

Original pitch

2nd Responsoy at Matins on Easter Monday

Surrexit pastor bonus

Edited by Simon Biazeck

Jean L'Héritier
(c. 1480-after 1551)

Musical score for the first section of "Surrexit pastor bonus". The score consists of six staves, each representing a different vocal part: Cantus Primus, Cantus Secundus, Altus, Tenor, Bassus Secundus, and Bassus Primus. The music is in common time, with a key signature of one flat. The vocal parts are arranged vertically, with Cantus Primus at the top and Bassus Primus at the bottom. The lyrics are written below the staves, corresponding to the vocal parts. The score shows the beginning of the piece, with the first few measures of each part.

Cantus Primus: Sur - re - xit pa - stor bo -

Cantus Secundus: Sur - re - xit pa - stor

Altus: Sur - re -

Tenor: Sur - re -

Bassus Secundus: (empty staff)

Bassus Primus: (empty staff)

Musical score for the continuation of "Surrexit pastor bonus". The score consists of six staves, continuing from the previous section. The parts are: Cantus Primus, Cantus Secundus, Altus, Tenor, Bassus Secundus, and Bassus Primus. The music is in common time, with a key signature of one flat. The lyrics are written below the staves, corresponding to the vocal parts. The score shows the continuation of the piece, with the first few measures of each part.

6

nus, sur - re - xit pa - stor bo - nus, _____

bo - nus, pa - stor bo - nus, _____

xit pa - stor bo - nus, sur -

Sur - re - xit pa - stor bo - nus,

Sur -

11

sur - re - xit pa - stor bo - nus,

sur - re - xit pa - stor bo - nus,

sur - re - xit pa - stor bo - nus,

Sur - re -

re - xit pa - stor bo

16

qui a - ni - mam su - am,

nus, pa - stor bo - nus, qui a - ni -

re - xit pa - stor bo - nus, qui a - ni - mam

nus, qui a - ni -

xit pa - stor bo - nus, qui a - ni - mam

nus, qui a - ni - mam su -

21

qui a - ni - mam su-am po - su -
mam su - am po - su - it,
su - am, su
am, su

25

it pro o - vi - bus su - is,
po - su - it pro o - vi - bus su - is,
po - su - it pro o - vi - bus su - is, pro
am, po - su - it pro o - am pro o - am

30

pro o - vi - bus su - is, pro o - vi - bus su - is, pro o - vi - bus su - is, pro o - vi - bus su - is,

35

o - vi - bus su - is, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

- is, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

pro o - vi - bus su - is, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

o - vi - bus su - is, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

o - vi - bus su - is, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

pro o - vi - bus su - is, al - le - lu - ia, al - le - lu - ia,

40

Et pro gre ge su o, et pro gre ge

ia.

Et pro gre ge su

- ia.

Et pro gre ge su

- lu ia.

Et pro gre ge su o,

ia, al - le - lu - ia.

45

su o mo ri di gna -

- o mo ri di -

- o, et pro gre ge su - o mo -

et pro gre ge su - o

50

tus est, mori di - gna - tus est, al -
gna tus est,
ri di - gna - tus est, mo - ri di - gna - tus est, al -
mo - ri di - gna - tus est, di - gna -
mo - ri di - gna -
mo - ri di - gna -

55

le - lu - ia, al - le - lu - ia. Et - e -
al - le - lu - ia, al - le - lu - ia. Et - e -
le - lu - ia, al - le - lu - ia, al - le - lu - ia. Et - e -
etus est, al - le - lu - ia. Et - e - nim pa -
tus est, al - le - lu - ia, al - le - lu - ia. Et - e -
etus est, al - le - lu - ia. Et - e - nim

60

nim Pa-scha no - strum, et - e - nim Pa - scha no - strum,
Et - e - nim Pa - scha no - strum, et - e -
scha no - strum, - e - nim Pa -
- e - nim Pa - scha no - strum,
Pa - scha no - strum,

65

- strum im - mo - la -
- scha no - strum im - mo - la - tus est
nim Pa - scha no - strum im -
scha no - strum, Pa - scha no - strum
et - e - nim Pa - scha no - strum
et - e - nim Pa - scha no - strum

70

-tus est Chri - stus.
Chri stus.
mo - la - tus est Chri - stus, Chri - im - mo - la - tus est.

75

Al - le - lu - ia,
Al - le - lu -
-stus, im - mo - la - tus est Chri - stus.
stus. Al - le - lu - ia, al - le -
stus. Al - le - lu - ia, al -
stus, Chri - - stus. Al - le - lu - ia, al - le -

80

The musical score consists of five staves. The top three staves are in soprano, alto, and tenor range, while the bottom two are in bass range. The music is in common time, with a key signature of one flat. The vocal parts are mostly homophony, singing the word "Alleluia" in a continuous loop. Measure 80 starts with a whole note rest followed by quarter notes. Measures 81-83 continue this pattern with some rhythmic variations and dynamic changes.

al - le - lu - ia, al - le - lu - ia, al - le - lu -
- ia, _____ al - le - lu - ia, _____ al - le -
Al - le - lu - ia, al - le -
lu - ia, _____ al - le - lu -
le - lu ia, al - le - lu - ia, al -
lu - ia, al - le - lu - ia, al - le - lu - ia, al -

84

The musical score continues with five staves. The vocal parts are primarily homophony, singing "Alleluia". Measure 84 begins with a half note followed by a whole note. Measures 85-87 follow a similar pattern with slight variations in rhythm and dynamics. The bass staves include a bassoon part indicated by a bassoon icon.

ia.
- lu - ia, al - le - lu - ia.
lu - ia, al - le - lu - ia.
ia.
le - lu ia.
le - lu - ia, al - le - lu - ia.

Editorial Note

Source:

(V-CVbav Capp.Giulia. XII.4)

Rome, 1536

(*Choirbook, MS*)

#47

Attrib: Lheritier

Editorial procedure:

Originally notated in the following clefs: 

Original pitch, note-values and mensural signs retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Ligatures are indicated by a horizontally placed square bracket and coloration by thick corner brackets. Text prompted by the scribe is in *italics*.

In respect of the solmization of linear tritones and the approach to principle cadences, this motet makes for interesting study. At the original pitch where the melody ascends stepwise from B-flat to E-natural forming a linear tritone in b. 6, *Cantus Secundus* and b. 30, *Altus*, use of the soft hexachord with an E-flat would have been expected but, notably, without the accompanying voices following suit with E-flats. According to the Italian composer, theorist, singer and lutenist Luigi Dentice, Adrian Willaert taught that the rule of closest approach was not legally binding. However, the most ideal preparation for the cadences in bars 27 & 64 is one in which the singers tay on the hard hexachord, the melody rising to E-natural (F-sharp here) to accommodate a performer's leading tone cadence. As Pietro Aaron said, 'The note above the syllable la should not always be called and pronounced fa'. Many will seek a level of consistency in these matters with more editorial accidentals, (see Leeman Perkins' edition in *Corpus Mensurabilis Musicae, Opera Omnia*, Vol. 1), but how would Sixteenth-century singers' training have guided them in their decisions?

Translation:

*The good shepherd, who laid down his life for his sheep, has risen, alleluia.
And he did not disdain to die for his flock, alleluia.
For truly was Christ the Paschal Lamb sacrificed for us. Alleluia.*

Jean L'Héritier (also Jehan Lhéritier, Lirithier, Heritier and other spellings) (c. 1480–after 1551) was a native of the diocese of Thérouanne, in the Pas-de-Calais, France. He spent most of his working life in Rome, Mantua, Verona and possibly Venice as a leading exponent of the Franco-Flemish School of the High Renaissance. Today he is known for a handful of motets, foremost amongst which are the *Surrexit pastor bonus* and the five-voice *Nigra sum* upon which Palestrina wrote a parody Mass. Of the 48 documented motets, not all are extant, whilst a number have been attributed to other composers—Jean Mouton, Adrian Willaert and Philippe Verdelot. In style they are considered transitional, ranging from the mature counterpoint of Josquin Desprez (of whom he is said to be have been a pupil) to the smooth and evenly spaced imitative style exemplified by Palestrina in the Late Renaissance. In addition, only one Mass survives (lacking the *Agnus Dei*), along with four settings of the *Magnificat* and a couple of chansons. Nevertheless, his reputation was high enough to ensure the circulation of his motets throughout Europe in at least 66 manuscripts and 45 printed collections in countries as far afield as Spain, Austria, Bohemia and Poland, as well as France and Italy.

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Rochester, U.K.
May, 2022.