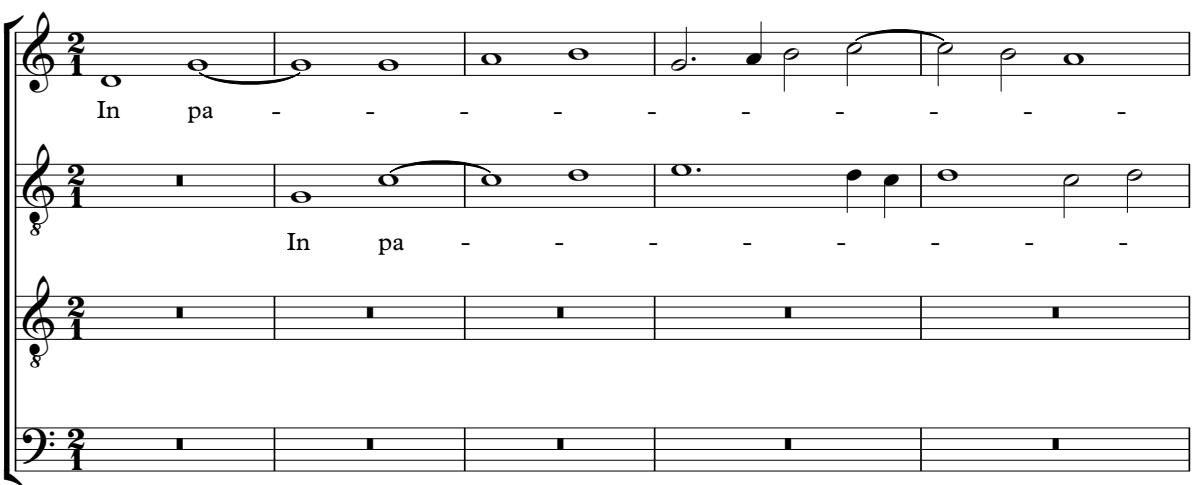


# In pace in id ipsum

Conrad Rein (c. 1475-1522)

Source: Modulationes .. 4 vocum, Petreius, Nuremberg (1538)

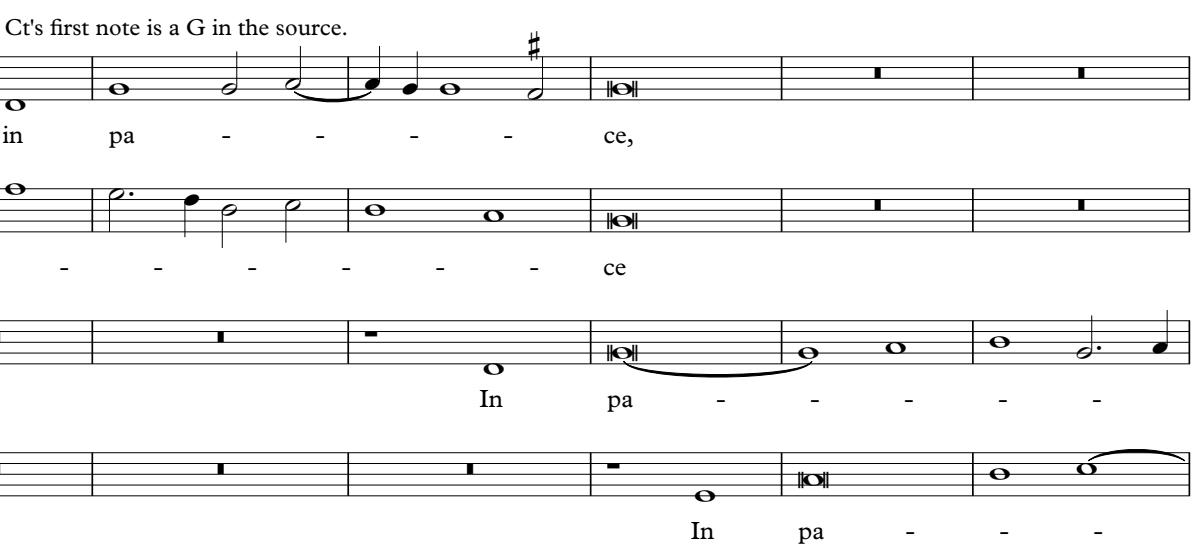
Ed. Mick Swithinbank

Discantus (C1) 

Contratenor (C3)

Tenor (C4/C3)

Bassus (F4/F3)

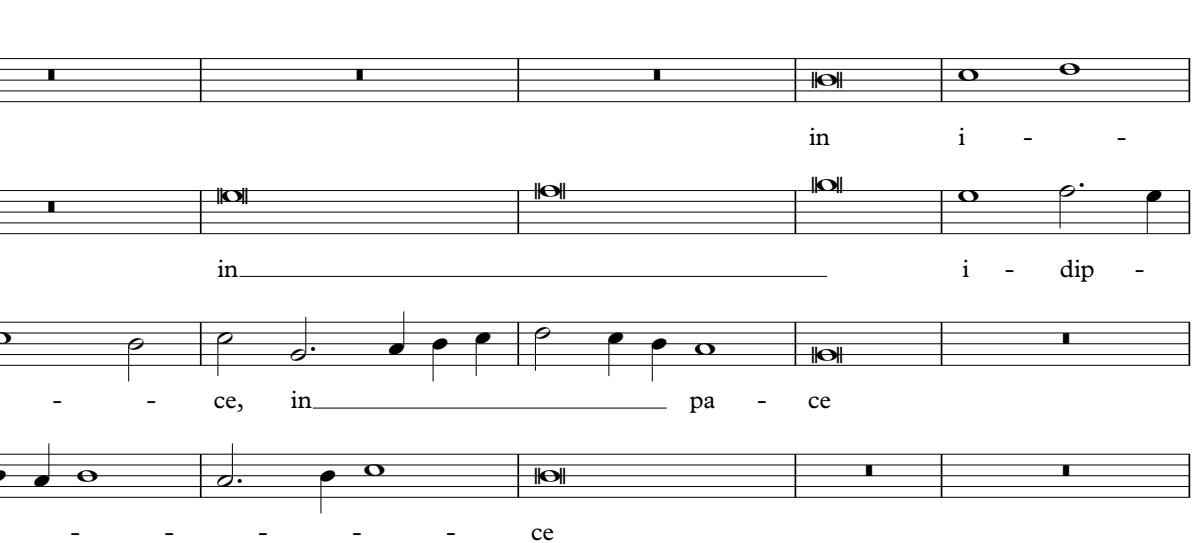
6 In bar 8, Ct's first note is a G in the source. 

D.

Ct.

T.

B.

12 

D.

Ct.

T.

B.

2

17

D. dip

Ct. in i - - - dip - - -

21

D. sum,

Ct. sum,

T. in \_\_\_\_\_ i - dip -

B. sum, in \_\_\_\_\_ i -

27

D. in pa - ce in i - dip -

Ct. in \_\_\_\_\_ i - - -

T. sum,

B. dip - - - sum,

32

D. sum, in i - dip -

Ct. dip - - - sum, in i - dip - - -

T. in \_\_\_\_\_

B. in i - - - dip - - - sum, in

37

D. C. T. B.

sum, in i dip sum, in

41

D. C. T. B.

i dip sum

46

D. C. T. B.

dor mi

50

D. C. T. B.

am dor mi am

54

D. C. T. B.

et re sum dor mi am

58

D. C. T. B.

mi am dor mi am

62

D. C. T. B.

dor mi am

54

D. qui - e scam, et re qui - e -

Ct. mi - am, dor - mi -

T.

B.

59

D. scam, dor - mi - et

Ct. am, dor -

T. dor -

B. re - qui - e - scam,

63

D. am, dor - mi -

Ct. mi - am -

T. mi - am,

B. dor - mi - am, dor - mi -

67

D. am, et -

Ct. et - re - qui - e -

T. dor - mi - am, dor - mi - am

B. am - et - re - qui - e -





112

D. o - cu - lis me - - - is

Ct. 8 is

T. et pal - pe - - - bris me - - -

B. - is, o - - - cu - lis me - -

117

D. et pal - pe - - -

Ct. 8 et pal - pe - - - bris me - is,

T. 8 is, me -

B. is - et

122

D. o - o - - -

Ct. 8 et pal - pe - - - bris me - -

T. 8 is, -

B. -

127 pal - pe - bris

D. - - - -

Ct. 8 is, - me - -

T. 8 et pal - pe - - -

B. me - - - is,

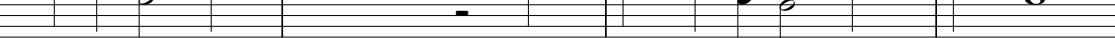


<sup>149</sup> Tenor's 3rd note in 150 is a C in the source. Discantus's note in 152-3 is a breve in the source. Tenor's first note in 152 is a breve followed by a semibreve rest, but here the remainder of the Tenor part has been brought forward by one bar.

Musical score for soprano (S.), alto (A.), tenor (T.), and basso continuo (B.). The soprano part consists of three staves of vocal music with lyrics: "ta", "nem,", and "dor". The alto part consists of two staves of vocal music with lyrics: "ti - o" and "nem,". The tenor part consists of two staves of vocal music with lyrics: "ta" and "dor". The basso continuo part consists of two staves of bassoon music.

<sup>153</sup> In the second half of 153, Tenor's notes have been lowered by one step.

From the last minim of 155, tenor's notes have been lowered by one step.

D.   
Ct.   
T.   
B. 

157

162

D. Ct. T. B.

10

D. C. T. B.

167

D. C. T. B.

D. C. T. B.

172

D. C. T. B.

176

D. C. T. B.

180

D. C. T. B.

184

D. mi - am et

Ct. — re - qui - e -

T. dor - mi - am et

B. mi - am,

189

D. re

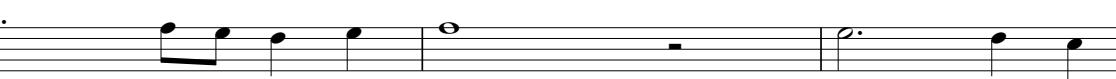
Ct. scam, re - qui - e - scam, re - qui - e - 3

T. re - qui - e - 3 scam,

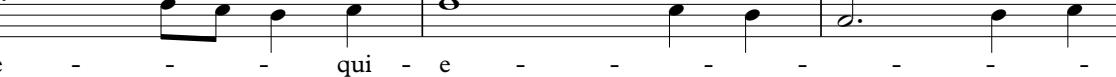
B. dor - mi - am et

Note values halved in triple-time section in this edition

D. 

Ct. 

T. 

B. 

Discantus's second note in 197 is a G in the source. Its A in 198 is (implicitly, as not imperfected) dotted, while the following G is imperfected, so shorter than shown here.