

Original pitch

Respond at Compline from the first Sunday in Lent
to the Saturday before Passion Sunday in the Use of Sarum

In pace, in idipsum

Edited by Simon Biazeck

John Blitheman
(c. 1525–1591)

[4 soloists]

Triplex
Contratenor
Medius
Bassus

In
In pa
In pa
In pa - ce, in pa -

6

pa - ce,
ce,
ce,
[ce,] in pa - ce,

11 Chorus

in i - di - psum, dor - mi - am, et re - qui - e - scam.

12 [4 soloists]

Si de - de - ro

Si de - de - ro, [si de - de - ro]

Si de - de -

Si de - de -

17

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

so - mnum o - cu - lis me -

ro so - mnum o - cu -

ro so - mnum o - cu - lis me -

22

lis me - is, et pal - pe - bris me - is

is, et pal - pe - bris

lis me - is, et pal - pe - bris me - is

is, et pal - pe - bris me -

27

orig: - F

dor - mi - ta - ti - o

me - is dor - mi - ta - ti - o

dor - mi - ta - ti - o

- is dor - mi - ta - ti - o

32

nem,

nem,

nem.

nem,

36 Chorus

dor - mi - am, et re - qui - e - scam.

37 [4 soloists]

Glo - ri - a Pa - tri, et Fi - li - o,

Glo - ri - a Pa - tri, et Fi - li - o,

orig: o

Glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a Pa - tri, et

Glo - ri - a Pa - tri, et Fi - li - o, glo - ri - a Pa -

42

glo - ri - a Pa - tri, et Fi - li - o,
 glo - ri - a Pa - tri, et Fi - li - o, et Spi -
 Fi - li - o, et Spi - ri - tu - i San - cto,
 tri et, Fi - li - o, et Spi - ri - tu - i San -

45

et Spi - ri - tu - i San - cto.
 ri - tu - i San - cto, et Spi - ri - tu - i San - cto.
 et Spi - ri - tu - i San - cto.
 - cto, et Spi - ri - tu - i San - cto.

master blytheman

49 Chorus

In pa - ce, in i - di - psum, dor-mi - am, et re - qui-e - scam.

Editorial Note*Sources:***Gyffard Partbooks (GB-Lbl Add. 17802-17805)**

London, c. 1540–c. 1585

(Partbook, MS)

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Attrib: master blytheman

Antiphonale Sarisburiense, ed. W. H. Frere (London, 1901–25), pl. 150.*Editorial procedure:*Originally notated in the following clefs: 

Original pitch, note-values and mensuration signs retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Ligatures are indicated by a horizontally placed square bracket. The Sarum chant interpolations have been provided by the editor with a few marks added as seems most fitting.

A couple of corrections have been made, and two editorial E-flats added, the latter of which, we may be certain. Singers were trained to mollify the 'hard B' (B-natural) where it is the highest note of a melody which outlines a tritone.

Intermediate leading note cadences—those which do not coincide with textual punctuation—are not admitted. They are an approach largely advocated by English (and German) editors over the past 150 years or so, and do not reflect the choices that would have been made by 16th century singers reading from partbooks. Certainly, they satisfy the so-called "rule of closest approach", but what would the composer have expected of his singers? The *Contratenor* cadence in bar 15 has a familiar tail in the melody after the leading note.

Elsewhere, the counterpoint is a little ungainly (see bars 14 & 29) and cannot easily or convincingly be improved.

Translation:

In peace, in the same, shall I take my rest.

ȝ. If I suffer mine eyes to sleep and my eyelids to slumber,
so shall I sleep and take my rest.

ȝ. Glory be to the Father, and to the Son, and to the Holy Ghost.
In peace, in the same, shall I take my rest.

(Paraphrased from Ps. 4, v. 9 and Ps. 132, v. 4)

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