



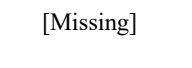
The night is passed


Edited by Jason Smart

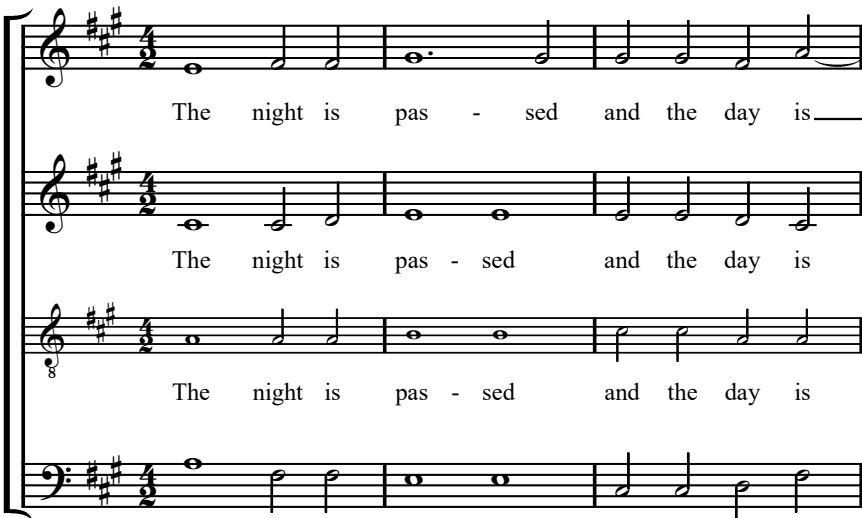
Anon. (c.1549)

Countertenor 1 

Countertenor 2 

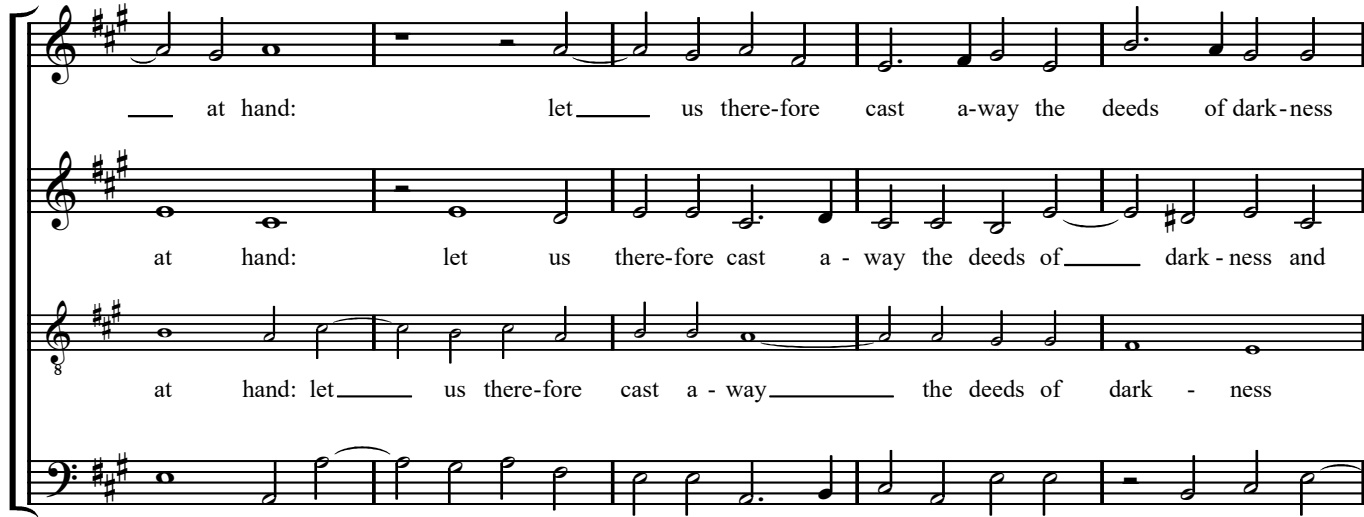
Tenor [Missing] 

Bass 



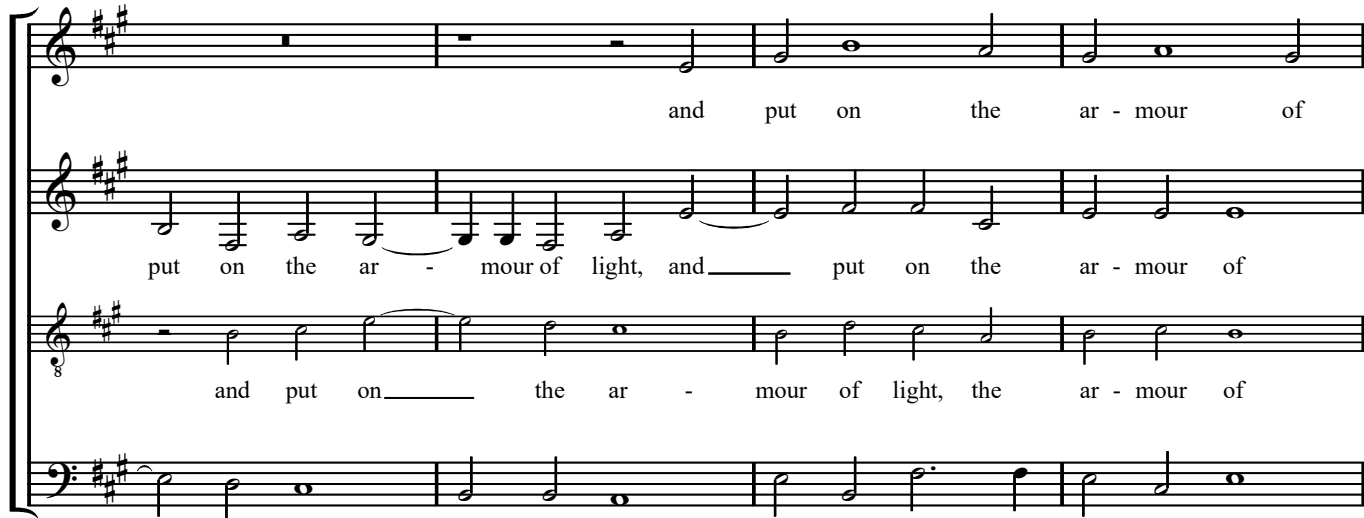
The night is pas - sed and the day is —
The night is pas - sed and the day is
The night is pas - sed and the day is
The night is pas - sed and the day is

4



— at hand: let — us there-fore cast a-way the deeds of dark-ness
at hand: let us there-fore cast a - way the deeds of — dark - ness and
at hand: let — us there-fore cast a - way — the deeds of dark - ness
at hand: let — us there-fore cast a - way the deeds of dark-ness and put on —

9



and put on the ar - mour of
put on the ar - mour of light, and — put on the ar - mour of
and put on — the ar - mour of light, the ar - mour of
— the ar - mour of light, and put on the ar - mour of

13

light, let us there-fore cast a - way the deeds of dark-ness and put on the ar - mour of light, the ar - mour of light, and put on the ar - mour of light.

18

and put on the ar - mour of light. the ar - mour of light, and put on the ar - mour of light. put on the ar - mour of light, the ar - mour of light. ar - mour of light, and put on the ar - mour of light.

Liturgical Function

The text, from Romans XIII, v. 12, is a post-communion sentence from the Book of Common Prayer, 1549. The prayer book allowed for these sentences to be said or sung.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Spelling of the text has been modernised.

Source

Oxford, Bodleian Library, MSS Mus. sch. e. 420–22 (c.1549–1552).

420 (Ct2) f.17 at beginning: *Post commen*

421 (Ct1) f.16v

422 (B) f.17 at beginning: *Post commen*

In bar 20 the semibreve A in Ct1 is an G. Although harmonically correct, it is idiomatically unusual and is presumably an error