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9. TROPE FOR EASTER
(TROPHI IN PASCHE)
FROM LIMOGES

Sing a psalm to the great king, to the mighty conqueror of death.
Whom do you seek in the sepulchre, O followers of Christ?

Response:

Jesus of Nazareth who was crucified, O heaven-dwellers.

Response:

He is not here, he has risen as he himself said; go, announce that he is risen.
Alleluia, the Lord has risen, today is risen the mighty lion, Christ, the son of God; praise be to God, say it indeed!

[*I have risen, and I am with you still, alleluia.*] I have slept, O Father, and I shall arise at daybreak, and my sleep is sweet to me. [*You have placed your hand over me, alleluia.*] Thus, Father, thus it has been pleasing to you, that by dying I have been the death of death, the vexation of hell, and life for the the world. [*Your knowledge has been made wonderful, alleluia, alleluia.*] You who have concealed these things from the wise, and revealed them to children, alleluia.

Psallite regi magno, devicto mortis imperio.

Quem quaeritis in sepulchro, o Christicolae?

Responsio:

Jhesum Nazarenum crucifixum, o caelicolae.

Responsio:

Non est hic, surrexit sicut ipse dixit; ite, nuntiate quia surrexit.
Alleluia, resurrexit Dominus, hodie resurrexit leo fortis, Cristus, filius Dei: Deo gratias, dicite eia!

[*Resurrexi, et adhuc tecum sum, alleluia.*] Dormivi, Pater, et surgam diluculo, et somnus meus dulcis est mihi. *Po*[*suisti super me manum tuam, alleluia.*] Ita, Pater, sic placuit ante te, ut moriendo mortis mors fuissem, morsus inferni, et mundo vita. *Mirabilis* [*facta est scientia tua, alleluia, alleluia.*] Qui abscondisti haec sapientibus, et revelasti parvulis, alleluia.

From the monastery of St. Martial, at Limoges. This is usually regarded as the earliest extant Easter trope, ca. 923–934, although recently a date ca. 950 has been proposed. Text based on Paris, Bibliothèque Nationale, MS lat. 1240, Trop. Sancti Martialis Lemovicensis, saec. X, fol. 30v, edited by Young, *Drama of the Medieval Church*, I, 210.

10. OF THE RESURRECTION OF THE LORD
(ITEM DE RESURRECTIONE DOMINI)
FROM ST. GALL

Question:

Whom do you seek in the sepulchre, O followers of Christ?

Answer:

Jesus of Nazareth who was crucified, O heaven-dwellers.
He is not here, he has risen as he had foretold; go, announce that he has risen from the sepulchre.
I have risen.

Interrogatio:

Quem quaeritis in sepulchro, Christicolae?

Responsio:

Jesum Nazarenum crucifixum, o caelicolae.
Non est hic, surrexit sicut praedixerat; ite, nuntiate quia surrexit de sepulchro.

Resurrexi.

The simplest extant form of the Easter trope, dated about 950, from the monastery of St. Gall, Introit of the Mass of Easter. Text based on St. Gall, Stiftsbibliothek, MS 484, Trop. Sangallense saec. x, p. 111, edited by Young, *Drama of the Medieval Church*, I, 201.

[4]*Resurrexi:* The first word of the introit to which this trope is an introduction.

11. THE VISIT TO THE SEPULCHRE
(VISITATIO SEPULCHRI)
FROM THE REGULARIS CONCORDIA
OF ST. ETHELWOLD

While the third lesson is being recited, let four brethren vest themselves; of whom let one, wearing an alb, enter as if on other business, and go unobtrusively to the place of the sepulchre, and there, holding a palm in his hand, let him sit quietly. While the third responsory is being sung, let the remaining three follow, all of them vested in copes, bearing in their hands thuribles with incense; and haltingly, in the manner of seeking for something, let them come before the place of the sepulchre. These things are done in imitation of the angel seated on the tomb and the women coming with spices to anoint the body of Jesus. When therefore the seated one will see the three approaching him, wandering about as it were and seeking something, let him begin to sing in a sweet and moderate voice:

Dum tertia recitatur lectio, quatuor fratres induant se, quorum unus alba indutus acsi ad aliud agendum ingrediatur, atque latenter sepulchri locum adeat, ibique manu tenens palmam, quietus sedeat. Dumque tertium percelebratur responsorium, residui tres succedant, omnes quidem cappis induti, turibula cum incensu manibus gestantes ac pedetemptim ad similitudinem quaerentium quid, veniant ante locum sepulchri. Aguntur enim haec ad imitationem angeli sedentis in monumento, atque mulierum cum aromatibus venientium, ut ungerent corpus Jhesu. Cum ergo ille residens tres velut erraneos, ac aliquid quaerentes, viderit sibi adproximare, incipiat mediocri voce dulcisone cantare:

Whom do you seek [in the sepulchre, O followers of Christ?]

Quem quaeritis [in sepulchro, o Christicolae?]

When this has been sung to the end, let the three answer with one voice:

Quo decantato fine tenus, respondeant hi tres uno ore:

Jesus of Nazareth, [who was crucified, O heaven-dweller.]

Jhesum Nazarenum [crucifixum, o caelicola.]

He to them:

Quibus ille:

From the *Regularis Concordia,* prepared at Winchester between 965 and 975 for Benedictine use in England. This extraliturgical ceremony (not a trope) was attached to the end of matins on Easter morning and was the culmination of a sequence beginning with the Adoration and Burial of the Cross (see selections 4 and 5, above). It is an elaborate ceremony for its early date, including as it does antiphons, chanted dialogue, and extensive stage directions. The text is based, as in earlier selections from the *Regularis,* on London, British Museum, MS Cotton Tiberius A. III, Regularis Concordia saec. xi, fol. 21r–21v. It is edited by Young, *Drama of the Medieval Church,* I, 249–50, and by Dom Thomas Symons (London, 1953).

The additions in square brackets to the verses of this text offer the forms of these verses generally found elsewhere, but they must be approached with caution. The verses are self-sufficient without these additions, and the text as it stands could represent actual performance.

He is not here, he has risen as he had foretold; go, announce that he has risen from the dead.

At the sound of this command let the three turn themselves to the choir, saying:

Alleluia, the Lord has risen, [today is risen the mighty lion, Christ, the son of God.]

When this is said, let him, seating himself again, as though calling them back, say the antiphon:

Come and see the place [where the Lord had been laid, alleluia.]

Saying this, let him rise, and lift the veil and show them the place bare of the cross, with nothing other than the shroud in which the cross had been wrapped. Seeing which, let them set down in that same sepulchre the thuribles which they had carried, and let them take up the shroud and spread it out before the clergy; and, as if demonstrating that the Lord has risen and is not now wrapped in it, let them sing this antiphon:

The Lord has risen from the sepulchre, [who for us hung on the cross, alleluia.]

And let them lay the cloth upon the altar. When the antiphon is finished, let the prior, rejoicing with them at the triumph of our king, in that he rose having conquered death, begin the hymn We praise you O God. *When this is begun, all the bells peal in unison.*

Non est hic, surrexit sicut praedixerat; ite, nuntiate quia surrexit a mortuis.

3

Cuius jussionis voce vertant se illi tres ad chorum dicentes:

Alleluia, resurrexit Dominus, [hodie resurrexit leo fortis, Christus, filius Dei.]

Dicto hoc, rursus ille residens velut revocans illos dicat antiphonam:

Venite et videte locum [ubi positus erat Dominus, alleluia.]

Haec vero dicens surgat, et erigat velum, ostendatque eis locum cruce nudatum, sed tantum linteamina posita, quibus crux involuta erat. Quo viso, deponant turibula quae gestaverant in eodem sepulchro, sumantque linteum et extendant contra clerum, ac veluti ostendentes, quod surrexerit Dominus et iam non sit illo involutus, hanc canant antiphonam:

Surrexit Dominus de sepulchro, [qui pro nobis pependit in ligno, alleluia.]

6

Superponantque linteum altari. Finita antiphona, prior congaudens pro triumpho regis nostri, quod devicta morte surrexit, incipiat hymnum Te Deum laudamus. *Quo incepto, una pulsantur omnia signa.*

[5]S.D. *before the clergy:* This ceremony nowhere makes provision for the presence or participation of the laity.

12. THE VISIT TO THE SEPULCHRE
(VISITATIO SEPULCHRI)
FROM THE TENTH-CENTURY TROPER OF WINCHESTER

The angelic proclamation of the resurrection of Christ:

Whom do you seek in the sepulchre, O followers of Christ?

The response of the holy women:

Jesus of Nazareth who was crucified, O heaven-dweller.

The consolation of the angelic voice:

He is not here, he has risen as he had predicted; go, announce that he has risen, saying:

The song of the holy women to all the clergy:

Alleluia, the Lord has risen, today [is risen] the mighty lion, Christ, the son of God. Praise be to God, say it indeed! 4

Let the angel say:

Come and see the place where the Lord had been laid, alleluia, alleluia.

Again let the angel say:

Going quickly, tell the disciples that the Lord has risen, alleluia, alleluia.

Let the women with one voice sing rejoicing:

The Lord has risen from the sepulchre, who for us hung on the cross, alleluia.

Angelica de Christi resurrectione:

Quem quaeritis in sepulchro, Christicolae?

Sanctarum mulierum responsio:

Jhesum Nazarenum crucifixum, o caelicola.

Angelicae vocis consolatio:

Non est hic, surrexit sicut praedixerat; ite, nuntiate quia surrexit, dicentes:

Sanctarum mulierum ad omnem clerum modulatio:

Alleluia, resurrexit Dominus, hodie [resurrexit] leo fortis, Christus, filius Dei. Deo gratias, dicite eia!

Dicat angelus:

Venite et videte locum ubi positus erat Dominus, alleluia, alleluia.

Iterum dicat angelus:

Cito euntes, dicite discipulis quia surrexit Dominus, alleluia, alleluia.

Mulieres una voce canant jubilantes:

Surrexit Dominus de sepulchro, qui pro nobis pependit in ligno, alleluia.

Text based on Oxford, Bibl. Bodl., MS 775, Trop. Wintoniense saec. x (978–80), fol. 17r–17v. Edited by Young, *Drama of the Medieval Church*, I, 254. According to Rosemary Woolf, *The English Mystery Plays*, p. 343, the placing of this text in the Winchester Troper before the *Benedictio cerei*, the blessing of the paschal candle, is manifestly wrong; but O. B. Hardison, Jr. (*Christian Rite and Christian Drama*, pp. 190–91) argues that the position in the manuscript is correct and that it indicates performance on Easter eve as part of the candle ceremonies associated with the Easter vigil.