

Transposed up a tone

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 system of "Surrexit pastor bonus". The score consists of six staves, each with a different vocal part: Cantus Primus (soprano), Cantus Secundus ( alto), Altus ( soprano), Tenor, Bassus Secundus (bass), and Bassus Primus (bass). The music is in common time with a key signature of one sharp (F#). The lyrics are written below the staves. The first staff begins with "Sur - re - xit pa - stor bo -". The second staff continues with "Sur - re - xit pa - stor". The third staff begins with "Sur - re -". The fourth staff begins with "Sur - re -". The fifth staff is blank. The sixth staff is blank.

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

Cantus Secundus: Sur - re - xit pa - stor

Altus: Sur - re -

Tenor: Sur - re -

Bassus Secundus:

Bassus Primus:

Musical score for the second system of "Surrexit pastor bonus", starting at measure 6. The score consists of six staves, each with a different vocal part: Cantus Primus (soprano), Cantus Secundus ( alto), Altus ( soprano), Tenor, Bassus Secundus (bass), and Bassus Primus (bass). The music is in common time with a key signature of one sharp (F#). The lyrics are written below the staves. The first staff begins with "nus, sur - re - xit pa - stor bo - nus,". The second staff continues with "bo - nus, pa - stor bo - nus,". The third staff begins with "xit pa - stor bo - nus, sur -". The fourth staff begins with "Sur - re - xit pa - stor bo - nus,". The fifth staff is blank. The sixth staff is blank.

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

surrexit pastor bonus,  
surrexit pastor bonus,

Sur - re -  
- re - xit pa - stor bo -  
- re - xit pa - stor bo -  
- re - xit pa - stor bo -

16

qui animam suam,  
qui animam suam,

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

xit pa - stor bo -  
nus, qui animam suam,  
nus, qui animam suam,  
nus, qui animam suam,

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

pro o - vi - bus su -

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

- vi - bus su - is, pro

- vi - bus su - is, pro

pro o - vi - bus su - is,

35

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

This section of the musical score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one sharp. The bottom two staves are bass and organ, with a bass clef and a key signature of one sharp. The music is in common time. Measure 40 begins with the soprano and alto voices singing 'Et pro gre - ge su - o, et pro gre - ge'. The tenor voice joins in with 'ia.' in measure 41. In measure 42, the soprano and alto continue with 'ia.', while the tenor sings 'Et pro gre - ge su -'. The bass and organ enter in measure 43 with '- lu ia.'. Finally, in measure 44, all voices sing '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  
Et pro gre - ge su - o  
Et pro gre - ge su - o

This section continues the musical score from the previous page. It features five staves: soprano, alto, tenor, bass, and organ. The key signature remains one sharp throughout. Measures 45-48 show the soprano, alto, and tenor voices singing 'su - o mo - ri di - gna -', with the bass and organ providing harmonic support. Measures 49-50 show the soprano, alto, and tenor voices singing 'Et pro gre - ge su - o'.

50

tus est, mori dignatus est, al -  
gna - tus est,  
ri di - gna - tus est, mo - ri di - gna - tus est, al -  
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.  
le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
- tus est, al - le - lu - ia. Et - e - nim Pa -  
tus est, al - le - lu - ia, al - le - lu - ia. Et -  
- tus est, al - le - lu - ia. Et - e - nim

60

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

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

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

scha no - strum, et - 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

im - mo - la - tus est Chri -

im - mo - la - tus est Chri -

75

Al - le - lu - ia,

Al - le - lu -

-stus, Al - le - lu - ia, al - stus.

Chri - stus. Al - le - lu - ia, al - le -

stus. Al - le - lu - ia, al -

stus, Chri - stus. Al - le - lu - ia, al - le -

80

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 - le - lu - ia, al -

84

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 a tone lower 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 (C to F-sharp here) in b. 6, *Cantus Secundus* and b. 30, *Altus*, use of the soft hexachord with an E-flat (F-natural here) would have been expected but, notably, without the accompanying voices following suit with E-flats, F-naturals at the present pitch. 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 stay 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.

Simon Biazeck  
Rochester, U.K.  
May, 2022.