

11

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

16

qui a - ni - mam su - am,
 nus, pa - stor bo - nus, qui a - ni -
 re - xit pa - stor bo - nus, qui a - ni - mam
 nus, qui a - ni -
 xit pa - stor bo - nus, qui a - ni - mam
 nus, qui a - ni - mam su -

21

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

o - 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, 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, al - le - lu -

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.

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

50

- tus est, mo - ri di - gna - tus est, al -
 gna - tus est,
 ri di - gna - tus est, mo - ri di - gna - tus est, al -
 mo - ri di - gna - tus est, di - gna -
 mo - ri di - gna -
 mo - ri, 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, im - mo - la - tus est Chri - 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 -

84

- lu - ia, al - le - lu - ia.
- lu - ia, al - le - lu - ia.
- lu - ia, al - le - lu - 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 higher 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 (A-flat to D-natural here) in b. 6, *Cantus Secundus* and b. 30, *Altus*, use of the soft hexachord with an E-flat (D-flat) 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 (D-natural 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 Thérrouanne, 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 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.