

In pace

Edited by Jason Smart

John Taverner (c.1490–1545)

[4 soloists]

Mean

Countertenor 1

Countertenor 2

Bass

The first system of the musical score is for four soloists: Mean, Countertenor 1, Countertenor 2, and Bass. Each part is written on a five-line staff with a C-clef. The time signature is 3/4. The lyrics are: Mean: In pa - - - - -; Countertenor 1: In pa -; Countertenor 2: In - - - - -; Bass: In pa - - - - -.

5

The second system of the musical score continues the vocal parts. The lyrics are: Mean: - - - - - ce,; Countertenor 1: - - - - - ce,; Countertenor 2: pa - - - - - ce,; Bass: - - - - - ce,.

Chorus

The Chorus section consists of two staves. The lyrics are: in i - di - psum, dor - mi - am et re - - - - - qui - e - - - - scam.

10 [4 soloists]

Si - - - - de - - - - de - - - -

Si de - - - - de - - - -

Si de - - - - de -

Si de - de -

16

- ro - - - -

- - de - - - - ro

- - - - ro so - - - -

- ro - - - - so - - - - mnum - - - -

22

so - - - - mnum - - - - o - - - -

[so] - - - -

28

cu - m num o - cu - lis

34

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

41

et pal - et pal - et pal - et pal -

47

Musical score for measures 47-52. The score consists of four staves: a vocal line (top), a piano accompaniment (middle two), and a bass line (bottom). The vocal line contains the lyrics "pe - pe - pe -". The piano accompaniment features a melody with eighth and sixteenth notes. The bass line provides a harmonic foundation with a mix of eighth and quarter notes. A fermata is placed over the first measure of the vocal line.

53

Musical score for measures 53-58. The score consists of four staves: a vocal line (top), a piano accompaniment (middle two), and a bass line (bottom). The vocal line contains the lyrics "bris - me -". The piano accompaniment continues with a melodic line. The bass line includes the lyrics "[bris me]" in brackets. A fermata is placed over the first measure of the vocal line.

59

Musical score for measures 59-64. The score consists of four staves: a vocal line (top), a piano accompaniment (middle two), and a bass line (bottom). The vocal line contains the lyrics "is -". The piano accompaniment features a melodic line. The bass line includes the lyrics "is" at the end of the system. A fermata is placed over the first measure of the vocal line.

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]

Musical score for measures 84-89. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional staves. The lyrics are: Glo - - - ri - - - a

90

Musical score for measures 90-95. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional staves. The lyrics are: Pa - - - -
Glo - ri - a Pa -
Pa - - - - -
Glo - ri - a Pa - tri

96

Musical score for measures 96-101. It features four staves: a vocal line with lyrics, a piano accompaniment, and two additional staves. The lyrics are: - 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

Musical score for measures 121-126. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has lyrics "tu" and "i".

127

Musical score for measures 127-132. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has a long note with the lyric "i".

133

Musical score for measures 133-138. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line has lyrics "San" and "San".

139

- - - - -

- - - - -

- - - - -

- - - - -

145

- - - - - cto.

- - - - - cto.

- - - - - cto.

- - - - - [cto.]

Chorus*

In pa - - ce, in i - di - psum, dor - mi - am

et re - - - qui - e - - scam.

* 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 $\overline{\quad}$.
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 ^f tauerner for iij men & a childe
17803	(M)	f.107	at beginning:	m ^f tauerner iij men & a childe
17804	(Ct2)	f.109	at beginning:	m ^f tauener for iij men & a childe
17805	(B)	f.102	at beginning:	m ^f tauerner for iij men & a childe

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 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. ²C = second note C in the bar.

Staff Signatures and Accidentals

26–27 M a mark below the B is arguably a \natural / 81 Ct1 new line begins with B, \natural is at end of previous line / 109 Ct1 new line with staff signature \flat for B immediately cancelled by \natural begins with C / 126 B new line with staff signature \flat for B begins with B / 130 Ct2 new line begins with G, \flat 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) \natural 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 B²C (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 C at start of bar /