

# In pace

Edited by Jason Smart

Christopher Tye (c.1505-1572/3)

[4 soloists]

Mean

Countertenor

Tenor

Bass

In pa - - - - -

In pa - - - - -

In

4

- - - - - [ce, in pa] - - - - - ce,

- - - - - ce, in pa - - - - - ce, in pa - ce,

pa - - - - - [ce,] in pa - - - - - ce,

In pa - ce, in pa - ce,

*Chorus*

in i - di - psum, dor-mi - am et re - qui - e - scam.

10

[4 soloists]

Si de - de - ro

Si de - de - - - ro

Si

Si

15

so - mnum o - cu - lis,  
so - mnum  
de - de - ro so -  
de - de - ro

20

so - mnum o - cu -  
o - cu - lis me -  
- mnum o - cu - lis, so -  
so - mnum o - cu -

25

- lis me - is,  
- [is,] me - is,  
- mnum o - cu - lis me - is,  
- lis me - is,

30

et pal - pe - bris me - - - -  
et pal - - - - [pe] - - - -  
et pal - pe -  
et pal -

35

- - - - -  
- - - - - bris  
- bris me - - - - [is,] me -  
- - - - pe - - - - bris

40

- - - - is, me - - - - is  
me - - - - is  
- - - - is  
me - - - - is

46

dor - mi - ta - ti - o - nem,  
 dor - mi - ta - ti - o - nem,  
 dor - mi - ta - ti - o - nem,  
 dor - mi - ta - ti - o - nem,  
 dor - mi - ta - ti - o - nem,

51

- mi - ta - ti - o - nem,  
 - nem, dor - mi - ta - ti - o - nem,  
 dor - mi - ta - ti - o - nem,  
 - ti - o - nem,

*Chorus*

dor - mi - am et re - qui - e - scam.

57

[4 soloists]

Glo - ri - a glo - ri - a Pa - tri et  
 Glo - ri - a Pa - tri et Fi - li -  
 Glo - ri - a Pa -  
 Glo - ri - a Pa - tri

62

Fi - li - - - o et Spi - - ri - -  
 - - - - o et Spi - ri - tu - - - -  
 - tri, Pa - tri et Fi - li - o et  
 et Fi - li - - - o et Spi -

67

- [tu] - - - - -  
 - - - - - i San -  
 Spi - ri - tu - i  
 - ri - - - - tu - - - i San -

72

- i San - - - - - cto.  
 - cto, San - - - - - cto.  
 San - - - - - cto.  
 - - - - - cto.

*Chorus*

In pa - ce, in i - di - psum, dor - mi - am  
 et re - - - qui - e - - scam.

## Translation

In peace, in the same, I shall sleep and take my rest.

✠ If I suffer my eyes to sleep and my eyelids to slumber,  
I shall sleep and take my rest.

✠ Glory be to the Father, and to the Son, and to the Holy Ghost.

In peace, in the same, I shall sleep and take my rest.

(Paraphrased from Ps. 4, v.9 and Ps. 132, v.4)

## Liturgical Function

Respond at Compline, Quadragesima (the first Sunday of Lent) to the Saturday before Passion Sunday.

## 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 at the start of the piece.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign  $\lrcorner$ .

Repeat signs in the underlay have been expanded using italic text.

Underlay between square brackets is entirely editorial.

## Source

Polyphony: London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802 (Ct) f.116<sup>v</sup> at beginning: docter Tye

17803 (M) f.111 at beginning: docter Tye

17804 (T) f.114<sup>v</sup> at beginning: docter tye

17805 (B) f.107<sup>v</sup> at beginning: docter Tye

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman (RSTC 15790), f.146<sup>v</sup> of the temporale.

## Notes on the Readings of the Source

Throughout the piece, descending ligatures of two breves are written in the same form as ascending ones, that is, as two square notes without a tail. The usual interpretation of such descending ligatures (two longs) clearly does not apply here. There are also several ligatures consisting of a breve and a semibreve or vice versa: all of these ligatures are written as if for two semibreves, the longer value being effected by writing the number '2' below the relevant note.

20 Ct G is a semibreve

34–36 B *palpe*- undivided below FGAG

59 M *-a* below A (not in 58)

67 B *-ri*- ambiguously aligned below AF