

6

- is iam non mo - ri - - -

iam non mo - ri - - -

- is iam

- tur,

9

- tur, iam non mo - ri - - -

- - - - - tur, iam non mo - ri - - -

iam non mo - ri - tur, iam non mo -

non

iam non mo - ri - - -

12

- tur, iam non mo - ri - - - tur, iam

- - - - - tur, iam non mo - ri -

- ri - - - tur, iam non mo - ri - - -

mo - - - ri - - - tur;

- - - - - tur, iam non mo - ri - - -

15

non mo - ri - tur, iam non mo - ri -
 - - - - tur, iam non mo - ri - - -
 - - - - [tur, iam non mo - ri] - - -
 - - - - tur, iam non mo - ri - - - tur;

18

- tur; mors il - - - -
 - tur; mors il - - - -
 - tur; mors il - - - -
 mors il - - - - li
 - - - - mors il - - - -

21

- - - - li
 - - - - li ul - - - -
 - - - -
 - - - - li ul -

33

- - - - -
 - - - - -
 - - - - -
 e - - - - -
 - - - - -

36

- - - - - nim
 - - - - - nim
 - - - - - nim vi
 - nim
 - - - - - nim

39

vi - - - - - vit, vi -
 vi - - - - -
 - - - - - vit, vi - vit De -
 vi - - - - - vit, vi - - - - -
 vi - - - - - vit,

42

- vit De - - - - -

- [vit, vi - vit De] - - - - o, vi - vit De - o.

- o, vi - vit De - - - - o. Al - le -

vit - - - - De - - - - o.

vi - vit De - - - - o.

45

- [o.] Al - le - lu - - - - ia,

Al - le - lu - - - -

- lu - - - - ia, Al - le - lu - - - -

Al - - - - le - - - -

Al - le - lu - - - -

48

Al - le - lu - - - -

- - - -

- - - - ia, Al - le - lu - - - -

- - - -

60

Di - cant nunc Ju - dae -

Di - cant nunc Ju - dae -

Di - cant nunc Ju - dae -

Di - cant nunc Ju - dae -

Di - cant nunc Ju - dae -

63

- i quo - mo-do mi - li - tes, -

- i quo - mo-do mi - li - tes, -

- i quo - mo-do mi - li - tes, -

- i quo - mo-do mi - li - tes, -

- i quo - mo-do mi - li - tes, -

65

quo - mo-do mi - li - tes cu - sto - di - en -

quo - mo-do mi - li - tes cu -

quo - mo-do mi - li - tes cu - sto - di - en -

- do mi - li - tes cu -

quo - mo-do mi - li - tes cu - sto - di -

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.

¶. 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. The verse *Dicant nunc Judaei* was sung by the full choir, as in Parsons's setting, only on Easter morning at the opening of the sepulchre before Matins, at the end of the procession before Mass on that day and during the processions before Mass on the first Sunday after Easter and the Sunday before the Feast of the Ascension.

The Composer

William Parsons was a vicar choral of Wells Cathedral from 1551 to 1561 or later and presumably the man of the same name who contributed extensively to John Day's *The Whole Psalmes in Foure Parties* (London, 1563). He is not known to have been related to any other composer named Parsons. In each year from 1554 to 1557 he supplied music to the parish church in Banwell, Somerset. The 1555 entry in the Banwell accounts reads 'Item paid to Wylliam Parsons for songges agenst Ester, iij s. viij d.', but whether *Christus resurgens* was one of those compositions is not known.¹

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. At changes of mensuration the original symbols are shown above the modern time signature.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. The dotted accidental in bar 40 is not given explicitly in the source, but is implied by the original staff signature.

Ligatures are denoted by the sign $\overline{\hspace{1cm}}$.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is wholly editorial.

Source

Oxford, Bodleian Library, MSS Tenbury 807–11 (c.1620. Five partbooks from a set of six; a *superius* book has been lost).

807	(Tr)	f.12 ^v	at beginning: 5: voc at end: m ^f <i>William Parsons</i>
808	(M)	f.11 ^v	at beginning: 5: voc. at end: m ^f <i>William Parsons</i>
809	(Ct)	f.12	at beginning: 5: voc. at end: <i>William Parsons</i>
810	(T)	f.10 ^v	at beginning: 5 voc. at end: <i>William parsons</i>
811	(B)	f.10 ^v	at beginning: 5 voc. at end: <i>William parsons</i>

The missing *superius* partbook was clearly not needed for this piece, all five voices having survived in the extant books.

The plainsong incipit is supplied from the *Processionale ad usum ecclesie Sarisburiensis* (Paris, 1530 [RSTC 16239]), f.83^v.

Readings of the Source

The unique source for Parsons's *Christus resurgens* dates from many decades after the piece was composed and the underlay it transmits is problematical. The scribe sometimes edited the underlay in older, Latin-texted music by repeating phrases of text during melismatic passages, especially at rests. In this piece, however, the repetitions of certain phrases at points of imitation were very likely made by Parsons himself: for example at *quomodo milites* (bars 63–67), where the text repetitions cannot realistically be deemed scribal edits. Nevertheless, the passage *quod enim vivit, vivit Deo* (bars 30–45) must be corrupt as it stands. At *quod enim* the scribe consistently breaks the underlay in the Bass, but has no repetitions in the Treble and treats the Mean and Countertenor inconsistently. It seems probable that Parsons intended unbroken

¹ Almost all of this from Magnus Williamson, 'Liturgical Polyphony in the Pre-Reformation English Parish Church: A Provisional List and Commentary', *Royal Musical Association Research Chronicle*, 38 (2005), pp.1–43, at pp.16, 24.

melismas here, despite the repeated pitches (to maintain the imitation) in the Countertenor and Bass at bar 37. The text *vivit, vivit Deo* obviously confused the scribe, who omitted the first *vivit* in the Treble and Mean, while producing different solutions in the Countertenor and Bass. The underlay of the Tenor has been amended where necessary to agree with the 1530 processional cited above and other printed books of Salisbury Use.

The scribe of the source generally preserved the original mensurations of the older Latin-texted pieces, so the mensuration symbol given in the Mean part of Parsons's antiphon is probably an error and not an indication that the first section (to bar 59) was originally written in tempus perfectum.

In each section below the readings are separated by oblique strokes. Bar numbers are followed by the reading. The sources are treated in order and each voice is listed separately. Where a reading extends over several bars, subsequent bar numbers are given in brackets. Pitches are in capital letters, preceded by a superscript number if necessary, e.g. ²D = 2nd note D in the bar. The underlay readings record significant variants only; simple ambiguities have been resolved without comment. Note values are abbreviated in italics, e.g. *dot-cr* = dotted crotchet. The character *z* denotes an underlay repetition sign.

Staff Signatures and Accidentals

Treble: 51 ♯ for ²E / 55 ♭ for E / 58 ♯s for ¹E²E / 60 staff signature ♭ reaffirmed before rest / 73 E is implied ♯ / 95 staff signature ♭ reaffirmed before B, ♭ for B is a 'fa' sign / 98 ♭ for E, ²D is *cr* / 99 ♯ for ²E /

Mean: 46 'fa' sign for ¹B /

Countertenor: 26 ♭ for ¹E /

Tenor: 8 no ♭ for E either on stave or in staff signature /

Underlay and Ligatures

Treble: 27 slur for EC (or perhaps ²DEC) / 39 slur for GAB, *-vit* below C, *De-* below D or perhaps next note, (41) *-o* below ¹D / 63–64 slur for FGA, (64) *mi-* below F, slur for FG, *-li-* below D, slur for DCA, (65) *-tes* below B / 65 slur for ²GF, (66) *-tes* below ¹D / 97 *-ia Allelu-* below ¹BEDC /

Mean: 5–7 *-is iam non mori-* all one note earlier / 27 *-tur* below ²G, slur for ²G²F / 32 *-ius* (for *-nim*) *quod z* below F¹AD, (33) *quod z* below ²GC, (34) *quod* below F, (35) *z* below ¹B, slur for ¹A¹G, *e-* below ²B / 39 *-vit* below E, (40) *De-* below ¹F / 65 *-tes* below ¹G (not in 64), *mili-* below B¹A, slur for ¹A²G, *-tes* below ²A / 83 *-ae* below ²E / 90 *-ret* for *-rent* /

Countertenor: 8 *-tur* below G (not in 5) / 18 *-tur mors il-* all one note later / 27 *-tur* below D (not in 26) / 31 *quod* below G, *e-* below ¹E / 37 *-nim quod* below ¹C²C, (38) *enim* below FE, *vi-* below ¹C, slur for ¹CB, *-vit* below ²C, (39) *vi-* below ¹D, (40) *-vit vivit De-* below ¹F²FE¹D, slur for ¹D²DC, (41) *-o* below ¹D / 41 slur for BC, *-o* below D, (42) *De-* below F / 65 *-tes* below B (not in 64) / 66 Ct *-tes custodien-* below GDE¹F²F / 73 slur for BA / 78 *-bant* below ²B, (79) *petram justitiae* below DEFCD, slur for CDC (postponing *-tae* to 80) / 85 *-ae* below D (not in 82) / 88 Ct slur for ⁴GD / 89 Ct slur for ³GDC, (90) *-tem* below ¹C, ²C omitted, *ado-* below ³CF, (91) *-rent nobiscum* below ¹DB¹E²D, *di-* below ²E with hairline to G, slur for ²E¹F, *-cen-* below ²F / 99 *-ia Allelu-* below BG²F²E /

Tenor: 4 *-tu-* below B / 5 *-is* below A / 15 *-tur* below A (not in 14) / 23 *ul-* below B, (24) *-tra* below B / 27–28 *domibi-* [sic] below ²AGG / 32 *e-* below A (not in 33) / 45 *-le-* below A (not in 46) / 51 *-lu-* below A, (53) *-ia* below B / 55 *-le-* below G / 60 *Dicant* undivided below BCA, (61) *nunc* below ²B / 62 *-i* below ²G / 63 *-mo-* below ²D, (64) *-do* below ²C, (65) *mi-* below D, *-li-* below B / 81 *-ti-* below C / 83 *se-* ambiguously placed below AG / 90 *-rem* for *-rent* below G, *nobi-* below ²F³F / 95 *-le-* below C, (96) *-lu-* below G / 99 *-lu-* below B /

Bass: 10 *-tur* below ¹B (not in 6) / 18 *mors* below CF, (19) *il-* below G / 24 *-tra* below B / 29 *-tur* below G, (30) *dominabi-* below DADG / 31 *quod enim* ambiguously placed below ²GBA³GFE, (32) *quod z* below ²DG, (33) *quod z* below ²CF, (34) *quod z* below G²B, (35) *quod z* below ²F²C, (36) *vi-* below A, *-vit quod* below ¹D²D, (37–38) *z* below ¹G, *quod enim vivit* ambiguously placed below ²CFEDCDG / 39 *-vit De-* below AB, (41) *-o* below G / 45 *-lu-* ambiguously placed below BA, (46) *-ia Allelu-* below ¹G²GCD / 57 *-ia Allelu-* below ¹F²FBA / 64 *custodien-* below AGCE, (65) *-tes* below ¹G / 67 slur for FA / 79 slur for BA / 90 *-tem* below ¹C /

Other

Treble: 4 G is F / 16 *sb-rest* is *m-rest* / 60 'Secunda pars' / 79 *-bant* below B, slur for BA /

Mean: 1 mensuration symbol Φ (error) / 44 D is *m* / 49 ²G is F / 51 E is *q* / 60 'Secunda pars' /

Countertenor: 42–43 *sb-rest cr-rest* for *cr-rest m-rest cr-rest* / 60 'Secunda pars' /

Tenor: 54 A om (*-ia* below B in 53) / 60 in 'strene' notation to end / 86 ¹G omitted /

Bass: 60 'Secunda pars' / 90 ²C is B / 99 ¹G²G are *dot-m dot-cr* /