

Transcribed and edited by Francis Bevan - November 2012

Accidentals above noteheads are editorial. All others present in source.

Brackets above notes indicate original ligatures.

I-Rvat Capp. Giulia XII.4

c. 1536

T 44.3-4: Written as two minims over a page turn in source.

Tied together to match underlay rhythm in other parts.

Surrexit pastor bonus
qui animam suam posuit pro ovibus suis,
et pro grege suo mori dignatus est, alleluia,
Et enim pascha nostrum
immolatus est Christus, alleluia.

The good shepherd has arisen,
who laid down his life for his sheep,
and for his flock deigned to die, alleluia,
And for our Passover
Christ was sacrificed, alleluia.

Surrexit pastor bonus

Jean L'HÉRITIER
(c.1480 - after 1551)

A musical score for six voices: Cantus I, Cantus II, Altus, Tenor, Bassus I, and Bassus II. The music is in common time, with a key signature of one flat. The vocal parts are arranged in two staves each, with a vertical bar line separating the two staves. The lyrics "Sur - re - xit pa - -" are written below the voices.

Cantus I

Cantus II

Altus

Tenor

Bassus I

Bassus II

Sur - re - xit pa - -

4

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

8

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

12

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

sur - re - - xit pa - stor

- pa - stor bo - nus, sur -

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

Sur - re -

xit pa - stor bo - nus,

16

qui a - ni - mam su -

bo - nus

re - xit pa - stor bo - nus qui

nus

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

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

20

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

qui a - ni - mam su - am po -

a - ni - mam su - am

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

mam su - am, su -

su - am, su -

24

- su - it pro o - vi - bus su -

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

po - su - it pro o - vi -

am po - su -

am

am

28

is,
is,
bus su - is, pro

it pro o - vi - bus su -
pro o - vi - bus su -
pro o - vi - bus

32

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

36

- is, al - le - lu - ia, al - - - le - lu - ia,
al - le - lu - ia, al - - - ia, al - - - le - lu -
bus su - is, al - le - lu - - i - a, al - - le - lu - -
is, al - le - lu - ia, al - - le - - -
is, al - le - lu - ia, al - - le - - -

40

et pro gre - ge su - o, et pro ia,
et pro gre - ge su - ia,
et pro gre - ge su - ia,
et pro gre - lu ia,

8

et pro gre - lu ia,

ia, al - le - lu - ia,

44

— gre - ge su - o _____

— — — o

— — — o, et pro gregosu - - - ge

8 ge suo - o, et _____ pro gregosu - - - ge

et pro gregosu - - - ge

et pro gregosu - - - ge

48

mo - ri____ di - gna - - - tus est, mo -

mo - ri di - gna - - - - - tus

- o____ mo - ri di - gna - - tus est,

8 su - - o mo -

su - o____

- o mo -

52

ri di - gna - tus est, al - le - lu - ia,
est, al - le - lu - ia.
mo - ri di - gna - tus est, al - le - lu - ia,
ri di - gna - tus est,
mo - ri di - gna - tus est, al -
ri, mo - ri di - gna - tus est,

56

al - le - lu - ia, et e - ia,
ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, et e - nim pa -
le - lu - ia, al - le - lu - ia, et e - et al - le - lu - ia, et e - nim

60

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

et e - nim pa -

et - nim pa - scha no - strum,

scha no - strum, et - e -

- e - nim pa - scha no - strum,

pa - scha no - strum,

64

scha no - strum

scha no - strum im -

et e - nim pa - scha no - strum

nim pa - scha no - strum, pa - scha no -

et e - nim pa - scha no -

68

im - mo - la - tus_ est Chri -
- mo - la - tus est Chri - - -
im - mo - la - tus
strum

pa - scha no - strum
strum

The score consists of five staves. The top three staves are soprano, alto, and tenor voices in G major (indicated by a treble clef and a key signature of one sharp). The bottom two staves are basso continuo parts, indicated by a bass clef and a bass staff. Measure 68 starts with a whole rest followed by eighth-note patterns. The lyrics "im - mo - la - tus_ est Chri -" are sung. Measure 69 begins with a bass note, followed by eighth-note patterns. The lyrics "- mo - la - tus est Chri - - -" are sung. Measure 70 continues with eighth-note patterns, and the lyrics "im - mo - la - tus" are sung. Measure 71 starts with a bass note, followed by eighth-note patterns, and the lyrics "strum" are written below the bass staff.

72

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

The score continues from measure 71. Measures 72 and 73 show the voices and basso continuo continuing their eighth-note patterns with the lyrics "stus." and "stus." respectively. Measures 74 and 75 show the voices and basso continuo continuing with the lyrics "est Chri - - - - stus," and "im - mo - la - tus est Chri - -" followed by "im - mo - la - tus est Chri - stus, Chri -" and "im - mo - la - tus est Chri - stus, Chri -". The basso continuo parts are primarily sustained notes or simple harmonic patterns.

76

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

84

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Bass) in 84 time. The key signature changes from G major (one sharp) to F major (no sharps or flats). The vocal parts are: Soprano 1 (G clef), Soprano 2 (F clef), Alto (C clef), Tenor (B-flat clef), and Bass (F clef). The lyrics "Alleluia" are repeated in a call-and-response pattern between the voices. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like piano (p) and forte (f).

ia.

le lu ia, al le lu ia.

lu ia.

ia, al le lu ia.

ia, al le lu ia.