

Surrexit Hodie begins with a broad introduction, from which fragments of the germinal plainchant begin to emerge. This leads eventually into a jig-like toccata in which the rising initial three notes of the chant are given especial prominence. A secondary episode presents a lengthier segment of *O Filii et Filiae* first as a lyrical solo and then canonically between the hands. A discursive development leads to recapitulation of the toccata 'proper', its escalation eventually accommodating part of the plainsong in the pedal line, before the material of the work's introduction reappears, now subsumed into the momentum of the toccata. An extended canonic apotheosis of the plainchant between manuals and pedals ensues, followed by a declamatory statement by reeds of the chant's latter half and a headlong coda. Having begun in the tonality of E, with austere open fifths evoking mediaeval *organum* style, the work closes on a triumphantly unequivocal chord of E major.

Written as a recessional voluntary for Evensong on Easter Day 2020, *Surrexit Hodie* was commissioned by Marko Sever, at that time Organ Scholar at St Albans Cathedral. Funding was generously provided by the distinguished tenor soloist Rogers Covey-Crump, a long-time resident of St Albans and member of the Cathedral community.

Subsequent intervention by coronavirus meant that Easter services in 2020 had to take place online. Marko Sever therefore made a video recording of the new work; this became accessible on YouTube on the afternoon of Easter Day 2020. The postponed live première duly took place as part of a recital by Sever in the same venue on Sunday 11th October. Meanwhile, in August of the same year, the Cathedral's Assistant Master of the Music, Tom Winpenny, had recorded the work as a supplementary item for a double release of my Passion Symphony *Christus* on the Naxos label (Naxos 8.574252-3). The recording process facilitated a degree of consultation between composer and performer not possible earlier, under lockdown conditions, and accordingly the registrations presented in the present score are those of Tom Winpenny, reproduced with his kind permission and generous assistance, although an equal debt of thanks is owed to Marko Sever for his own distinguished performance of the music.

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*Commissioned by Marko Sever, Organ Scholar of St Albans Cathedral,
for the occasion of Easter Day, 2020.*

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Surrexit Hodie

Fantasia-toccata sopra 'O Filii et Filiae'

Francis Pott (b. 1957)

Full Sw.
Gt to Mixture
Ch to 2'
Ped. to Mixture + 16' Fagotto
Sw.-Gt, Ch.-Gt,
Sw.-Ped., Gt-Ped., Ch.-Ped.
(throughout, unless otherwise indicated)

Maestoso ma non troppo tenuto ♩ = 84

The first system of the musical score is in 4/4 time. It features a grand staff with treble and bass clefs. The right hand begins with a *ff marcato* dynamic and a triplet of eighth notes. The left hand has a triplet of eighth notes in the bass. The music is marked *sim.* (sostenuto). The system concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The second system of the musical score is in 4/4 time. It features a grand staff with treble and bass clefs. The right hand has a *poco accelerando* marking and a *poco allargando* marking. The left hand has a *poco allargando* marking. The system concludes with a *poco allargando* marking.

The third system of the musical score is in 4/4 time. It features a grand staff with treble and bass clefs. The right hand begins with a *ff* dynamic and a triplet of eighth notes. The left hand has a triplet of eighth notes in the bass. The system concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.