

# [16] Christ lag in Todesbanden

Christoph Thomas Walliser  
(1568-1648)

[CANTUS I]  
Christ lag in To- des- ban- -den, [Christ lag in To- - des- ban- den,]  
Der ist wie- der er- stan- -den, [Der ist wie- der er- stan- den,]

[CANTUS II]  
in To- des- ban- -den, Christ lag in To- - des- ban- den,  
wie- der er- stan- -den, Der ist wie- der er- stan- den,

[ALTUS]  
in To- des- ban- -den, [in To- -des- ban- den,]  
wie- der er- stan- -den, [wie- der er- stan- den,]

[TENOR]  
Christ lag in To- - des- ban- den,  
Der ist wie- der er- stan- den,

[BASSUS]

Detailed description: This is the first system of a five-part vocal setting. It features five staves: Cantus I (Soprano), Cantus II (Alto), Altus (Tenor), Tenor (Bass), and Bassus (Bass). The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are distributed across the staves, with some parts in brackets indicating optional or alternative phrasings. The Cantus I and II parts have the most prominent vocal lines, while the other parts provide harmonic support.

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Christ lag in To- des- er-  
Der ist wie- der er-

[Christ lag in To- des- ban-  
[Er ist wie- der er- stan-

Christ lag in To- des- ban- -den, Christ lag in To- des- ban-  
Der ist wie- der er- stan- -den, Der ist wie- der er- stan-

[Christ lag in To- des- ban- -den,]  
[Der ist wie- der er- stan- -den,]

in To- des- ban- -den, Christ lag in To- des- ban-  
wie- der er- stan- -den, Der ist wie- der er- stan-

Detailed description: This is the second system of the vocal setting, starting at measure 5. It continues with the same five-part structure. The lyrics are more fragmented across the staves, with some parts in brackets. The musical notation includes various note values and rests, maintaining the common time signature and one-flat key signature.