

In pace

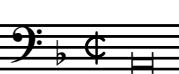
Edited by Jason Smart

Christopher Tye (c.1505-1572/3)

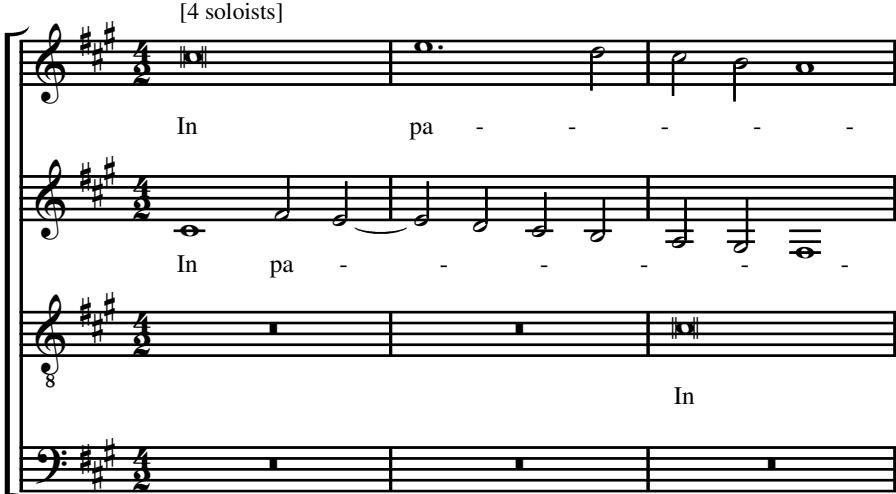
Mean 

Countertenor 

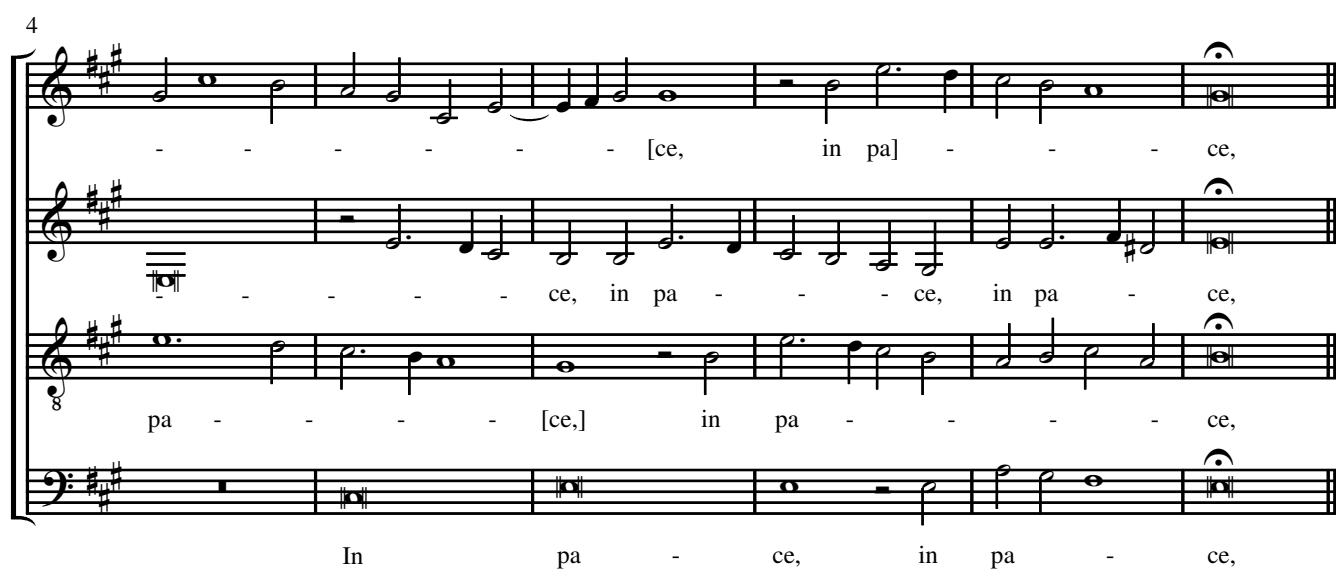
Tenor 

Bass 

[4 soloists]



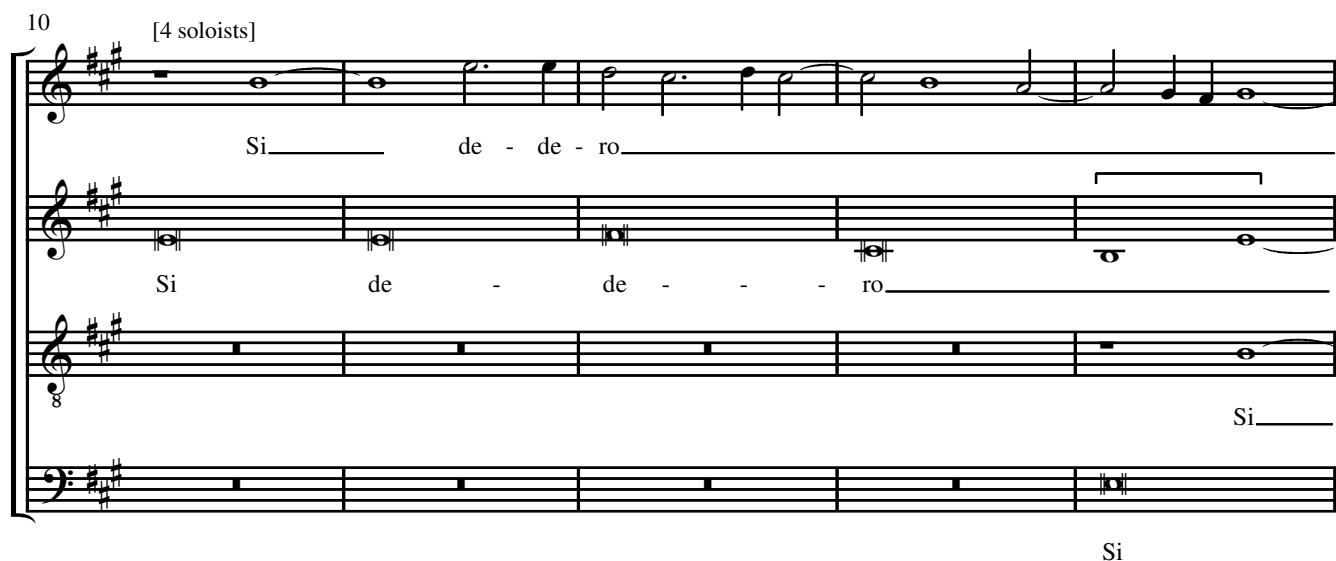
4



Chorus



10 [4 soloists]



15

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

20

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

is

me is

46

dor - mi - ta - ti - [o] -
dor - mi - ta - - - ti - ,
dor - mi - ta - - -

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 -
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 .

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 ^v	at beginning:	docter Tye
17803	(M)	f.111	at beginning:	docter Tye
17804	(T)	f.114 ^v	at beginning:	docter tye
17805	(B)	f.107 ^v	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^v 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