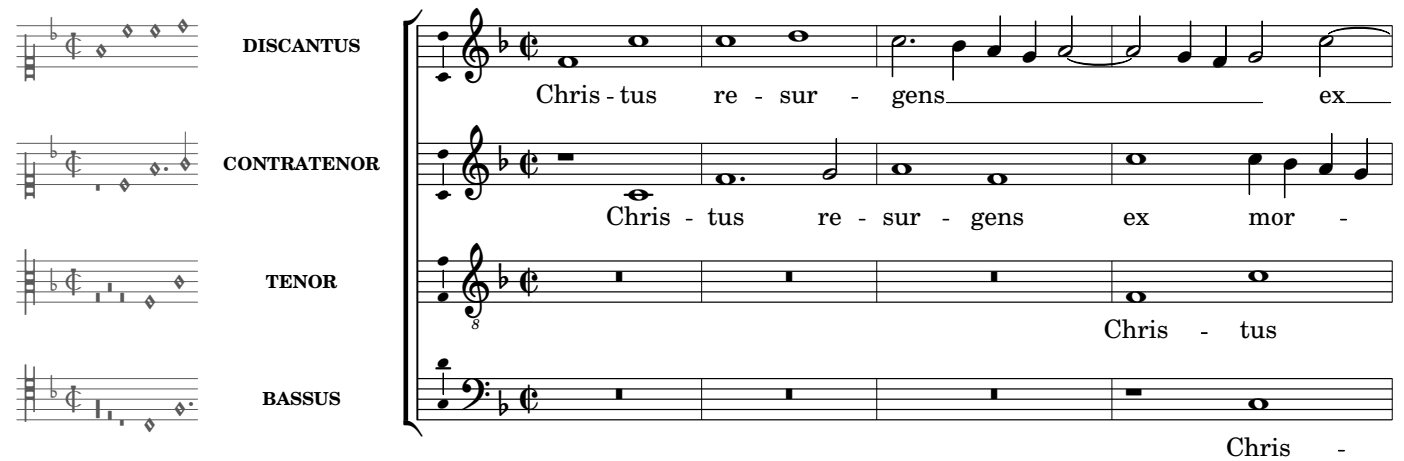


Christus resurgens

Jean Richafort (c.1480 – after 1547)

Antico, *Motetti novi libro tertio* [Venice, 1520] (RISM 1520/2)

Vienna, Österreichische Nationalbibliothek, MSS Mus.Hs. 18825/1–4 Mus [Brussels/Mechelen, c.1519–25]

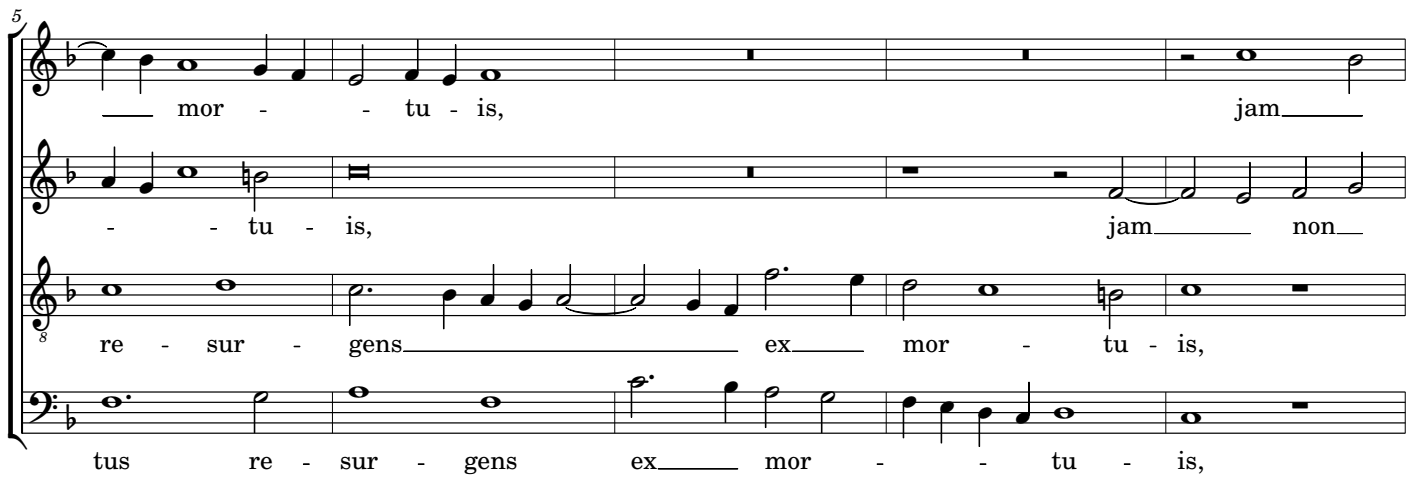


DISCANTUS
Chris - tus re - sur - gens ex

CONTRATENOR
Chris - tus re - sur - gens ex mor -

TENOR
Chris - tus

BASSUS
Chris -

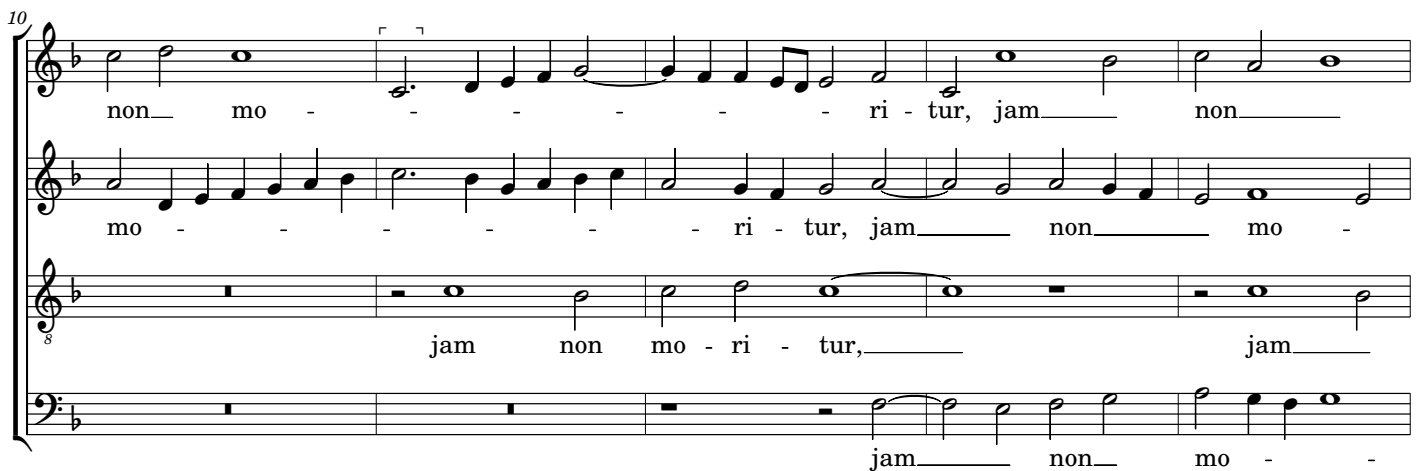


5
mor - tu - is, jam

- tu - is, jam non

re - sur - gens ex mor - tu - is,

tus re - sur - gens ex mor - tu - is,



10
non mo - ri - tur, jam non

mo - ri - tur, jam non mo -

jam non mo - ri - tur, jam

jam non mo -

15

mo - ri - tur, mors il - li, mors il - li ul -
 ri - tur, mors il - li ul - tra,
 non mo - ri - tur, mors il - li ul - tra,
 - ri - tur, mors il - li ul -

21

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

27

non do - mi - na - bi - tur, non do - mi - na - bi -
 na - bi - tur, non do - mi - na - bi - tur.
 tur, non do - mi - na - bi - tur, non do - mi - na - bi -
 tur, non do - mi - na - bi - tur, non do - mi - na - bi - tur.

33

tur. Quod e - nim mor - tu - us est, mor - tu - us est pec - ca -
 Quod e - nim mor - tu - us est pec - ca - to, pec - ca -
 tur. Quod e - nim mor - tu - us est pec -
 Quod e - nim mor - tu - us est,

Christus resúrgens ex mórtuis,
 jam non móritur,
 mors illi ultra non dominábitur.
 Quod enim mórtuus est peccáto,
 mórtuus est semel,
 quod autem vivit, vivit Deo. Allelúia.

Mórtuus est enim propter delícta nostra:
 et resurréxit propter justificatióem nostram,
 quod autem vivit, ...

*Christ, rising again from the dead,
 dieth now no more;
 death shall no more have dominion over him.
 For in that he died to sin,
 he died once:
 but in that he liveth, he liveth unto God. Alleluia.*

*He died for our sins
 and rose again for our justification,
 but in that he liveth, ...*

(Antiphon or Responsory for Eastertide)

Romans 6:9–10 & 4:25

Though he was evidently revered in his day, relatively little is known of life of the Netherlandish composer Jean Richafort. His appointments at Sint-Romboutskathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maître de chapelle* are the only periods of his life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris around the time of King Francis I's meeting with Pope Leo X in Bologna in 1515.

The existence of least twenty sources of this Eastertide motet suggests it was popular in its day; its use as the basis of a parody mass by Adrian Willaert provides further evidence. The two sources acknowledged at the head of this edition — and consulted in its preparation — are respectively the earliest published and earliest hand-copied manuscripts (the latter incorrectly ascribes the motet to Jean Mouton).

Editorial Notes:

This edition is set at original pitch. Editorial accidentals are indicated above the note. The four parts span only two octaves and a tone, and the upper two have an identical vocal range: indeed, the Vatican Library source (Biblioteca Apostolica Vaticana, MSS Pal. lat. 1976–79 [Brussels/Mechelen, c.1528–31]) has the upper part in the *Contratenor* partbook and the second part in the *Discantus* partbook. Each of the upper two parts could therefore be performed by mixed soprano and alto voices.

Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.
