

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]

DISCANTUS CONTRA-TENOR TENOR BASSUS

Chris - tus re - sur - gens ex -
 Chris - tus re - sur - gens ex mor -
 Chris - tus
 Chris -

5 mor - tu - is, jam
 - tu - is, jam non
 re - sur - gens ex mor - tu - is,
 tus re - sur - gens ex mor - tu - is,

10 non mo - ri - tur, jam non
 mo - ri - tur, jam non mo -
 jam non mo - ri - tur, jam
 jam non mo -

15 mo - ri - tur, mors il - li, mors
 ri - tur, mors il - li ul - tra,
 non mo - ri - tur, mors il - li
 mors il - li



20

il - li ul - tra, ul - tra
mors il - li ul - tra
ul - tra, mors il - li ul - tra non
ul - tra non do -

25

non do - mi - na - bi - tur, non
non do - mi - na - bi - tur, non
do - mi - na - bi - tur,
do - mi - na - bi - tur, non do - mi - na - bi - tur,

30

do - mi - na - bi - tur. Quod e - nim mor -
do - mi - na - bi - tur. Quod e - nim mor - tu - us
do - mi - na - bi - tur. Quod
do - mi - na - bi - tur. Quod e - nim mor -
do - mi - na - bi - tur. Quod e - nim mor - tu - us

35

tu - us est, mor - tu - us est pec - ca - to, to,
est pec - ca - to, pec - ca - to,
e - nim mor - tu - us, mor - tu -

40

pec - ca - to, mor - tu - us est

ca - to, pec - ca - to, mor - tu - us

us_____ est pec - ca - to,

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in common time, treble clef, and B-flat major. The basso continuo staff is in common time, bass clef, and B-flat major. The vocal parts sing in Latin, with melodic lines and harmonic support from the continuo. The vocal parts are: Soprano (melody), Alto (harmony), and Tenor (harmony). The continuo part provides harmonic support. The score includes lyrics such as "tu - us est se - mel," "se - mel, se - mel, quod," "est se - mel, quod au - tem vi - mel," and "mor - tu - us est se - mel," "se - mel," and "mel,".

50

quod au - tem vi - vit,
quod au - tem vi - vit,
au - tem vi - vit,
au - tem vi - vit,
- vit, _____
quod au - tem vi - vit,
quod au - tem vi - vit,
quod au - tem vi - vit,
quod au - tem vi - vit,

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in common time, treble clef, and B-flat major. The fourth staff is in common time, bass clef, and B-flat major. The vocal parts sing "vi - vit De - o," followed by "Al - le - lu - ia," with the basso continuo providing harmonic support.

60

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

SECUNDA PARS

65

Mor - tu - us est e - nim,
Mor - tu - us est e - nim,
Mor - tu - us est e - nim,
Mor - tu - us est e - nim,

70

mor - tu - us est e - nim pro - pter de - lic -
mor - tu - us est e - nim pro -
mor - tu - us est e - nim
- tu - us est e - nim pro - pter de - lic - ta

75

ta no - - - - stra: et re - sur -
pter de - lic - ta no - stra: et re - sur - re
pro - pter de - lic - ta no - stra: et re - sur -
no - - - - stra: et re - sur - re - xit

80

re - - - xit prop - ter jus - ti - fi - ca - ti - o - nem no -
- - - xit prop - ter jus - ti - fi - ca - ti - o - nem no - stram,
re - xit prop - ter jus - ti - fi - ca - ti - o - nem no -
prop - ter jus - ti - fi - ca - ti - o - nem no - - -

85

stram,
no - - stram, no - - stram, quo
stram, no - stram, (h) quo au - tem vi -
stram, no - stram, no - - stram, -

89

quod au - tem vi - vit, quod au - tem vi - vit, vi - vit,
au - tem vi - vit, vi - vit, vi - vit,
- vit, quod au - tem vi - vit,
quod au - tem vi - - - vit,

94

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

Christus resúrgens ex mórtuis,
jam non móritur,
mors illi ultra non dominábitur.
Quod enim mórtuus est peccáto,
mórtuus est semel,
quod autem vivit, vivit Deo. Allelúa.

Mórtuus est enim propter delícta nostra:
et resurréxit propter justificatióne nostram,
quod autem vivit, ...

*Christ, rising again from the dead,
dieth now no more;
death shall no more have dominion over him.
For in that he died to sin,
he died once;
but in that he liveth, he liveth unto God. Alleluia.*

*He died for our sins
and rose again for our justification,
but in that he liveth, ...*

[Romans 6:9–10 & 4:25]

(Antiphon or Responsory for Eastertide)

Though he was evidently revered in his day, relatively little is known of life of the Netherlandish composer Jean Richafort. His appointments at Sint-Rombouts Kathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maitre 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 further 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 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. Those two parts could therefore be sung by a mix of soprano and alto voices.

Editorial Notes:

Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C 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 and coloration in the source are acknowledged with overarching square brackets and open brackets respectively.

Word underlay reflects editorial judgment and has been freely adjusted, given the ambiguity of the manuscripts. Editorial addition or reiteration of words not explicit in either source is indicated in *italic*.