

Christus factus est

*Christ was made obedient even unto death, death on the cross.
Therefore God exalted him and gave him a name which above all names.*

Vatican MS, Capp. Sist 354.
Listed variants from Capp. Sist. 484-7.
Original pitch, note-values and redundant accidentals retained.

Baldassare Sartori (fl. 1689-1716)
formerly attributed to Felice Anerio (c1560-1614)
edited by Patrick Russill

Cantus (C1)
Altus (C3)
Tenor (C4)
Bassus (F4)

Chri - - - stus fa - ctus est pro no - bis o - be - di -

7

ens us - que ad mor - tem, us - que ad mor -

13

- - tem, mor - - tem au - tem cru - cis.

20

Pro-pter quod et De-us ex-al-ta-vit il-

Pro-pter quod et De-us ex-al-ta-vit, ex-al-ta-vit il-

Pro-pter quod ex-al-ta-vit, ex-al-ta-vit il-

Pro-pter quod et De-us ex-al-ta-vit il-

27

lum, et do-na-vit il-li no-men, quod est su-per
lum, et de-dit

lum, et do-na-vit il-li no-men, quod est,
lum, et de-dit

lum, et do-na-vit il-li no-men, quod est su-per o-
lum, et de-dit

lum, et do-na-vit il-li no-men, quod est su-per

33

o-mne no-men, quod est su-per o-mne no-men.

quod est su-per o-mne, su-per o-mne no-men.

-mne no-men, quod est su-per o-mne no-men.

o-mne no-men, quod est su-per o-mne no-men.

The earliest printed source for this famous motet is Pietro Alfieri's *Raccolta di motteti a quattro voci...*, Rome, 1840, and virtually all subsequent editions, including John Rutter's *European Sacred Music* (OUP), are based on it. However, the 18th century Vatican MS, Capp. Sist. 354, attributes it to 'Bal. Sar. 1705' and other mid-18th century sources amplify this to Baldassare Sartori. This edition gives the text of Capp. Sist. 354 (bar two variants). This ms. has the verbal text at bb. 27-8 as 'et donavit illi nomen', rather than the usual liturgical version, 'et dedit illi nomen', found in other sources, including the mid-18th century Capp. Sist. 484-7, where the work is unattributed and which provides the alternative given here in italics. Both mss. agree in bb. 9 (tenor g[#]), 12, 30, 34 (alto e1^b) and 35 (cantus, 3rd note, c2). Variants in Capp. Sist. 484-7 preferred here are: bar 6: altus, note 4, c1 for c1[#]; cantus, note 5, g1 for a1. Capp. Sist. 484-7 also gives b.36, altus, note 4 as a1^b.

For further context see: Russill, Patrick (2026): 'Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?' at www.church-music.org.uk/lectures-papers.asp