

In pace

E on r

o n B n c

o o

r

n

n

Co n r nor

n p

n p

n p

n p

n p

Chorus

p o r q

0 0 2

ro

ro

f

f

o n o o n o

ro

ro

o n o o n o

ro

o n o o n o

p p r

p p r

p

p

or o

p p r or

o n

o n

Chorus

or o r q

o r F

o r F o r

o o r₂ r₂ F₂ o

o o r₂ r₂ F₂ o ; p₂

r₂ F₂ o ; p₂ r₂ ; n o

o r₂ r₂ F₂ o ; p₂ r₂ ; n

; p₂ r₂ ; n o

r₂ ; n o ; p₂ r₂ ; n o

; p₂ r₂ ; n o

o ; p₂ r₂ ; n o

*Chorus **

n p n — z z p or z

— r q₂ z

B r o not o n r p o np

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

In the Use of Salisbury, *In pace* was the respond at Compline from the first Sunday in Lent to the Saturday before Passion Sunday.

The Composer ¹

Blitheman was a priest, and probably also a singingman, at Christ Church, Oxford, from the end of February 1555 until at least 1578. A note by Bishop Tanner states that 'John Blithman belonged to Christ Church quire, [and] seems to have been master of the choristers 1564.' There is nothing in the Christ Church records either to confirm or refute this, although from 1569 onwards his name heads the list of lay clerks. He was also a Gentleman of the Chapel Royal: he first appears in the chapel lists on 13 December 1558 when he sang at the funeral of Queen Mary, probably as a fairly recent recruit, and remained a member until his death.

Blitheman's will was proved on 25 May 1591, two days after his successor in the Chapel Royal had been appointed. Among a respectable tally of bequests he left £4 to the Sub-dean and Gentlemen of the Chapel Royal collectively, an extra £5 to the composer William Mundy, 20s. to Mundy's wife, 40s. to the composer John Bull and 40s. to Robert Blytheman, vicar of Walgrave near Henley-on-Thames. His grave in St Nicholas Olave, Queenhithe, had an epitaph (now lost) which was recorded by Stowe:

Heere Blitheman lies, a worthy wight who feared God above;
A friend to all, a foe to none whom rich and poore did love,
Of Prince's Chaple gentleman, unto his dienge day;
Wher all toke greate delight to here him on the organs playe
Whose passing skill in musykes arte, a scholar left behinde
John Bull by name his master's veyne expressing in eche kynde.
But nothing here continuethe longe, nor resting place can have;
His sowle departed hence to heven, his body here in grave.

In 1586 he supplicated for the degree of B.Mus., but there is no record of it being awarded.

The scribes who copied Blitheman's music generally give only his surname. Only one musical source, the Fitzwilliam Virginal Book, quotes a christian name. There he is called William, but this is evidently an error. Other documents, including those of the Chapel Royal, are unanimous in calling him John.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

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

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign .

Material between square brackets is editorial.

Sources

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

17802	(M1)	f.115 ^v	at beginning:	Master blytheman
17803	(Tr)	f.110	at beginning:	master blytheman
17804	(M2)	f.113 ^v	at beginning:	master blytheman
17805	(Ct)	f.106 ^v	at beginning:	master blytheman

Plainsong: *Antiphonale Sarisburiense*, ed. W. H. Frere (London, 1901–25), pl. 150.

Notes on the Readings of the Sources

At bars 28–30 the Treble part is clearly corrupt and without a simple remedy. Two small amendments have been made at 30–31, but otherwise the passage has been left alone.

2 Countertenor: *-ce* below B / 8 Countertenor: *in* below E, (9) *pa-* below F / 13 Mean 1: *-ro* below first G / 19–20 Mean 1: *-lis* ambiguously aligned below BA, *me-* ambiguously aligned below GF / 30–31 Treble: crotchet rest is a minim rest and the two tied crotchet Es are a single crotchet E only / 31 Countertenor: underlay repeat sign below A /

¹ This section is mostly from Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485–1714* (2 vols, Aldershot, 1998), vol.1, pp.159–161.