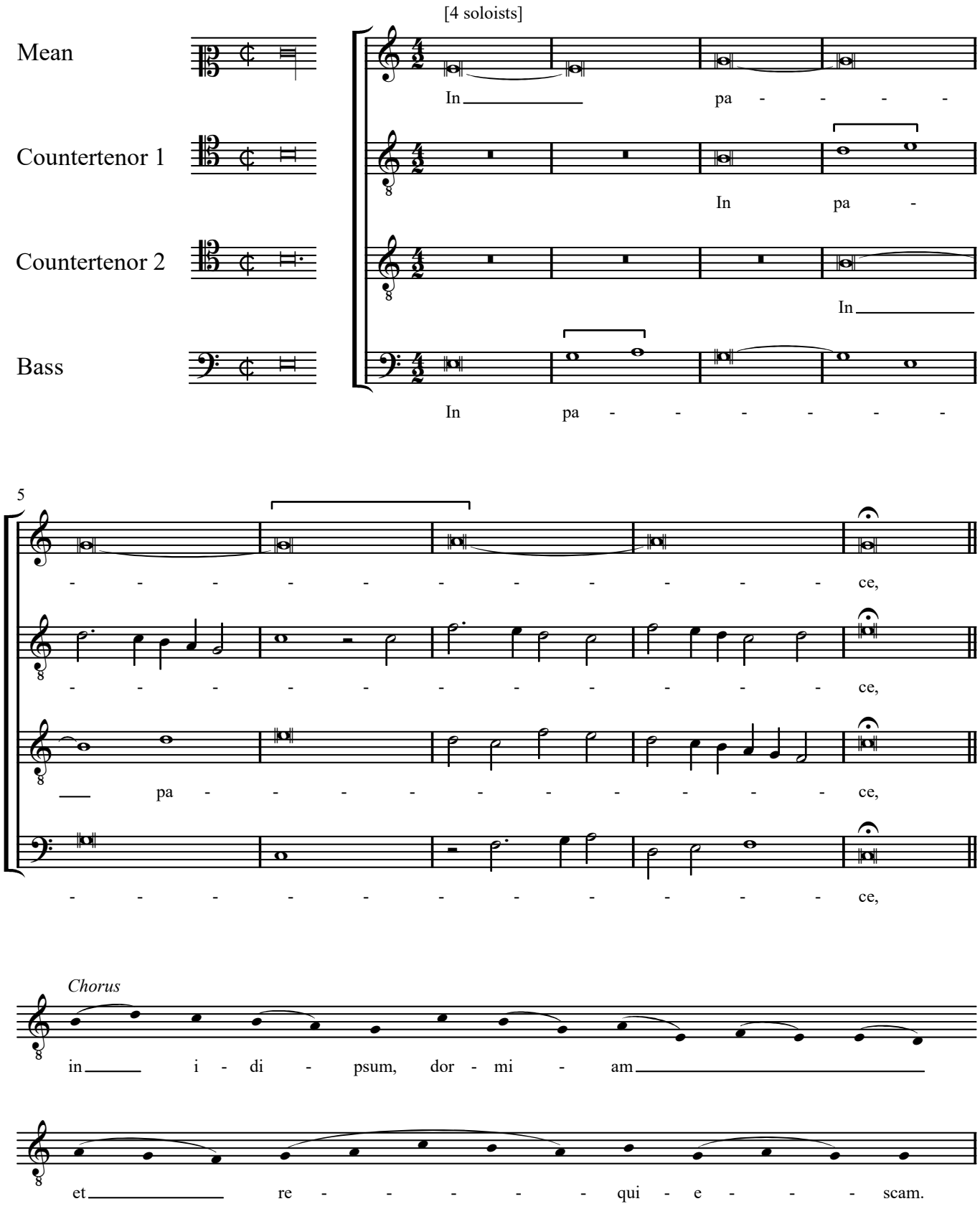
In pace

Edited by Jason Smart

John Taverner (*c*.1490–1545)



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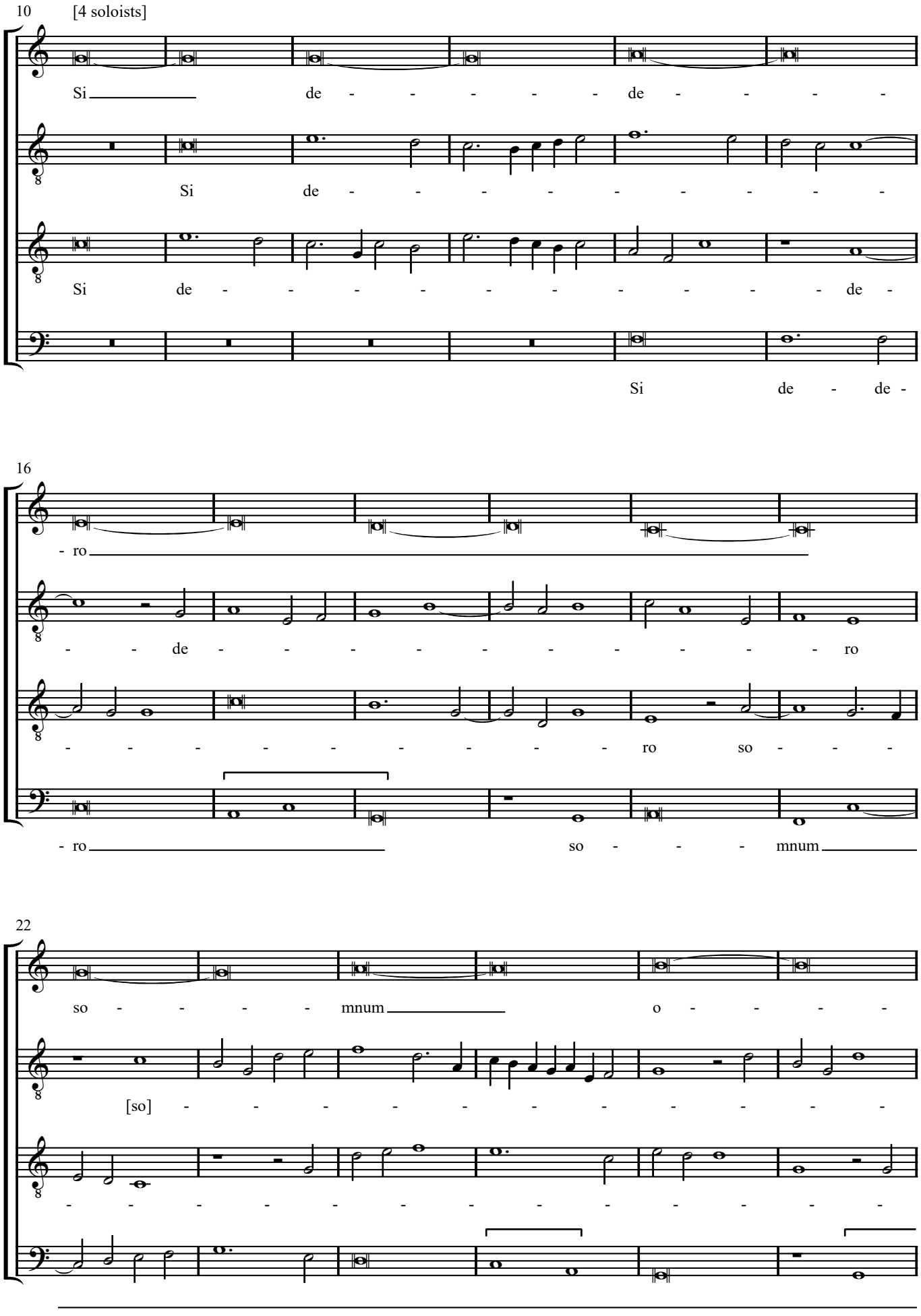
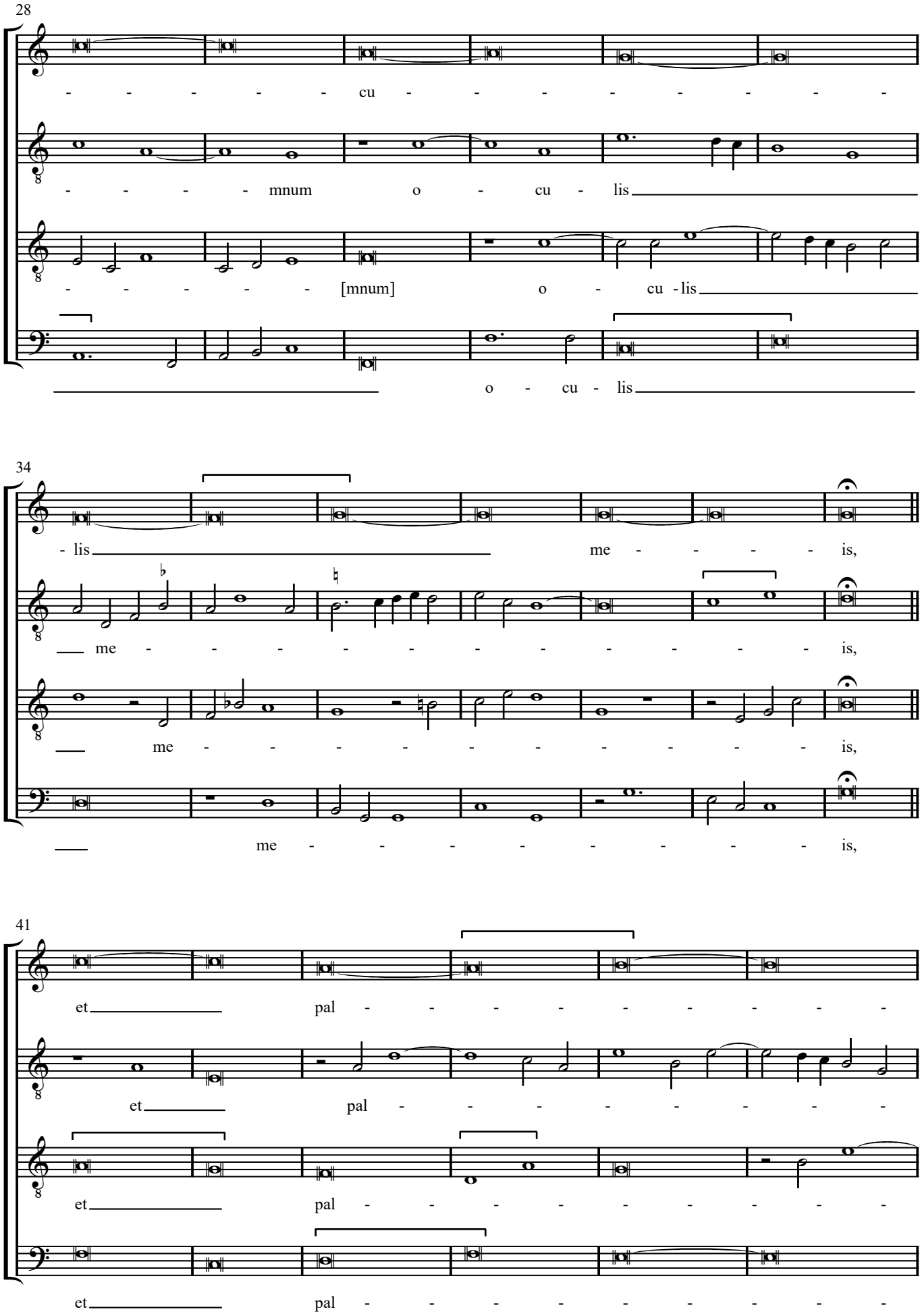
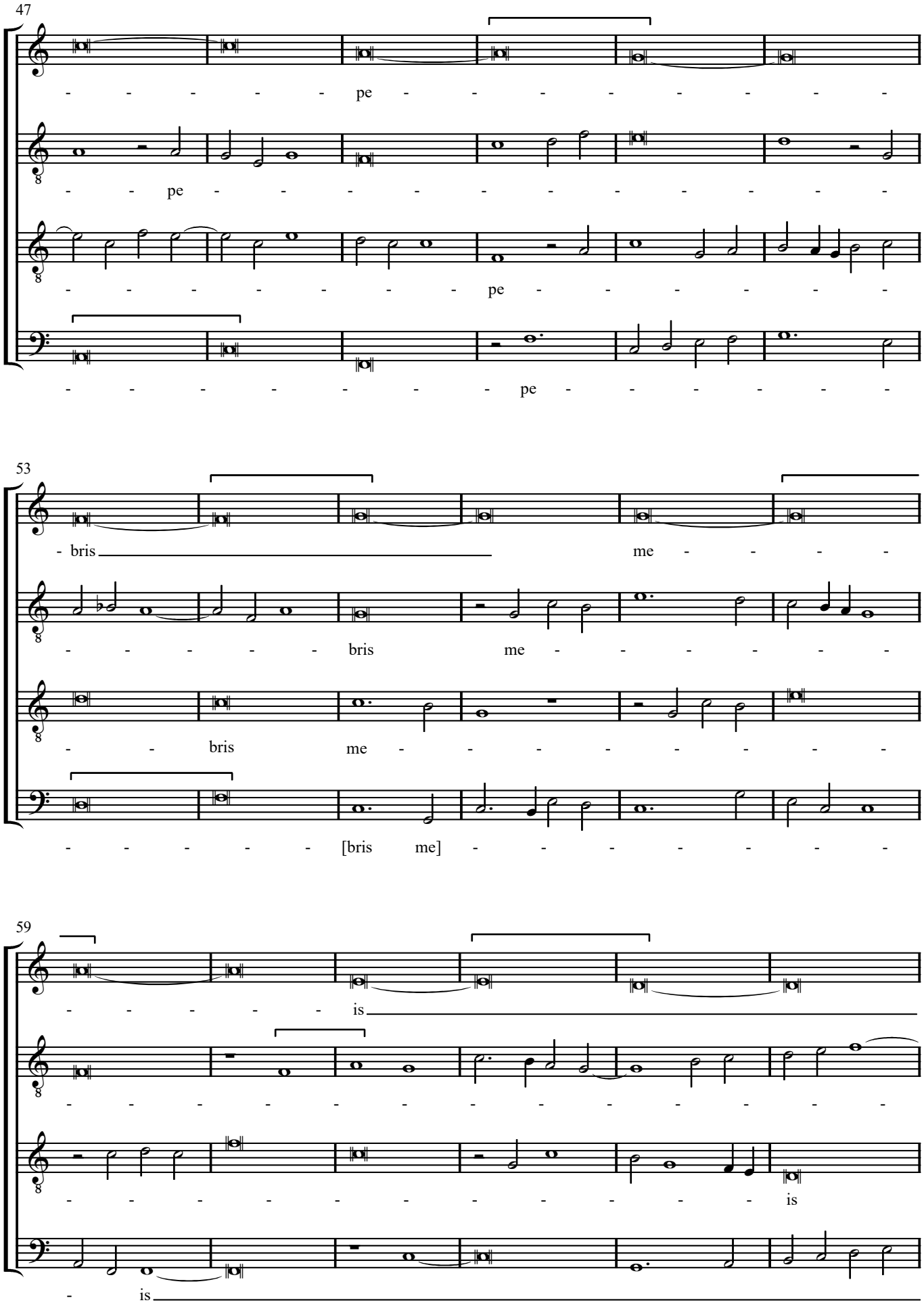
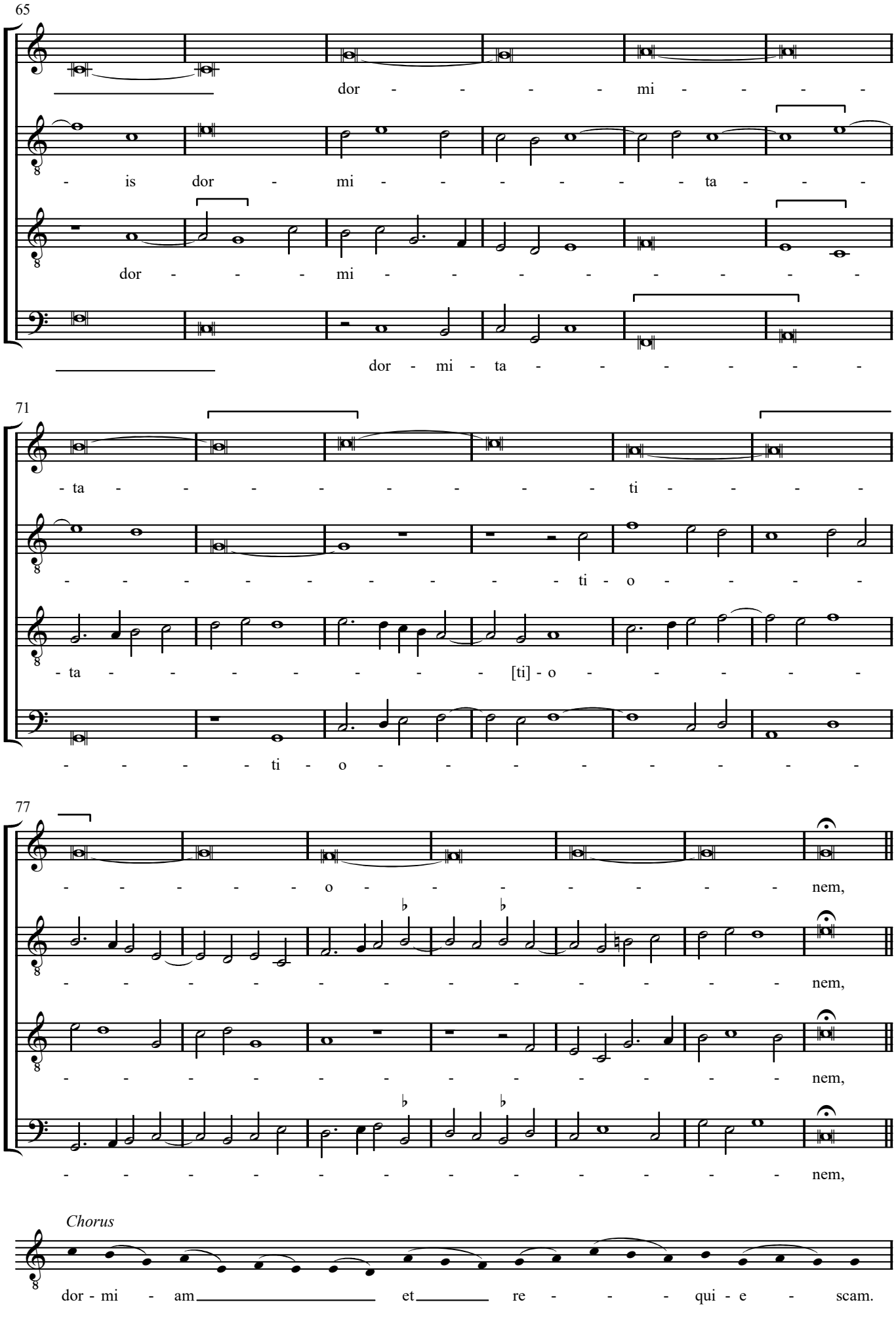
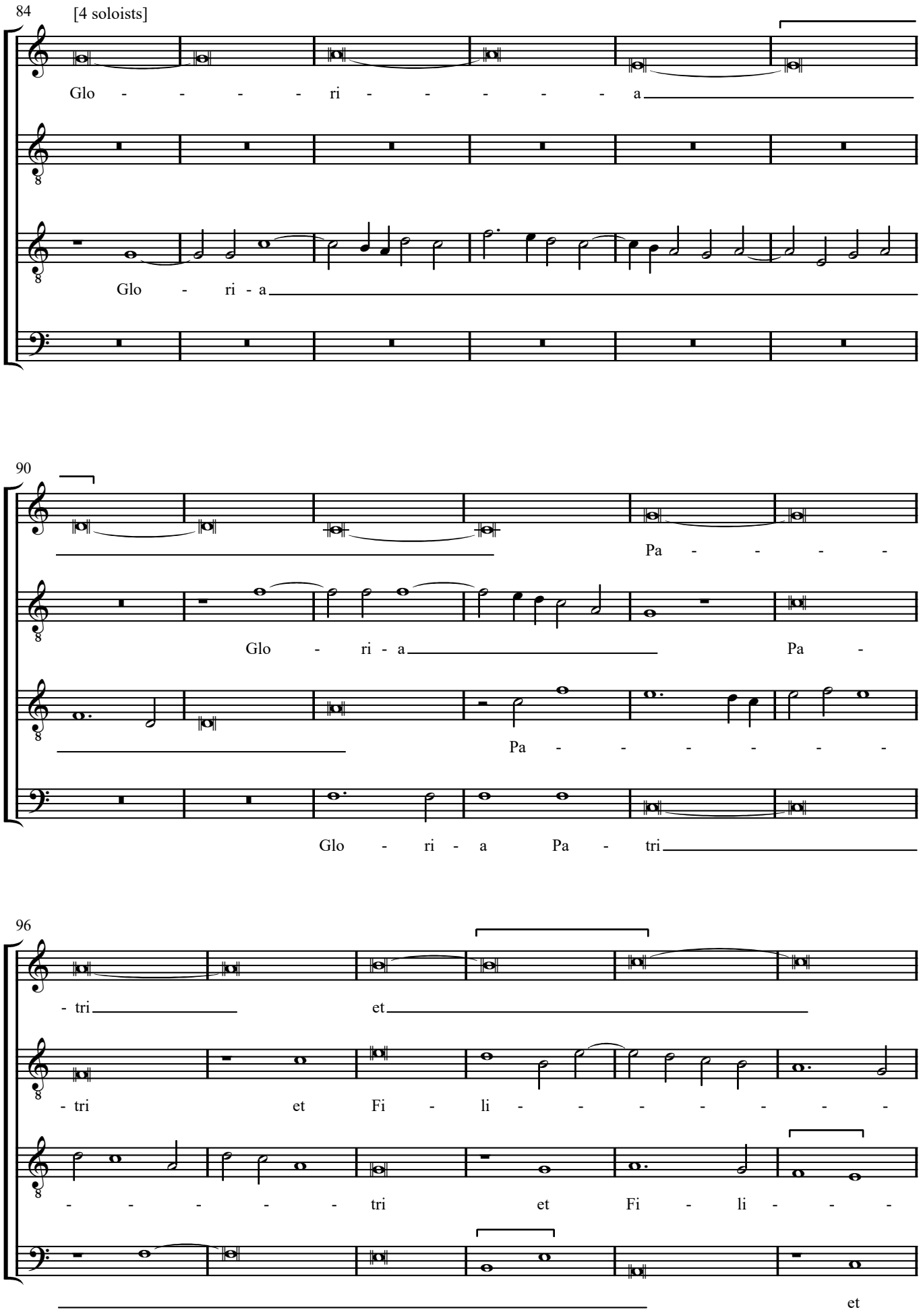
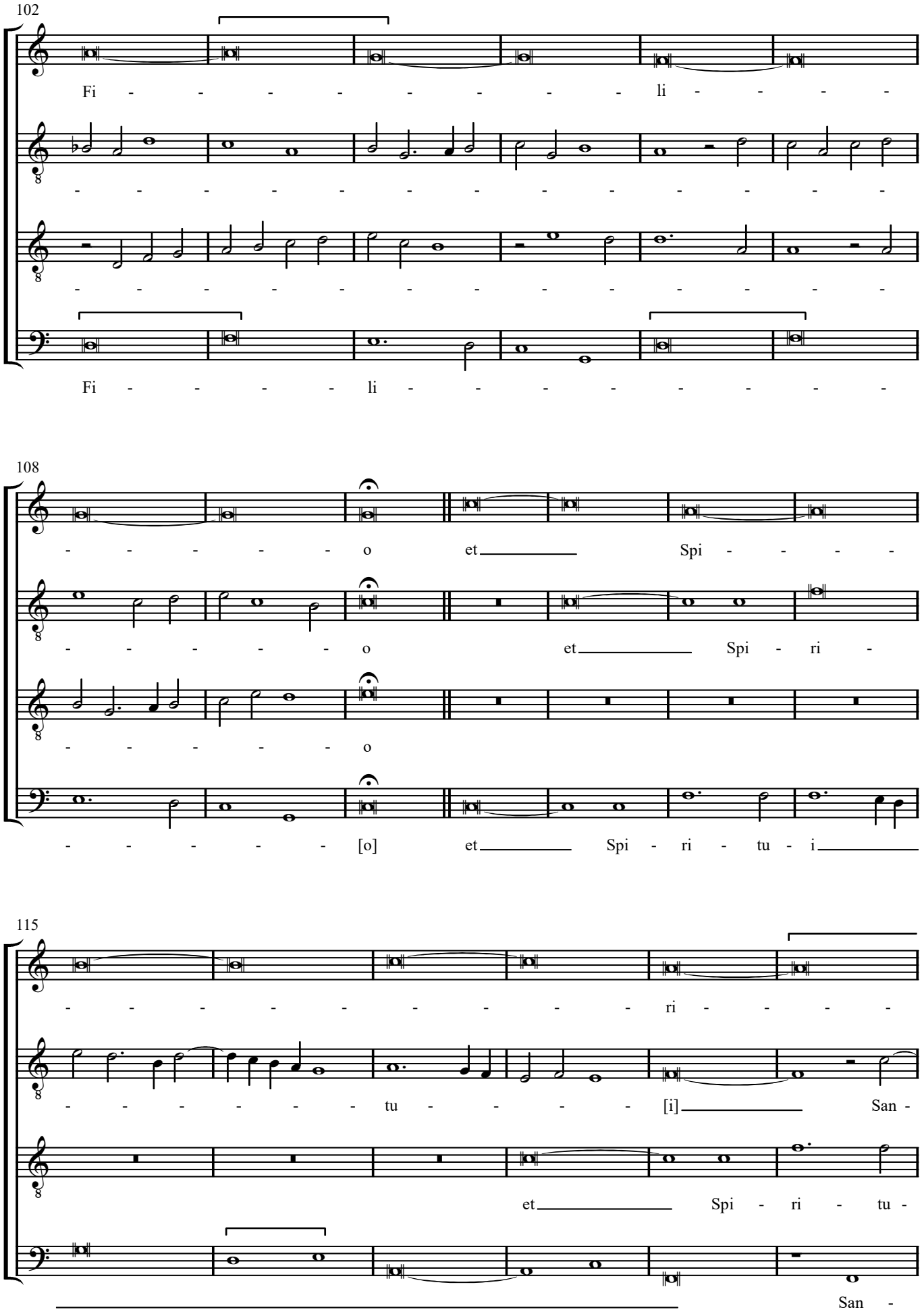

10
[4 soloists]
Si de - - - - - de - - - -
Si de - - - - - - - - - -
Si de - - - - - - - - - - de -
Si de - de -
16
- ro
- - de - - - - - - - - - ro
- - - - - - - - - ro so - - -
- ro so - - - mnum
22
so - - - - mnum o - - - -
[so] - - - - - - - - - -
- - - - - - - - - - - - -

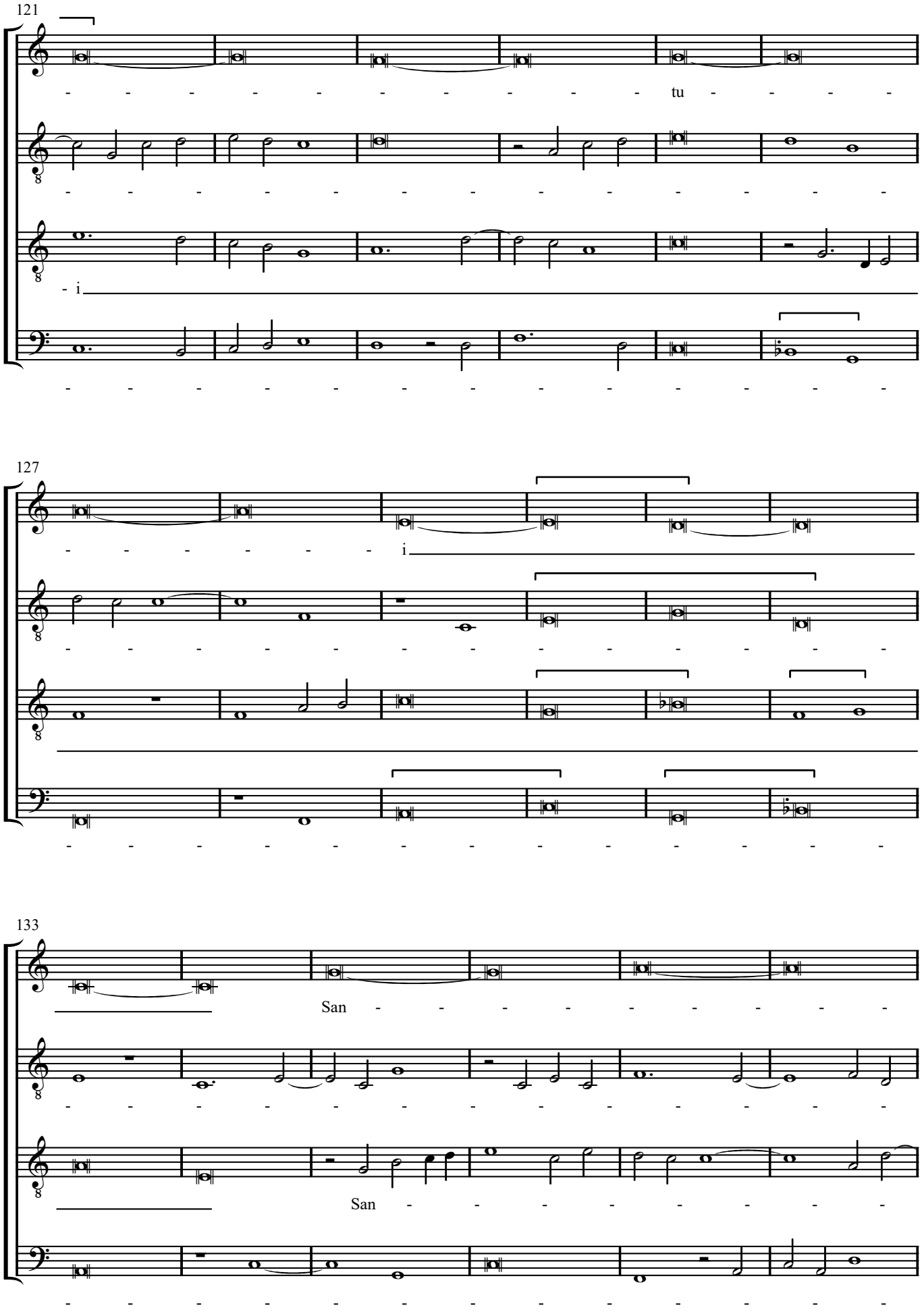

28
cu
mnum o cu lis
[mnum] o cu lis
o cu lis
34
lis me is,
me is,
me is,
me is,
41
et pal
et pal
et pal
et pal

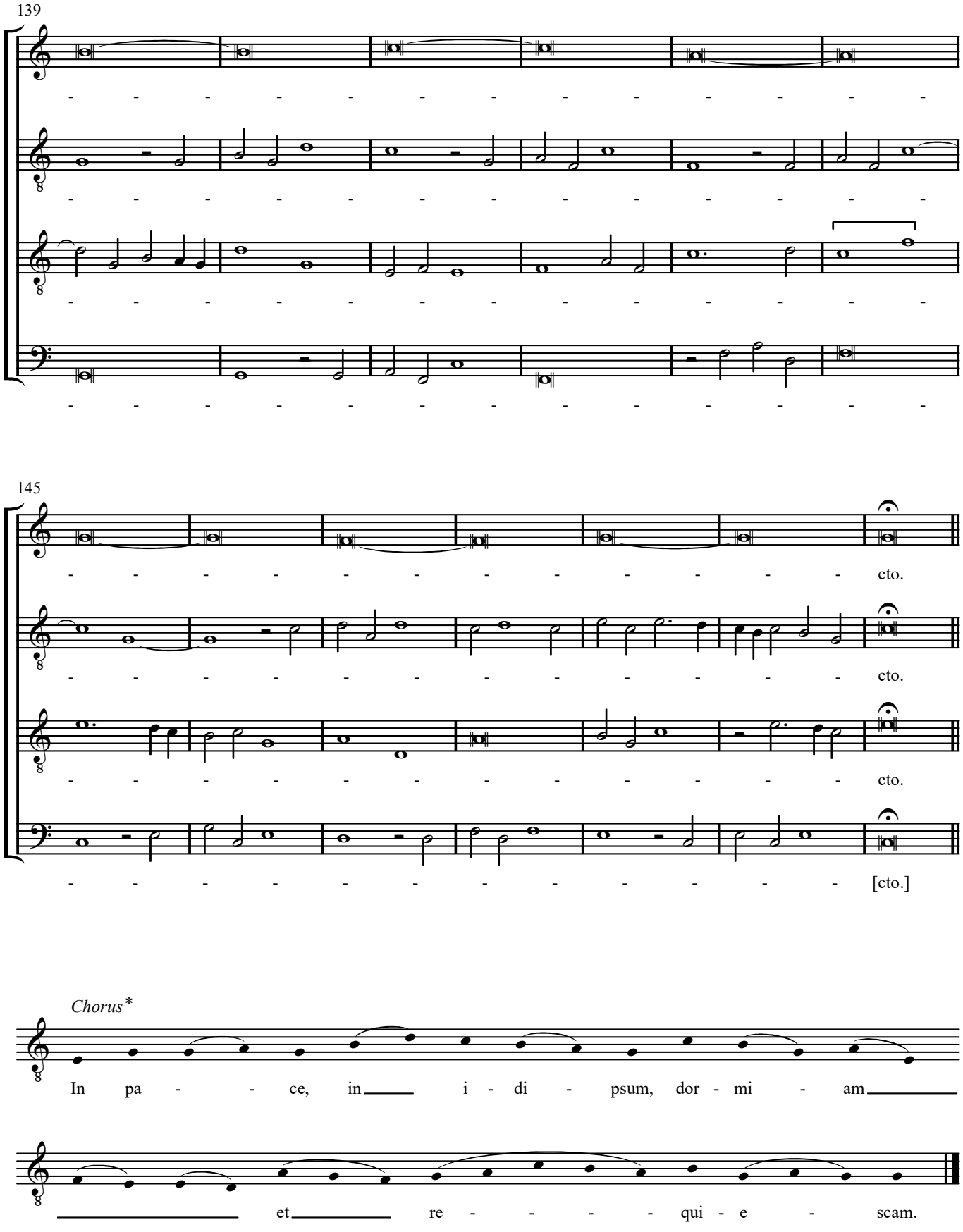

47
pe
pe
pe
pe
53
bris
me
bris
me
bris
me
[bris me]
59
is
is
is


65
dor - - - - - mi - - - -
- is dor - mi - - - - - - - ta - - -
dor - - - - mi - - - - - - - - -
dor - mi - ta - - - - - - -
71
- ta - - - - - - - - - - ti - - - -
- - - - - - - - - - ti - o - - - -
- ta - - - - - - - [ti] - o - - - - -
- - - - - ti - o - - - - - - - -
77
- - - - - - o - - - - - - - nem,
- - - - - - - - - - - - - - - nem,
- - - - - - - - - - - - - - - nem,
- - - - - - - - - - - - - - - nem,
Chorus
dor - mi - am et re - - - - qui - e - scam.


84
[4 soloists]
Glo - - - - ri - - - - - a
Glo - ri - a
90
Pa - - - - -
Glo - ri - a
Pa -
Pa - - - - - - -
Glo - ri - a Pa - tri
96
- tri
et
- tri et Fi - li - - - - - - -
- - - - - - tri et Fi - li - - -
et


102
Fi - - - - - - - - li - - - -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
Fi - - - - li - - - - - - - -
108
- - - - - - o et Spi - - - -
- - - - - - o et Spi - ri -
- - - - - - o
- - - - - - [o] et Spi - ri - tu - i
115
- - - - - - - - - - ri - - - -
- - - - - - - - tu - - - - [i] San -
et Spi - ri - tu -
San -


121
tu
i
127
i
133
San
San



* Bars 1–9 should *not* be used to start this repeat of *In pace*

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, mensuration symbol and first note of each part are shown on the prefatory staves. There are no staff signatures.
Editorial accidentals are placed above the notes concerned. Accidentals not present individually in the source but implied by an original staff signature are placed before the note and have a superscript dot.
Ligatures are denoted by the sign ⌜‾‾‾‾⌝.
All material between square brackets is editorial.

Sources

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

17802	(Ct1)	f.111	at beginning:	m^{r} tauerner for iij men & a childe
17803	(M)	f.107	at beginning:	m^{r} tauerner iij men & a childe
17804	(Ct2)	f.109	at beginning:	m^{r} tauener for iij men & a childe
17805	(B)	f.102	at beginning:	m^{r} tauerner for iij men & a childe

Plainsong: *Antiphonarij ad usu*m *Sar*um *volume*n *primu*m *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 Sources

In the notes below, 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 commas. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ^{2}C = second note C in the bar.

Staff Signatures and Accidentals

26–27 M a mark below the B is arguably a ♮ / 81 Ct1 new line begins with B, ♮ is at end of previous line / 109 Ct1 new line with staff signature ♭ for B immediately cancelled by ♮ begins with C / 126 B new line with staff signature ♭ for B begins with B / 130 Ct2 new line begins with G, ♭ before ligature and at end of previous line / 139 Ct2 new line begins with B / 138 B new line without staff signature begins with D /

Underlay

22 Ct2 *-mnum* below C, (23) *-* below G / 26 Ct1 *-mnum o-* below GD, (27) *-cu-* below B, (30–31) *-lis* ambiguously aligned below CA / 28 M *-cu-* below C / 27 B *o-* below G (and in 31) / 64–65 M *-is* below space between D and C / 78 B *-tio-* below B^{2}C (not in 72–73) / 103 B *-li-* below F / 112–113 B *spiritu-* one note later, *-i* below F in 119 / 117 M *-ri-* below C (not in 119) / 133 M *-i* below C (not in 129) /

Other Readings

37 B G is A / 70 Ct2 C is D / 90 Ct1 rest omitted / 94 Ct1 G is A / 106–109 B DFEDCG entered twice, the second time on a new line / 111 M Ct1 Ct2 mensuration symbol ₵ at start of bar /