

Christe qui lux es et dies (2nd setting)

Edited by Jason Smart

Robert White (c.1540-1574)

v.1 *One from the higher stalls* *Chorus*

Chri - ste qui lux es et di - es, No - ctis te - ne - bras de - te - gis;
Lu - cis - que lu - men cre - de - ris, Lu - men be - a - tum prae - di - cans.

v.2

Treble
Mean
Countertenor
Tenor
Bass

Pre - ca - mur, san - cte
Pre -
Pre - ca - mur, san - cte Do - mi -
Pre - ca - mur, san - cte Do - mi -
Pre - ca - mur, san - cte Do - mi -

4

Do - mi - ne, De - fen - de nos in hac no -
- ca - mur, san - cte Do - mi - ne, De - fen - de nos in
- - - - - ne, De -
Pre - ca - mur, san - cte Do - mi - ne, De - fen - de
- - - - - ne, De - fen - de nos in hac no - cte;

9

- cte; Sit no - bis in te re - qui - es, Qui -
 hac no - - - cte; Sit no - bis in te re - qui - es, Qui - e - tam
 - fen - de nos in hac no - cte; Sit no - bis in te
 nos in hac no - cte; Sit no - bis in te re - qui -
 Sit no - bis in te re - qui - es, Qui -

14

- e - tam no - ctem tri - bu - e.
 no - ctem tri - bu - e, qui - e - tam no - ctem tri - bu - e.
 re - qui - es, Qui - e - tam no - ctem tri - bu - e.
 - es, Qui - e - tam no - ctem tri - bu - e, tri - - - bu - e.
 - e - tam no - ctem tri - bu - e, qui - e - tam no - ctem tri - bu - e.

v.3

Chorus

Ne gra - vis so - mnus ir - ru - at, Nec ho - stis nos sur - ri - pi - at,
 Nec ca - ro il - li con - sen - ti - ens Nos ti - bi re - os sta - tu - at.

18 v.4

O - cu - li so - mnum ca - pi - ant, Cor
 O - cu - li so - mnum ca - - - pi -
 O - cu - li so - mnum ca - pi - ant,
 O - cu - li so - mnum
 O - cu - li so - mnum ca - pi - ant, so - mnum ca - pi -

23

ad te sem - per vi - gi - let; Dex -
 - ant, Cor ad te sem - per vi - gi - let; Dex - te - ra tu - a
 Cor ad te sem - per vi - gi - let;
 ca - pi - ant, Cor ad te sem - per vi - gi - let; Dex -
 - - ant, Cor ad te sem - per vi -

27

- te - ra tu - a pro - te - gat Fa -
 pro - te - gat Fa - mu - los qui te di - li - gunt,
 Dex - te - ra tu - a pro - te - gat
 - te - ra tu - a pro - te - gat Fa - mu - los qui te di - li -
 - gi - let; Dex - te - ra tu - a pro - te - gat Fa - mu - los qui

31

- mu - los qui te di - li - gunt.
 fa - mu - los qui te di - li - gunt.
 Fa - mu - los qui te di - li - gunt, fa - mu - los qui te di - li - gunt.
 - gunt, fa - mu - los qui te di - li - gunt.
 te di - li - gunt, fa - mu - los qui te di - li - gunt.

v.5

De - fen - sor no - ster, a - spi - ce, In - si - di - an - tes re - pri - me;
 Gu - ber - na tu - os fa - mu - los, Quos san - gui - ne mer - ca - tus es.

35 v.6

Me - men - to no - stri, Do - mi - ne, In
 Me - men - to no - stri, Do - mi - ne,
 Me - men - to no - stri, Do - mi - ne,
 Me - men - to no - stri, Do - mi - ne, In
 Me - men - to no - stri, Do - mi - ne

40

gra - vi i - sto cor - po - re; Qui
 In gra - vi i - sto cor - po - re; Qui es de -
 In gra - vi i - sto cor - po - re; Qui es de - fen - sor
 gra - vi i - sto cor - po - re;
 - - - - ne, In gra - vi i - sto cor - po - re; Qui

44

es de - fen - sor a - ni - mae, A -
 - fen - sor a - ni - mae, A - de - sto no - bis, Do - mi -
 a - ni - mae, A - de - sto no - bis, Do - mi -
 Qui es de - fen - sor a - ni - mae,
 es de - fen - sor a - ni - mae, A - de - sto no - bis, Do -

48

- de - sto no - bis, Do - mi - ne.
 - ne, a - de - sto no - bis, Do - mi - ne.
 - ne, a - de - sto no - bis, Do - mi - ne.
 A - de - sto no - bis, Do - mi - ne, Do - mi - ne.
 - mi - ne, a - de - sto no - bis, Do - mi - ne.

v.7

De - o Pa - tri sit glo - ri - a, E - ius - que so - li Fi - li - o,

Cum Spi - ri - tu Pa - ra - cli - to, Et nunc et in per - pe - tu - um. A - men.

Function

In the pre-reformation Use of Salisbury, *Christe qui lux es* was the hymn at Compline from the first Sunday in Lent until Passion Sunday. White composed four *alternatim* settings of this hymn. All are thought to be early works. However, since he was only around 18 years old when the Latin services were discontinued in 1558, it is possible, even perhaps likely, that they were written not for liturgical use, but for performance without the plainsong verses in a secular, social environment.

Editorial Conventions

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

Editorial accidentals are placed above the notes concerned.

The dotted accidental in bar 47 is not in the sources, but is implied by the original staff signature.

Ligatures are denoted by the sign \frown .

Repeat signs in the underlay of the primary copy text have been expanded in italics.

Translation

O Christ, who art light and day,
 thou drivest away the darkness of night;
 thou art believed to be the light of light,
 proclaiming blessed light.

We beseech thee, holy Lord,
 defend us this night;
 may our rest be in thee;
 grant us a peaceful night.

Let not unwholesome dreams seize us,
 nor the enemy snatch us away,
 nor the flesh, yielding to him,
 make us guilty in thy sight.

While our eyes sleep,
 may our hearts always stay watchful to thee;
 may thy right hand protect
 thy loving servants.

O our defender, look upon us,
 restrain those who plot against us;
 guide thy servants
 whom thou hast redeemed with thy blood.

Be mindful of us, O Lord,
 burdened with a body;
 thou who art the defender of the soul,
 be present with us, O Lord.

Glory be to God the Father,
 and to his only Son,
 with the Holy Spirit,
 both now and for ever.
 Amen.

Sources

- Polyphony:**
- A** Oxford, Christ Church MSS Mus. 979–83 (c.1575–1581 with later additions; lacking Tenor).
- | | | | | |
|-----|------|-------|-----------|------------------------------|
| 979 | (Tr) | no.78 | at end: | m ^r : R: whytte· |
| 980 | (M) | no.78 | at end: | m ^r : R: whytt· |
| 981 | (Ct) | no.78 | at end: | m ^r : R: whytt· |
| 982 | — | — | | |
| 983 | (B) | no.78 | in index: | Mr Robert Whyte [later hand] |
| | | | at end: | m ^r : R: whytte· |
- B** London, British Library, Add. MSS 30480–4 (c.1560–1590; textless; all voices entitled ‘Peccamur’ [sic]).
- | | | | |
|-------|------|------------------|------------------|
| 30480 | (Tr) | f.68 | [no attribution] |
| 30481 | (Ct) | f.72 | [no attribution] |
| 30482 | (T) | f.67 | [no attribution] |
| 30483 | (B) | f.69 | [no attribution] |
| 30484 | (M) | f.7 ^v | [no attribution] |
- C** London, British Library, Add. MS 47844 (1581; Ct only, textless, entitled ‘Peccamur’ [sic]).
- | | | | |
|------|-----|---------|-----------------------|
| (Ct) | f.2 | at end: | m ^r wighte |
|------|-----|---------|-----------------------|
- D** Oxford, Christ Church MSS Mus. 984–8 (1581–1588 with later additions).
- | | | | | |
|-----|------|------|-----------|---------------------------|
| 984 | (Tr) | no.4 | in index: | Robert White [later hand] |
| | | | at end: | Mr Robert Whyte |
| 985 | (M) | no.4 | at end: | White |
| 986 | (Ct) | no.4 | at end: | Robert White |
| 987 | (T) | no.4 | at end: | Robert White |
| 988 | (B) | no.4 | at end: | White |

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.34^v.

Notes on the Readings of the Sources

Sources **B** and **C** are closely related. As with some other works that they share, their versions of *Christe qui lux es* agree, even down to the corrupt title and the error in bar 29. The readings of **A**, which has been used as the primary copy text for this edition, are sufficiently similar that we can be confident that its lost Tenor part will have been very close, if not identical to that of **B**. Source **D**, Robert Dow’s partbooks, transmits a far less reliable text with some of the underlay adjusted in Dow’s usual manner. An obvious instance occurs at the opening of verse 4 where the rhythm of the point of imitation has been altered in the Tenor and Bass, but not in the Countertenor. Bars 5–10 have been rewritten at some point (not necessarily by Dow) to provide fuller harmony. The resulting sonority is more satisfying, but can have nothing to do with White as the imitative points in the Mean, Countertenor and Tenor have been sacrificed.

Details of the variant readings in the sources are given below. These are divided into three broad categories and then listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source, with any subsequent bar numbers for extended readings in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Abbreviations

B	Bass	Ct	Countertenor	<i>m</i>	minim	Tr	Treble
corr	corrected	<i>dot-</i>	dotted	SS	staff signature	∞	underlay repeat sign
<i>cr</i>	crotchet	M	Mean	T	Tenor	+	tie

Staff Signatures and Accidentals

- A** 14 B new line in source without upper *b* in SS begins with ¹C / 15 M no ♯ / 37 Ct no ♯ / 46 B *b* for B / 47 Ct ♯ for B /
- B** 1 B no *b* for upper B in SS / 18 M SS restated / 47 M no ♯ for C / 49 M no ♯ / 50 M no ♯; B no ♯ / 51 Ct no ♯ /
- C** 51 Ct no ♯ /
- D** 1 Tr SS ♯ for upper C throughout; B no *b* for upper B in SS / 2 B *b* for B / 3 B ♯ for E / 10 T ♯ for B / 47 M no ♯ for C / 33 Ct *b* for ¹B / 37 Ct no ♯ / 46 Ct ♯ for ¹C; B *b* for B / 47 B ♯ for E / 48 T ♯ for ¹F /

Underlay, Ligatures and Note Values

- A** 3 B E is *dot-crE qE*, *-mi-* below *qE*, (4) *-ne* below D, *mG* is *crG crG* with ∞ below / 5 M *Domi-* undivided below ¹GF; Ct DG are *crD crD crG crG*, *-ne*, *precamur* below DDGG, (6) *dot-mD crD* for *sbD*, ∞ below ¹D / 10 Ct *mD* is *dot-mD qD*, *in* below *qD*, (11–12) *hac* below C, *nocte* ambiguously aligned below DBC / 12–13 M *requies* undivided, assignment of *-qui-* ambiguous / 21–23 M *capiant* undivided, assignment of *-pi-* ambiguous; 21 Ct *mD mF* for DFF / 26–27 Ct repeat of

vigilet below DGA / 27–28 M *protegat* repeated undivided below FGABCF / 29 B AA are *dot-cr q* / 38 B slur for CB / 39 M \neq below G, (40) +mB is +crB crB / 49 B A is *dot-crA qA*, -mi- below qA /

B 3 B E is *dot-crE qE*, (4) mG is crG crG / 5 Ct DG are crD crD crG crG, (6) *dot-mD crD* for sbD; 5 T ²A omitted, ¹A corr to m / 10 Ct mD is *dot-crD qD* / 22 M m is corr cr / 22–23 B no ligature / 39 M G is corr q / 40 B D is crD crD / 41 M mA for ²A³A / 47 Ct G is corr cr / 49 B A is *dot-crA qA* /

C 5 Ct DG are crD crD crG crG, (6) *dot-mD crD* for sbD / 10 Ct mD is *dot-crD qD* /

D 12–13 M *requies* undivided, assignment of -qui- ambiguous / 11–12 Ct *nocte* below DBC (but *no-* perhaps intended a note earlier) / 15 M \neq below ²A; T mD for DD; B \neq (for *quietam noctem tribue*) below ²D / 16 M GG are cr cr; T mB for BB / 19 B F is crF crF, (20) mD is DD, underlay adjusted to fit / 22 T B is crB crB, (23) mB for BB underlay adjusted to fit / 22–23 B no ligature / 26–27 Ct repeat of *vigilet* below DGA / 27 M repeat of *prote-* below F²G, (28) -gat below F / 28 T -a pro- below FD, (29) mC for CC with underlay -te- / 30–31 M *diligunt* undivided below FFG+GEF / 31 M \neq below ¹C; B \neq below ¹F / 31–32 T repeat of *diligunt* below D²EF / 32 Ct \neq (for *famulos qui te diligunt*) below ²F; T mF for crF cr-rest / 38 T -mi- below F, mB for BB, ligature for FB (not GF) / 39–40 M repeat of *Domine* below GB+BA / 40 B D is crD crD, -mi- below ²D / 44 M GE are *dot-cr q* / 47 Ct -ne, Domi- below BAG / 48 B \neq (for *adesto nobis, Domi-*) below ²D / 49 M \neq (for *adesto nobis, Domine*) below A / 50 Ct mG for GG /

Other Readings

A 1–end Tr strene notation /

B 1–17 Tr no mensuration symbol, only the first verse is given, in strene notation, followed by ‘vt superius 3 tymes’ / 1 M clef C2 throughout / 29 Ct D is E / 38 B crB is qB qA /

C 29 Ct D is E /

D 1 Tr white mensural notation throughout, with slurs instead of ligatures (but slur omitted in 48); M clef C2 throughout / 5–10 all voices

5

- ne, De - fen - de - nos in hac no - cte; Sit no - bis

Do-mi - - - ne, De - fen - de nos in hac no-cte, ?

- ne, ? De - fen - de nos in hac

- ca-mur san - cte Do-mi - ne, De-fen - de nos in hac no - cte;

- ne, De - fen - de nos in hac no - cte; Sit no - bis in te-re-qui-

29 Tr mE is crE crD /