

Christus resurgens

Edited by Jason Smart

John Burchley (fl.1541–1550)

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

Tenor

Bass

3

- - - nunc Ju - dae - - - [i.] quo - - -
[nunc Ju - - - dae] - - - i, quo - mo - - -

6

- - - mo - do mi - li - - - tes cu - stodi - en -
- - - do - mi - li - - - tes cu - stodi - en -

9

tes se - pul - - - chrum per - di - de - - -

tes se - pul - - - chrum per - di - de - - -

12

runt re - - - - -

runt re - - - - - gem

15

gem ad la - pi - dis - - - po - si - ti - o - - -

ad la - pi - dis - - - po - si - ti - o - - -

18

- - - - - nem,

- - - - - nem, qua -

20

qua - - - re non ser - va - bant pe - - - tram -

re non ser - va - bant - - - pe - tram

23

iu - sti - - - - ti - - -

iu - sti - - - - ti - - -

25

- ae; aut se - pul - tum _____ red - - -

- ae; aut se - pul - tum _____ red -

8

Detailed description: This block contains the first system of musical notation, measures 25 to 27. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major or D minor). Measure 25 begins with a vocal line starting on a whole note G4. The piano accompaniment consists of a steady eighth-note bass line. The lyrics are '- ae; aut se - pul - tum _____ red - - -'.

28

- - - dant, aut re - sur - gen - - - - -

- dant, aut re - sur - gen - - - - - - - - - - tem

8

Detailed description: This block contains the second system of musical notation, measures 28 to 30. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support. The lyrics are '- - - dant, aut re - sur - gen - - - - -' and '- dant, aut re - sur - gen - - - - - - - - - - tem'.

31

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

a - do - - - - - rent, no - - - - - bis - - - -

8

Detailed description: This block contains the third system of musical notation, measures 31 to 33. The vocal line has a rest in the first measure of the system. The piano accompaniment continues. The lyrics are '- tem a - do - - - - - rent, no - - - - - bis -' and 'a - do - - - - - rent, no - - - - - bis - - - -'.

34

- - - - - cum [di - cen - - - - -

- - - - - cum di - cen - - - - - - - -

8

Detailed description: This block contains the fourth system of musical notation, measures 34 to 36. The vocal line enters with the word 'cum'. The piano accompaniment features a more active eighth-note pattern. The lyrics are '- - - - - cum [di - cen - - - - -' and '- - - - - cum di - cen - - - - - - - -'.

37

- - - - - tes:]

- - - - - tes:

8

Detailed description: This block contains the fifth system of musical notation, measures 37 to 39. The vocal line concludes the phrase with a fermata. The piano accompaniment also ends with a fermata. The lyrics are '- - - - - tes:]' and '- - - - - tes:'.

Chorus

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

8

Detailed description: This block contains the Chorus section, starting at measure 40. It is written in a single staff with a vocal line. The melody is a simple, flowing eighth-note line. The lyrics are '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 and wherefore they kept not the rock of righteousness; let them either deliver up the buried one 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. Byrchley's 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 like the present one were most likely sung by lay clerks from the choir, irrespective of the stipulations above, although some priests were musically competent.

The pitch of Byrchley's polyphony matches that at which the antiphon appears in the processional. This edition transposes it down a fifth for tenor and bass soloists and transposes the plainsong up a fourth.

Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the polyphony.

Editorial accidentals are placed above the notes concerned.

Underlay between square brackets is not present in the source and is editorial.

Sources

Polyphony: London, British Library MS R.M. 24.d.2 (c.1588–1606), f.91^v.

Header above tenor part: ij : partes

At end of bass: m^f John: byrchley

Plainsong: *Processionale ad usum Sarum* (Antwerp: Christoffel van Ruremund, 1528), f. 80^v.

Notes on the Readings of the Source

The following references are expressed in the order 1) bar number(s); 2) voice; 3) reading of the source. Pitches are given in capital letters and preceded by a number where necessary, e.g. ¹G = first note G in the bar or group of bars.

3 tenor: D is minim

13 tenor: ²C is crotchet only

20 tenor: *quare* undivided, placing second syllable ambiguously below ¹C²DE (not in 21)

27 bass: *-tum* below ²G (not in 26)

35–39 tenor: *nobiscum* (a second time) for *dicentes*