup>2</sup>D / 34–35 Tr slur for D+DE, (35) *to* below C / 38–44 all parts *Jesu* for *Jesus* consistently except Tr in 39–40 / 54 M slur for DE, *that* below F, slur for FG / 63 Ct2 *from* for *of* / 64 M *from* for *of*; T slur for <sup>2</sup>AG, *-on* below F / 65 Ct1 slur for CB, *the* below A, slur for AG /

## Other Readings

10 Ct1 FG are *m m* (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 <sup>3</sup>D omitted / 63 Ct1 A is D / 80 Ct2 F is D /