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]

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Christus resurgens

15
mo - ri - tur, mors il - li, mors il - li ul - ri - tur, mors il - li ultra,

21
tra, ultra

27
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 -

Quod e - nim mor - tu - us est,___
Contratenor, mm.57.3–58.1, 61.2–3; Discantus, m.58.2–3: dotted minim in the source (subdivided to agree with secunda pars, mm.96–97, 100).

† Richafort

Deo

Christus resurgens
Contratenor, m.61.2–3: (see footnote on previous page)
Richafort

Christus resurgens

5

[see over for Editorial Notes]
Christus resurgens ex mórtuis,  
jam non móritur,  
mors illi ultra non dominábítur.  
Quod enim mórtuus est peccáto,  
mórtuus est semel,  
quod autem vivit, vivit Deo. Allelúia.  

Mórtuus est enim propter délícta nostra:  
et resurréxit propter justificatiónum nostram,  
quod autem vivit, ...

(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 \pretre mensuration sign and its modern-equivalent \timesig 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.*