

# The Visit to the Sepulchre

a setting of the medieval drama  
from the Fleury Playbook

by Edward Lambert



This work is an adaptation for a contemporary choral performance of the musical drama *Visitatio Sepulchri* which survives in the manuscript known as the Fleury Playbook. (The town of Fleury is now known as St-Benoit-sur-Loire). The music is a free interpretation of the original plainsong melodies.

There is a legend of the Three Marys, having been witnesses of Christ's resurrection, escaping to France to avoid persecution. According to another legend, they were daughters of St Anne (the mother of Mary, mother of Jesus) by different husbands. Certainly, there grew many cults around them, their visit to Jesus' tomb and, subsequently, around the Holy Shroud as well. The dialogue between the Three Marys and the Angels which took place at the Sepulchre became the centre-piece of a liturgical ceremony from about the tenth century; this in turn grew into a dramatic presentation of the Easter story, and eventually gave rise to the genre of the medieval Mystery plays that spilled out onto the streets in performances by the larger community. The current version aspires to be a development in that tradition.

*The Visit to the Sepulchre* opens with choruses of mourners lamenting the loss of their Lord (*Heu, misere*); subsequent phrases begin with the word *Heu!* (*Alas!*) The people have come to anoint Christ's body (*Iam properemus ad tumulum*). They express their anger at the society which condemned him to death (*O ira nefanda... O gens dampnanda*) but resolve to achieve what they came to do in order to lay the body to rest (*Eamus ergo propere*). Yet they wonder how they will manage to move the stone (*Sed nequius hoc patrare*).

As they turn towards the tomb they are confronted by Two Angels who ask whom they are seeking (*Quem queritis in sepulcro, O Christicole?*) *Jesus Nazarenus* is the reply. "Why do you seek the living amongst the dead?" ask the Angels. (*Quid Christicole viventem queritis cum mortuis?*) The mourners express their disbelief (*Ad monumentum Domini*) and look inside the empty tomb.

The women are further stricken with grief to find no body (*Heu, quam dira doloris*) while the men recall that Christ's resurrection was foretold to the disciples (*Miranda sunt que vidimus!*)

Now follows the dialogue between the Angels and the Three Marys: the Angels ask why they are still weeping (*Mulier, quid ploras?*) "They have taken my Lord", say the women (*Quia tulerunt Dominum meum*). "Do not mourn, he is risen", say the Angels. "We long to see him", reply the women (*Ardens est cor meum*). The Gardener enters and also asks why they weep and whom they seek. "Our Lord: if you have taken him away, say where he is", ask the women (*Domine, si tu sustulisti eum*).

Finally, the Gardener addresses them by name and they recognise him as the risen Lord (*Raboni!*) He draws back. "Do not touch me", he says, "for I am not yet with my Father" (*Noli me tangere*).

The Three Marys give thanks (*Congratulamini mihi*) and the people join in a chorus of rejoicing (*Venite et videte*). While they marvel at the Resurrection (*Surrexit Dominus*) they also recall Christ's sacrifice (*qui pro nobis pependit*). The Angels sing as the Shroud is unfolded (*Cernite, vos socii*); the garment is hailed as evidence of the Resurrection amidst further rejoicing (*Resurrexit hodie*).

The Gardener reappears in the likeness of the Lord, now attired as Christ in majesty; he tells the people to go and spread the good news (*Ite, nunciate fratribus meis*). The people hail him as the brave Lion, the Son of God (*Leo fortis*) before singing the Te Deum (*Te Deum laudamus*). In a procession, the performers leave the church to a refrain of *Resurrexit hodie*.

# The Visit to the Sepulchre

*an adaptation of the musical drama in the Fleury Playbook (ca. 1200)*

for choir, soloists and organ

by Edward Lambert

## Characters

The Three Marys *soprano 1, soprano 2, mezzo-soprano*

The Two Angels *tenor 1, tenor 2*

The Gardener *bass*

Chorus of Mourners *SSATB*

*duration: about 27 minutes*

*for Newbury Chamber Choir*

*First performance in St John's Church, Newbury, 8th April 2017*

[www.edwardlambert.co.uk](http://www.edwardlambert.co.uk)

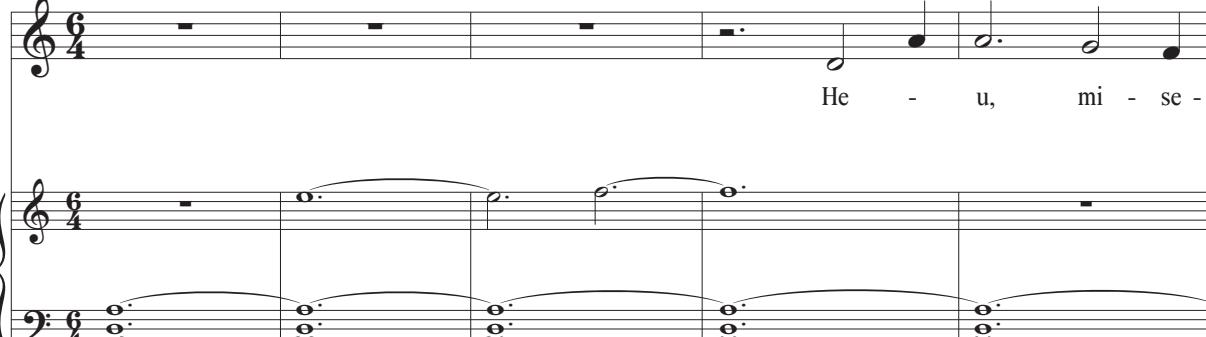
# The Visit to the Sepulchre

Text from the Fleury Playbook

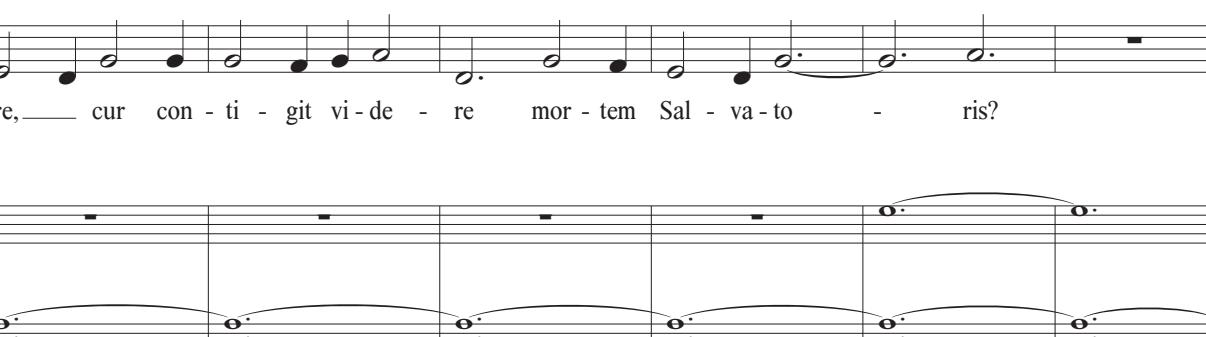
Music by Edward Lambert

*d. = 54*      *The Mourners gather at the Sepulchre*

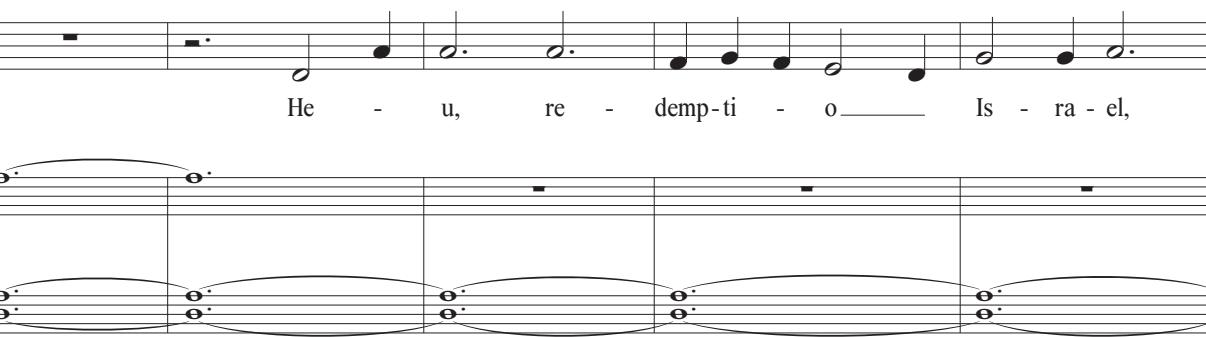
**The Mourners**

Alto      

Organ      *He - u, mi - se -*

A      

6      *re, cur con - ti - git vi - de - re mor - tem Sal - va - to - ris?*

Soprano 1 (sopranos)      

12      *He - u, re - demp - ti - o Is - ra - el,*

Soprano 2      

17      *ut quid mor - tem su - sti - nu - it?*

(2)

S He - u, con - so - la - ti - o nos - tra, ut \_\_\_\_ quid ta - li - ter

A He - u, con - so - la - ti - o nos - tra, ut \_\_\_\_ quid ta - li - ter

(3)

29

S a - ge - re vo - lu - it?

A a - ge - re vo - lu - it?

Iam,

Iam ec - ce,

35

S iam ec - ce, iam pro - pe - re - mus ad tum - mu - lum, un - guen - tes cor - pus

A iam ec - ce, iam pro - pe - re - mus ad tum - mu - lum, un - guen - tes cor - pus

40

S sanc - ti - si - mum.

A sanc - ti - si - mum.

46

A                    He - u! pi - us\_\_ pas - tor\_\_ oc - ci - dit, quem\_\_ cul - pa\_\_

T                    He - u! pi - us\_\_ pas - tor\_\_ oc - ci - dit, quem\_\_ cul - pa\_\_

Bassoon line (harmonized basso continuo)

51

A                    nul - la\_\_ in - fe - cit. O\_\_\_\_\_ res plan gen - da!

T                    nul - la\_\_ in - fe - cit. O\_\_\_\_\_ res plan gen - da!

Bassoon line (harmonized basso continuo)

S                    He - u! ve - rus\_\_ pas - tor\_\_ o - bi - it, qui\_\_ vi - tam\_\_ func-tis\_\_ con - tu -

B                    He - u! pi - us\_\_ pas - tor\_\_ oc - ci - dit, quem\_\_ cul - pa\_\_ nul - la\_\_ in - fe -

Bassoon line (harmonized basso continuo)

61

S                    lit. O\_\_\_\_\_ mors lu - gen - da!

B                    cit. O\_\_\_\_\_ res plan gen - da!

Bassoon line (harmonized basso continuo)

(6)

S He - u! cur ne - ce pi - um im - pi - a damp - na - sti se -

A He - u! cur ne - ce pi - um im - pi - a damp - na - sti se -

T He - u! cur ne - ce pi - um im - pi - a damp - na - sti se -

B He - u! cur ne - ce pi - um im - pi - a damp - na - sti se -

70

S - - va in - vi - da? 0

A - - va in - vi - da? 0

T - - va in - vi - da? 0

B - - va in - vi - da? 0

(7)

75

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

i - ra ne - fan - da!      O

Piano (Piano)

81

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

i - ra ne - fan - da!

Piano (Piano)

87

(8)

93

B

He - u! quid iu - stus - hic pro-me-ru - it

98

B

quod \_\_\_\_\_ cru - ci - fi - gi de - bu - it? O

(9)

101

T

He - u! quid a - ge - mus mi - se - re,

B

gens damp - nan - da! \_\_\_\_\_

105

T

dul - ci ma - gis - tro or - ba - te? sors la - cri - man -

(10)

S A T B

109

E - a - mus\_ er - go pro - pe - re, quod  
E - a - mus\_ er - go pro - pe - re, quod  
E - a - mus\_ er - go pro - pe - re, quod  
da! E - a - mus\_ er - go pro - pe - re, quod  
E - a - mus\_ er - go pro - pe - re, quod

113

S A T B

so - lum\_ qui - mus fa - ce - re men - te de - vo - ta.  
so - lum\_ qui - mus fa - ce - re men - te de - vo - ta.  
so - lum\_ qui - mus fa - ce - re men - te de - vo - ta.

(11)

S Con - di - men - tis a - ro - ma - tum un - ga-mus cor - pus sanc - tis - si - mum,

A Con - di - men - tis a - ro - ma - tum un - ga-mus cor - pus sanc - tis - si - mum,

T Con - di - men - tis a - ro - ma - tum un - ga-mus cor - pus sanc - tis - si - mum,

B Con - di - men - tis a - ro - ma - tum un - ga-mus cor - pus sanc - tis - si - mum,

121

S quo pre - ci - o - sa, pre - ci -

A quo pre - ci - o - sa, pre - ci -

T quo pre - ci - o - sa, pre - ci -

B quo pre - ci - o - sa, pre - ci -

125

(12)

S o - sa. Nar - di ve - tet com -

A o - sa. Nar - di ve - tet com -

T o - sa.

B o - sa.

Bassoon continuo: Sustained notes with slurs.

129

S mi - xi - o, ne pu - tre-scat in tu - mu - lo ca - ro

A mi - xi - o, ne pu - tre-scat in tu - mu - lo ca - ro

T

B

Bassoon continuo: Sustained notes with slurs.

133

Soprano (S): be - a - ta, ca - ro be - a - ta.  
 Alto (A): be - a - ta, ca - ro be - a - ta.  
 Tenor (T):  $\text{G}_8$   
 Bass (B):  $\text{G}_8$

Bassoon (Bassoon part):  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$

138

Soprano (S):  $\text{G}_8$   
 Alto (A):  $\text{G}_8$   
 Tenor (T):  $\text{G}_8$   
 Bass (B):  $\text{G}_8$

Bassoon (Bassoon part):  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$

Bassoon (Bassoon part):  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$ ,  $\text{G}_8$

(13)

Soprano (S): Sed, sed ne - qui - mus hoc pa -

Alto (A): Sed, sed ne - qui - mus hoc pa -

Tenor (T): Sed, sed ne - qui - mus hoc pa -

Bass (B): Sed, sed ne - qui - mus hoc pa -

145

Soprano (S): tra - re si - ne ad - iu - to - ri -

Alto (A): tra - re si - ne ad - iu - to - ri -

Tenor (T): tra - re si - ne ad - iu - to - ri -

Bass (B): tra - re si - ne ad - iu - to - ri -

148

Soprano (S)  $\frac{12}{4}$ : o, quis - nam sac - sum hoc re -  
 Alto (A)  $\frac{12}{4}$ : o, quis - nam sac - sum hoc re -  
 Tenor (T)  $\frac{12}{4}$ : o, quis - nam sac - sum hoc re -  
 Bass (B)  $\frac{12}{4}$ : o, quis - nam sac - sum hoc re -

Bassoon (Bassoon):  $\frac{12}{4}$ : o.  $\frac{6}{4}$ : o.  $\frac{2}{4}$ : o.  $\frac{9}{4}$ : o.

Cello (Cello):  $\frac{12}{4}$ : o.  $\frac{6}{4}$ : o.  $\frac{2}{4}$ : o.  $\frac{9}{4}$ : o.

151

Soprano (S)  $\frac{9}{4}$ : vol - vet ab mo - nu men ti ho - sti -  $\frac{12}{4}$ : o.  
 Alto (A)  $\frac{9}{4}$ : vol - vet ab mo - nu men ti ho - sti -  $\frac{12}{4}$ : o.  
 Tenor (T)  $\frac{9}{4}$ : vol - vet ab mo - nu men ti ho - sti -  $\frac{12}{4}$ : o.  
 Bass (B)  $\frac{9}{4}$ : vol - vet ab mo - nu men ti ho - sti -  $\frac{12}{4}$ : o.

Bassoon (Bassoon):  $\frac{9}{4}$ : o.  $\frac{6}{4}$ : o.  $\frac{9}{4}$ : o.  $\frac{12}{4}$ : o.

Cello (Cello):  $\frac{9}{4}$ : o.  $\frac{6}{4}$ : o.  $\frac{9}{4}$ : o.  $\frac{12}{4}$ : o.

154

(14)  $\text{♩} = 96$

Soprano (S): o?

Alto (A): o?

Tenor (T): o?

Bass (B): o?

**The 2 Angels**

Quem que - ri - tis in se - pul - cro, —

Quem que - ri - tis in se - pul - cro, —

158

(15)  $\text{♩} = 48$

**The Mourners**

Soprano (S):

Alto (A):

Tenor (T): Je - sum Na - za - re - num  
Je - sum Na - za - re - num  
Je - sum Na - za - re - num

Bass (B): O Chri - sti - co - le?  
O Chri - sti - co - le?  
Je - sum Na - za - re - num

164

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

cru - ci - fi - xum, \_\_\_\_\_ O coe - li - co - la.  
 cru - ci - fi - xum, \_\_\_\_\_ O coe - li - co - la.  
 cru - ci - fi - xum, \_\_\_\_\_ O coe - li - co - la.  
 cru - ci - fi - xum, \_\_\_\_\_ O coe - li - co - la.

**The 2 Angels**

(16)  $\text{d.} = 44$

Tenor (T)      Bass (B)

Quid, Chri - sti - co - le vi - ven - tem que -  
 Quid, Chri - sti - co - le vi - ven - tem que -

**The 2 Angels**

176

Tenor (T)      Bass (B)

ri - tis cum mor - tu - is? Non est hic, sed surre -  
 ri - tis cum mor - tu - is? Non est hic, sed surre -

**The 2 Angels**

179

T xit, pre - di-xit ut \_\_\_ di - sci-pu-lis, non est hic, sed sur-re - xit, sed sur-re -

B xit, pre - di-xit ut \_\_\_ di - sci-pu-lis, non est hic, sed sur-re - xit, sed sur-re -

{

(17)

182

T xit, pre - di-xit ut \_\_\_ di - sci-pu-lis. Me - men - te quid iam vo - bis

B xit, pre - di-xit ut \_\_\_ di - sci-pu-lis. Me - men - te quid iam vo - bis

{

185

T lo - cu - tus est in\_\_ Ga - li - le - a, Qui - a Chri - stum,

B lo - cu - tus est in\_\_ Ga - li - le - a, Qui - a Chri - stum,

{

188

T Chri - - - stum op - por-te-bat pa - ti at - que

B Chri - - - stum op - por-te-bat pa - ti at - que

191

T di - e ter - ti - a re - sur - ge - re cum glo - ri - a.

B di - e ter - ti - a re - sur - ge - re cum glo - ri - a.

(18)  $\text{♩} = 96$  **The Mourners** (*to the congregation*)

S Ad mo - nu - men - tum Do - mi - ni ve - ni - mus ge - men-

A Ad mo - nu - men - tum Do - mi - ni ve - ni - mus ge - men-

T Ad mo - nu - men - tum Do - mi - ni ve - ni - mus ge - men-

B Ad mo - nu - men - tum Do - mi - ni ve - ni - mus ge - men-

198

S                    tes, — ad mo - nu - men - tum

A                    tes, — ad mo - nu - men - tum

T                    tes, — ad mo - nu - men - tum

B                    tes, — ad mo - nu - men - tum

201

S                    Do - mi - ni ve - ni - mus ge - men - tes, —

A                    Do - mi - ni ve - ni - mus ge - men - tes, —

T                    Do - mi - ni ve - ni - mus ge - men - tes, —

B                    Do - mi - ni ve - ni - mus ge - men - tes, —

207

S den - tem vi - di - mus et di - cen -

A den - tem vi - di - mus et di - cen -

T den - tem vi - di - mus et di - cen -

B den - tem vi - di - mus et di - cen -

(19)

210

Soprano (S): tem qui - a sur - re - xit a mor - te,

Alto (A): tem qui - a sur - re - xit a mor - te,

Tenor (T): tem qui - a sur - re - xit a mor - te,

Bass (B): tem qui - a sur - re - xit a mor - te,

215

Soprano (S): an - ge - lum De - i se - den - tem vi -

Alto (A): an - ge - lum De - i se - den - tem vi -

Tenor (T): an - ge - lum De - i se - den - tem vi -

Bass (B): an - ge - lum De - i se - den - tem vi -



228

20  $\text{d} = 54$

234

S He - u \_\_\_\_\_ do - lor! \_\_\_\_\_

A He - u \_\_\_\_\_ do -

241

S He - u quam di - ra\_\_\_\_ do - lo - ris\_\_\_\_ an-gu-

A lor! \_\_\_\_\_ quod di - lec -

247

S sti - - - a,

A ti sum or - ba - ta ma - gi - stri pre - sen - ti - a!

(21)

Soprano (S) and Alto (A) parts shown. Measure 21 starts with a melodic line in Soprano, followed by Alto entries.

He - u, quis cor - - - pus  
 Tu - le - - runt Do - mi - num

Tenor and Bass parts are indicated by horizontal lines below the staves.

259

Soprano (S) and Alto (A) parts shown. Measure 259 continues the melodic line.

— tam di - lec tum sus - tu - lit e tu - mu - lo?  
 me - - - um et ne - sci o u - bi

Tenor and Bass parts are indicated by horizontal lines below the staves.

264

Soprano (S) and Alto (A) parts shown. Measure 264 shows a rhythmic pattern in the Alto part.

— et mo - nu - men - tum va - cu - um est  
 po - su - e - runt e - um, et su -

Tenor and Bass parts are indicated by horizontal lines below the staves.

269

Soprano (S) and Alto (A) parts shown. Measure 269 continues the melodic line.

in - ven - tum,  
 da - ri - um cum sin-do-ne in - tus est re - po - si - tum.

Tenor and Bass parts are indicated by horizontal lines below the staves.

(22)  $\text{d} = 72$

T Mi - ran - da sunt que vi - di - mus, Mi - ran - da  
 B Mi - ran - sunt que vi - di -

281

T la - tus est Do - mi - nus?  
 B tus est Do - mi - nus?

(23)

T I mo, ut pre - di - xit vi - vus, sur - re - xit  
 B I mo, ut pre - di - xit vi - vus, sur - re - xit

289

T (Treble Clef) cre - do \_\_\_\_ Do - mi - nus, \_\_\_\_\_ cre - do \_\_\_\_  
 B (Bass Clef) cre - do \_\_\_\_ Do - mi - nus, \_\_\_\_\_ cre - do \_\_\_\_

(The soprano and bass parts are identical at this point.)

(24)

293

S (Soprano Clef) He - u quam di - ra \_\_\_\_ do - lo -  
 A (Alto Clef) \_\_\_\_\_ quo d -  
 T (Treble Clef) Do - mi - nus.  
 B (Bass Clef) Do - mi - nus.

(The soprano and bass parts are identical at this point.)

298

S (Soprano Clef) ris \_\_\_\_\_ an - gu - sti - - - a,  
 A (Alto Clef) lec - - ti sum or - ba - ta ma - gi - stri pre - sen -  
 (The soprano and alto parts are identical at this point.)

303

Soprano (S) vocal line: - - - - -

Alto (A) vocal line: - ti - a!

Tenor (T) vocal line: - - - Mi ran - da sunt que vi - di - mus!

Bass (B) vocal line: - - - Mi ran - - - sunt que

Double bass (D.B.) continuo line: (bass clef, 8th note) - - - Mi ran - - - sunt que

(25)

Soprano (S) vocal line: - - - - -

Alto (A) vocal line: He - u, quis cor - -

Tenor (T) vocal line: Tu - le - runt \_\_\_\_\_

Bass (B) vocal line: - - - - -

Double bass (D.B.) continuo line: (bass clef, 8th note) - - - - -

Bottom vocal line: vi - di - mus!

Double bass (D.B.) continuo line: (bass clef, 8th note) - - - - -

312

Soprano (S) vocal line:

pus — tam di - lec tum sus - tu -

Alto (A) vocal line:

Do mi - num me um

317

Soprano (S) vocal line:

lit e tu mu - lo?

Alto (A) vocal line:

et ne sci - o u bi po - su - e runt

322

Alto (A) vocal line:

e um,

Tenor (T) vocal line:

Mi ran - da sunt que vi - di - mus!

Bass (B) vocal line:

Mi - ran - sunt que vi - di - mus!

(26)  $\text{d} = 54$

S He - u do - - - lor!

A

$332$

S

A He - u do - - - lor!

$\frac{4}{2}$

$\frac{4}{2}$

$\frac{4}{2}$

(27)  $\text{d} = 44$

**The 3 Marys**

S1

S2

A

Qui-a tu - le -

Qui-a tu - le -

Qui-a tu - le -

**The 2 Angels**

T1

Mu - li - er, quid plo - ras?

T2

Mu - li - er, quid plo - ras?

341

S1  
S2  
A  
B.C.

runt Do - mi - num me - um, et ne - sci - o u - bi po-su-e - runt e - um,  
runt Do - mi - num me - um, et ne - sci - o u - bi po-su-e - runt e - um,  
runt Do - mi - num me - um, et ne - sci - o u - bi po-su-e - runt e - um,

(28)

345

S1  
S2  
A  
T1  
T2  
B.C.

et ne - sci - o u - bi po-su-e - runt e - um.  
et ne - sci - o u - bi po-su-e - runt e - um.  
et ne - sci - o u - bi po-su-e - runt e - um.

**The 2 Angels**

No - li  
No - li

349

T1

fle - re\_\_ Ma - ri - a; re-sur-re - xit\_\_ Do - mi -

T2

fle - re\_\_ Ma - ri - a; re-sur-re - xit\_\_ Do - mi -

353

(29)  $\text{♩} = 104$

T1

nus, Al - le - lu - ia.

T2

nus, Al - le - lu - ia.

### The 3 Marys

358

S1

Ar - dens est cor

S2

Ar - dens est cor

A

Ar - dens est cor

365

S1 me - um de-si de-ri-o vi - de re Do - mi - num me - um;

S2 me - um de-si de-ri-o vi - de re Do - mi - num me - um;

A me - um de-si de-ri-o vi - de re Do - mi - num me - um;

(30)

373

S1 que - ro, \_\_\_\_\_ que - ro \_\_\_\_\_ et non

S2 que - ro, \_\_\_\_\_ que - ro \_\_\_\_\_ et non

A que - ro, \_\_\_\_\_ que - ro \_\_\_\_\_ et non

380

S1 in - ve - ni - o u - bi po-su-e - runt e - um, \_\_\_\_\_ Al - le -

S2 in - ve - ni - o u - bi po-su-e - runt e - um, \_\_\_\_\_ Al - le -

A in - ve - ni - o u - bi po-su-e - runt e - um, \_\_\_\_\_ Al - le -

387

S1      lu ia.

S2      lu ia.

A      lu ia.

B      (continuo)

(31)      **The Gardener** (*entering*)

B       $\frac{3}{2}$       Mu - li - er,      quid plo - ras?      Quem que - ris?

(32)

**The 3 Marys**

398

S1      -       $\frac{3}{4}$       -      Do -

S2      -       $\frac{3}{4}$       -      Do - mi -

A      -       $\frac{3}{4}$       -      -

B      Quem que - ris?

404

S1 mi - ne, si tu sus-tu - li - sti e - um,  
 S2 ne, si tu sus-tu - li - sti e - um,  
 A Do - mi - ne, si tu sus-tu - li - sti e - um,

412

S1 di - ci - to mi - hi u-bi po-su-i - sti e - um, et\_\_ e go e - um  
 S2 di - ci - to mi - hi u-bi po-su-i - sti e - um, et\_\_ e go e - um  
 A di - ci - to mi - hi u-bi po-su-i - sti e - um, et\_\_ e go e - um

419

S1 tol - lam, et\_\_ e go e - um tol - lam.  
 S2 tol - lam, et\_\_ e go e - um tol - lam.  
 A tol - lam, et\_\_ e go e - um tol - lam.

**The 3 Marys** (*falling at his feet*)

(33)

This musical score page features four staves labeled S1, S2, A, and B. The key signature is common time (indicated by a '3'). The vocal parts S1, S2, and A sing sustained notes, while staff B provides harmonic support with eighth-note chords. The lyrics 'Ra - bo -' are shared by S1, S2, and A. Staff B sings 'Ma - ri - a!'. The vocal entries are separated by rests.

431

This page continues the musical score. The vocal parts S1, S2, and A sing sustained notes, with S1 and S2 reaching higher notes than A. The lyrics 'ni! \_\_\_\_\_' are repeated by all three voices. Staff B provides harmonic support with sustained notes. The key signature changes to common time (indicated by a '6').

(34)  $\text{d.} = 54$

**The Gardener**
(*drawing away*)

This page shows the vocal parts S1, S2, and A continuing their sustained notes. Staff B begins a melodic line with eighth-note patterns. The lyrics 'No - li me tan - ge - re;' are repeated twice. The key signature changes to common time (indicated by a '6').

443

B

non - dum e - nim a - scen - di ad \_\_ Pa - trem \_\_

(35)

448

B

me - um et \_\_ Pa - trem vo - strum, De -

454

B

- um me - um et \_\_ De - um vo - strum.

459

B

(exit)

(36) 

## The 3 Marys (to the people)

S1

S2

A

Bass

Con - gra - tu - la - mi-ni mi - hi, con - gra - tu -

Con - gra - tu - la - mi-ni mi - hi, con - gra - tu -

Con - gra - tu - la - mi-ni mi - hi, con - gra - tu -



S1

S2

A

Bass

la - mi-ni mi - hi om - nes qui di - li - gi - tis

la - mi-ni mi - hi om - nes qui di - li - gi - tis

la - mi-ni mi - hi om - nes qui di - li - gi - tis



(37)

S1

S2

A

Bass

Do - mi - num, Do - mi - num, qui - a quem que -

Do - mi - num, Do - mi - num, qui - a quem que -

Do - mi - num, Do - mi - num, qui - a quem que -



477

S1 re - bam ap - pa - ru - it mi - hi, et dum fle - rem

S2 re - bam ap - pa - ru - it mi - hi, et dum fle - rem

A re - bam ap - pa - ru - it mi - hi, et dum fle - rem



481

S1 — ad mo - nu - men - tum vi - di Do - mi - num me -

S2 — ad mo - nu - men - tum vi - di Do - mi - num me -

A — ad mo - nu - men - tum vi - di Do - mi - num me -



485

S1 um, Al - - - le - lu - ia.

S2 um, Al - - - le - lu - ia.

A um, Al - - - le - lu - ia.



## (38) All (to the congregation)

489

S1 Al - le - lu - ia. Ve - ni - te

S2 Al - le - lu - ia. Ve - ni - te

A Al - le - lu - ia. Ve - ni - te

T Ve - ni - te

B Ve - ni - te

494

S et vi - de - te lo - cum u - bi po - si-tus

A et vi - de - te lo - cum u - bi po - si-tus

T et vi - de - te lo - cum u - bi po - si-tus

B et vi - de - te lo - cum u - bi po - si-tus

499

Soprano (S): e - rat, Do - mi - nus, al - le - lu -  
 Alto (A): e - rat, Do - mi - nus, al - le - lu -  
 Tenor (T): e - rat, Do - mi - nus, al - le - lu -  
 Bass (B): e - rat, Do - mi - nus, al - le - lu -

503

Soprano (S): ia, al - le - lu ia.  
 Alto (A): ia, al - le - lu ia.  
 Tenor (T): ia, al - le - lu ia.  
 Bass (B): ia, al - le - lu ia.

(39)

S  
A  
T  
B

No - li - te ti - me - re vos. Vul tum tris -

No - li - te ti - me - re vos. Vul tum tris -

No - li - te ti - me - re vos. Vul tum tris -

No - li - te ti - me - re vos. Vul - tum tris -

512

S  
A  
T  
B

tem, vul tum tris - tem iam mu - ta -

tem, vul tum tris - tem iam mu - ta -

tem, vul tum tris - tem iam mu - ta -

tem, vul - tum tris - tem iam mu - ta -

516

S te; Je - sum vi - vum, Je - sum vi - vum

A te; Je - sum vi - vum, Je - sum vi - vum

T te; Je - sum vi - vum, Je - sum vi - vum

B te; Je - sum vi - vum, Je - sum vi - vum

521

S nun - ci - a - te, nun - ci - a - te;

A nun - ci - a - te, nun - ci - a - te;

T nun - ci - a - te, nun - ci - a - te;

B nun - ci - a - te, nun - ci - a - te;

40

S Ga - li - le - am iam ad - i - te, Ga - li - le - am iam ad - i - te.  
 A Ga - li - le - am iam ad - i - te, Ga - li - le - am iam ad - i - te.  
 T Ga - li - le - am iam ad - i - te, Ga - li - le - am iam ad - i - te.  
 B Ga - li - le - am iam ad - i - te, Ga - li - le - am iam ad - i - te.

529

S Si - pla - cet vi - de - re, fe - sti - na - te,  
 A Si - pla - cet vi - de - re, fe - sti - na - te,  
 T Si - pla - cet vi - de - re, fe - sti - na - te,  
 B Si - pla - cet vi - de - re, fe - sti - na - te,

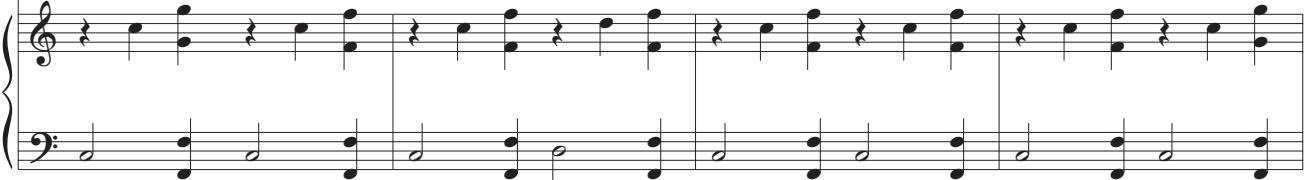
533

S      fe - sti - na - te! Ci - to e - un - tes, di - ci - te di -

A      fe - sti - na - te! Ci - to e - un - tes, di - ci - te di -

T      fe - sti - na - te! Ci - to e - un - tes, di - ci - te di -

B      fe - sti - na - te! Ci - to e - un - tes, di - ci - te di -



537

S      sci - pu-lis qui - a sur-re - xit Do - - mi - nus,

A      sci - pu-lis qui - a sur-re - xit Do - - mi - nus,

T      sci - pu-lis qui - a sur-re - xit Do - - mi - nus,

B      sci - pu-lis qui - a sur-re - xit Do - - mi - nus,



542

S Al - le - lu - ia, Al - le - lu - ia.

A Al - le - lu - ia, Al - le - lu - ia.

T Al - le - lu - ia, Al - le - lu - ia.

B Al - le - lu - ia, Al - le - lu - ia.



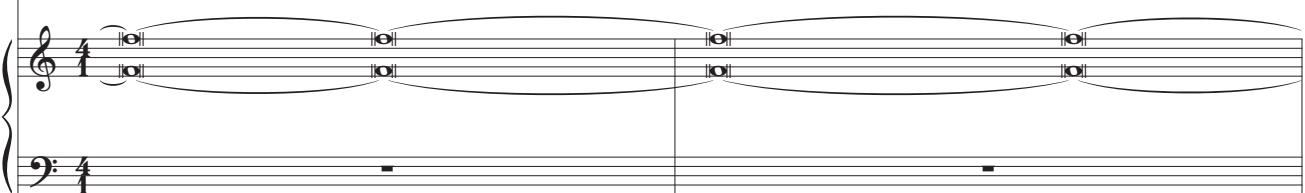
(41)  The Mourners

S Sur - re - - - - xit

A Sur - re - - - - xit

T Sur - re - - - - xit

B Sur - re - - - - xit



548

S Do - mi - nus de -

A Do - mi - nus de -

T Do - mi - nus de -

B Do - mi - nus de -

550

S se - pul chro, qui pro no -

A se - pul chro, qui pro no -

T se - pul chro, qui pro no -

B se - pul chro, qui pro no -

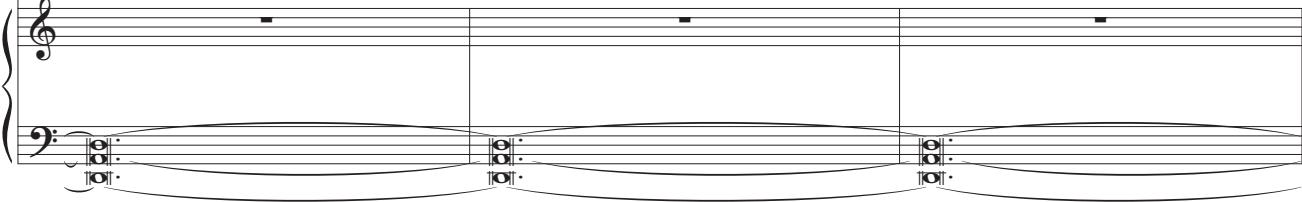
553

S      bis                pe -      pen - dit      in      li - gno,

A      bis                pe -      pen - dit      in      li - gno,

T      -      bis \_\_\_\_\_      pe -      pen      -      dit      in \_\_\_\_\_      li - gno,

B      -      bis \_\_\_\_\_      pe - pen      -      dit      in \_\_\_\_\_      li - gno,



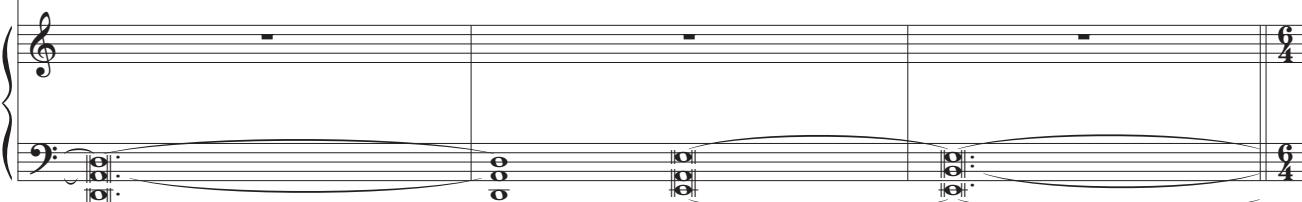
556

S      Al - le - lu - ia. 6

A      Al - le - lu - ia. 6

T      Al - le - lu - ia. 6

B      Al - le - lu - ia. 6



(42)  $\text{d} = 54$ **The 2 Angels** (as the Shroud is fetched and unfolded)

T1

T2

Cer - ni - te, vos so - ci - i, sunt cor - po - ris i -

**Basso continuo:** Sustained notes on bassoon and cello.

565

T1

T2

sta be - a - ti lin - te - a, que va - cu -

**Basso continuo:** Sustained notes on bassoon and cello.

571

T1

T2

ia - cu - e - re re - lic - ta se - pul - chro.

**Basso continuo:** Sustained notes on bassoon and cello.

(43)  $\text{♩} = 96$

**All**

Soprano (S): Re-sur-re -xit ho - di - e De -us de - o - rum! Re-sur-re -xit  
 Alto (A): Re-sur-re -xit ho - di - e De -us de - o - rum! Re-sur-re -xit  
 Tenor (T): (8) Re-sur-re -xit  
 Bass (B): Re-sur-re -xit

Re-sur-re -xit



583

Soprano (S): ho - di - e De -us de - o - rum!  
 Alto (A): ho - di - e De -us de - o - rum!  
 Tenor (T): ho - di - e De -us de - o - rum! Fru -stra si -gnas la - pi -dem, plebs Iu - de - o - rum.  
 Bass (B): ho - di - e De -us de - o - rum! Fru -stra si -gnas la - pi -dem, plebs lu - de - o - rum.



590

S Fru - stra si - gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam po - pu - lo Chri - sti - a -

A Fru - stra si - gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam po - pu - lo Chri - sti - a -

T Fru - stra si - gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam po - pu - lo Chri - sti - a -

B Fru - stra si - gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam po - pu - lo Chri - sti - a -

{

597

S no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo

A no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo

T no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo

B no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo

{

(44)

604

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

Chri - sti - a - no - rum.      Re - sur-re - xit ho-di - e rex an - ge -  
 Chri - sti - a - no - rum.      Re - sur-re - xit ho-di - e rex an - ge -  
 Chri - sti - a - no - rum.      -      -      -  
 Chri - sti - a - no - rum.

{  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)

610

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

lo - rum! Re - sur-re - xit ho - di - e rex an - ge - lo - rum!  
 lo - rum! Re - sur-re - xit ho - di - e rex an - ge - lo - rum!  
 - Re - sur-re - xit ho - di - e rex an - ge - lo - rum! Du - ci - tur  
 Re - sur-re - xit ho - di - e rex an - ge - lo - rum! Du - ci - tur

{  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)  
 Bassoon (Bassoon)      Bassoon (Bassoon)

616

S A T B

Du - ci - tur de te - ne - bris tur - ba pi -  
 Du - ci - tur de te - ne - bris tur - ba pi -  
 de te - ne - bris tur - ba pi - o - rum. Du - ci - tur de te - ne - bris tur - ba pi -  
 de te - ne - bris tur - ba pi - o - rum. Du - ci - tur de te - ne - bris tur - ba pi -

{ B

622

S A T B

o - rum. Re - se - ra - tur a-di - tus re - gni coe - lo - rum. Re - se -  
 o - rum. Re - se - ra - tur a-di - tus re - gni coe - lo - rum. Re - se -  
 o - rum. Re - se - ra - tur a-di - tus re - gni coe - lo - rum. Re - se -  
 o - rum. Re - se - ra - tur a-di - tus re - gni coe - lo - rum. Re - se -

{ B

629

S      ra - tur \_\_\_\_ a-di - tus      re - gni coe - lo - rum.

A      ra - tur \_\_\_\_ a-di - tus      re - gni coe - lo - rum.

T      <sup>s</sup> ra - tur      a-di - tus      re - gni coe - lo - rum.

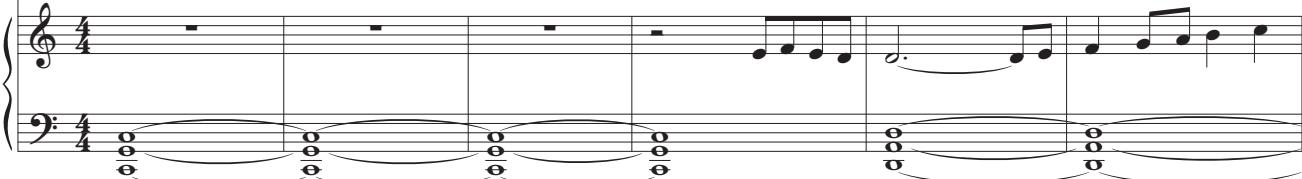
B      ra - tur \_\_\_\_ a-di - tus      re - gni coe - lo - rum.



(45) (♩ = 88)

**The Gardener** (*reappearing in the likeness of the Lord*)

B      No - li - te ti - me - re \_\_\_\_ vos; i - te, nun-ci-a - te



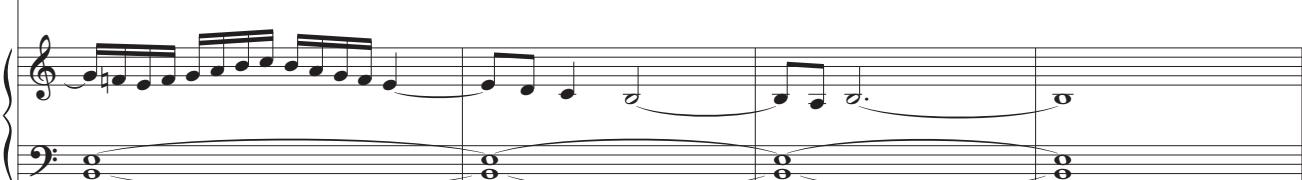
642

B      fra - tri - bus me - is      ut \_\_\_\_ e - ant in Ga - li - le -



647

B      - am; i - bi me vi - de - bunt, si - cut pre - di - xi - e -



651

(46) **The People** (*tenors & basses*)

B

- is.  
Al - le - lu - - - ia,

655

B

re-sur-re - xit ho - di - e Do - mi-nus.

(47) *(He who was the gardener is attired in precious garments: Christ in majesty)*

S1

S2

A

T

B

Le - o for - - - tis Chri - stus,  
Le - o for - - - tis, Chri -  
Le - o for - - - tis, Chri -

664

S1 Chri - stus, fi - li - us De - i.

S2 Chri - stus, fi - li - us De - i.

A Chri - stus, fi - li - us De - i.

T - - stus, fi - li - us De - i.

B - - stus, fi - li - us De - i.

(48) *(as bells ring out)*

S1 Te glo - ri - o - sus: a - po - sto - lo - rum

S2 Te Deum lau -

A Te Deum lau -

T Te Deum lau -

B Te Deum lau -

*Te Deum lau -*

*Te Deum lau -*

672

S1 cho<sup>3</sup>-rus: Te pro - phe - ta - rum lau - da - bi - lis

S2 da - mus te do - mi - num con - fi - te - mur. Te e -

A da - mus te do - mi - num con - fi - te - mur. Te e -

T da - mus te do - mi - num con - fi - te - mur. Te e -

B da - mus te do - mi - num con - fi - te - mur. Te e -

676

S1 nu - me - rus: Te mar - ty - rum can - di -

S2 ter - num pa - trem om - nis ter - ra ve - ne - ra tur.

A ter - num pa - trem om - nis ter - ra ve - ne - ra tur.

T ter - num pa - trem om - nis ter - ra ve - ne - ra tur.

B ter - num pa - trem om - nis ter - ra ve - ne - ra tur.

49

S1                                  S2                                  A                                  T                                  B

da - tus lau - dat e - xer - ci -  
 Ti - bi om - nes an - ge - li, ti - bi cae - li et u - ni -  
 Ti - bi om - nes an - ge - li, ti - bi cae - li et u - ni -  
 Ti - bi om - nes an - ge - li, ti - bi cae - li et u - ni -  
 Ti - bi om - nes an - ge - li, ti - bi cae - li et u - ni -

684                                  685

S1                                  S2                                  A                                  T                                  B

tus. - Te - per - or - bem - ter -  
 ver - sae po - te - sta - tes, ti - bi che - ru - bim - et se - ra -  
 ver - sae po - te - sta - tes, ti - bi che - ru - bim - et se - ra -  
 ver - sae po - te - sta - tes, ti - bi che - ru - bim - et se - ra -  
 ver - sae po - te - sta - tes, ti - bi che - ru - bim - et se - ra -

688

S1      ra - rum      sanc<sup>3</sup> - ta \_\_\_\_\_ con - fi - te - tur Ec -

S2      phim in - ces - sa-bi-li vo - ce pro - cla - mant<sup>3</sup>

A      phim in - ces - sa-bi - li vo - ce pro - cla - mant

T      phim in - ces - sa - bi - li vo-ce pro-cla - mant<sup>3</sup>

B      phim in - ces - sa - bi - li vo-ce pro-cla - mant<sup>3</sup>

(50)

S1      cle - si - a: Pa - trem im - men-sae ma - je -

S2      Sanc - - - tus, sanc - - - tus,

A      Sanc - - - tus, sanc - - - tus, sanc -

T      sanc - - - tus, sanc - - - tus, sanc -

B      Sanc - - - tus, sanc - - - tus, sanc -

696

S1      sta - tis.      Tu rex \_\_\_\_\_ glo - - - - ri - -

S2      sanc - - - - tus,      do - mi - nus de - us sa - ba - oth,

A      tus,      do - mi - nus de - - us sa - ba - -

T      tus,      do - mi - nus de - us sa - ba - oth, ple -

B      tus,      do - mi - nus de - - us sa - ba - oth,

700

S1      ae,      Chri - sti,      rex glo - ri - ae, Chri - sti.

S2      ple - ni sunt cae - li et ter - ra ma - je - sta - tis tu - ae.

A      oth,      ple - ni sunt cae - li et ter - ra ma - je - sta - tis tu - ae.

T      ni sunt cae - li et ter - ra ma - je - sta - tis tu - ae.

B      ple - ni sunt cae - li et ter - ra ma - je - sta - tis tu - ae.

(51)  Recessional

Soprano (S): Treble clef, 6/8 time, note value = eighth note. Notes: - - - - Re - sur - re - xit ho - di - e De - us de - o - rum!

Alto (A): Treble clef, 6/8 time, note value = eighth note. Notes: - - - - Re - sur - re - xit ho - di - e De - us de - o - rum!

Tenor (T): Bass clef, 6/8 time, note value = eighth note. Notes: - - - - - - - -

Bass (B): Bass clef, 6/8 time, note value = eighth note. Notes: - - - - - - - -



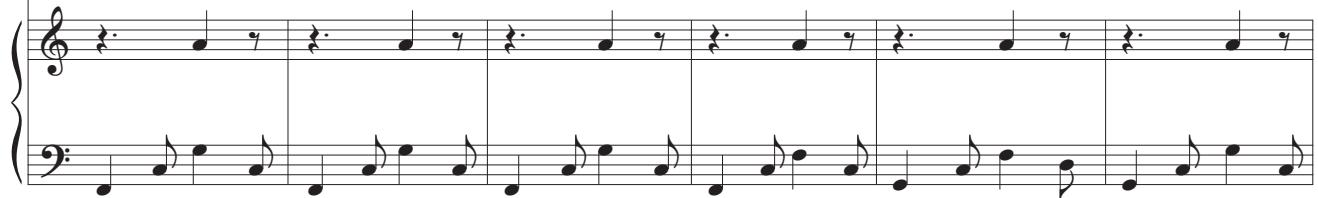
710

Soprano (S): Treble clef, note value = eighth note. Notes: Re - sur - re - xit ho - di - e De - us de - o - rum! - -

Alto (A): Treble clef, note value = eighth note. Notes: Re - sur - re - xit ho - di - e De - us de - o - rum! - -

Tenor (T): Bass clef, note value = eighth note. Notes: Re - sur - re - xit ho - di - e De - us de - o - rum! Fru - stra si - gnas la - pi - dem,

Bass (B): Bass clef, note value = eighth note. Notes: Re - sur - re - xit ho - di - e De - us de - o - rum! Fru - stra si - gnas la - pi - dem,



716

S Fru-stras i-gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam

A Fru-stras i-gnas la - pi - dem, plebs lu - de - o - rum. Iun - ge - re iam

T plebs Iu - de - o - rum. Fru-stras i-gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam

B plebs Iu - de - o - rum. Fru-stras i-gnas la - pi - dem, plebs Iu - de - o - rum. Iun - ge - re iam

723

S po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum.

A po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum.

T po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum.

B po - pu - lo Chri - sti - a - no - rum. Iun - ge - re iam po - pu - lo Chri - sti - a - no - rum.

(52)

730

S      Iun - ge-re iam po - pu-lo Chri - sti-a - no - rum. Re - sur-re - xit

A      Iun - ge-re iam po - pu-lo Chri - sti-a - no - rum. Re - sur-re - xit

T      Iun - ge-re iam po - pu-lo Chri - sti-a - no - rum.

B      Iun - ge-re iam po - pu-lo Chri - sti-a - no - rum.

736

S      ho-di - e rex an-ge - lo - rum! Re-sur-re - xit ho - di - e rex an-ge -

A      ho-di - e rex an-ge - lo - rum! Re-sur-re - xit ho - di - e rex an-ge -

T      - - - Re-sur-re - xit ho - di - e rex an-ge -

B      - - - Re-sur-re - xit ho - di - e rex an-ge -

742

Soprano (S): lo - rum! Du - ci - tur \_\_\_\_

Alto (A): lo - rum! Du - ci - tur \_\_\_\_

Tenor (T): lo - rum! Du - ci - tur \_\_\_\_ de \_ te - ne - bris tur - ba pi - o - rum. Du - ci - tur

Bass (B): lo - rum! Du - ci - tur \_\_\_\_ de \_ te - ne - bris tur - ba pi - o - rum. Du - ci - tur



748

Soprano (S): de \_ te - ne - bris tur - ba pi - o - rum. Re - se - ra - tur \_\_\_\_ a - di - tus

Alto (A): de \_ te - ne - bris tur - ba pi - o - rum. Re - se - ra - tur \_\_\_\_ a - di - tus

Tenor (T): de \_ te - ne - bris tur - ba pi - o - rum. Re - se - ra - tur \_\_\_\_ a - di - tus

Bass (B): de \_ te - ne - bris tur - ba pi - o - rum. Re - se - ra - tur \_\_\_\_ a - di - tus



754

S re - gni coe lo - rum. Re - se - ra - tur a - di - tus

A re - gni coe lo - rum. Re - se - ra - tur a - di - tus

T re - gni coe lo - rum. Re - se - ra - tur a - di - tus

B re - gni coe lo - rum. Re - se - ra - tur a - di - tus

759

S re - gni coe lo - rum.

A re - gni coe lo - rum.

T re - gni coe lo - rum.

B re - gni coe lo - rum.

