

In pace

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

[4 soloists]

Treble

Mean 1 [sic]

Mean 2

Tenor

In pa - - - - -

In pa - - - - -

In pa - - - - -

In pa - - - - -

4

In pa - - - - -

In pa - - - - -

- - - - -

- - - - - [ce, in

9

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

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

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

8

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

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

14 [4 soloists]

Si de -

Si de - de - - - - - - - - - - ro, si de -

Si de de - - - - -

- de - - - - - ro, si de - de - - - - -

Si _____ de - de - -

- - - - - r0, _____

[ro] so - mnum o - cu - lis _____ [me]

ro so - mnum o - cu

ro so - mnum o - cu - - - lis me

si de - de - - - - ro

29

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

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

- - is, so - mnum o - cu - - - -

so - mnum o - cu - - - - - lis me - - -

34

- - - - - is, _____

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

- lis me - - - - - [is,]

- is, et pal - pe - - - - - bris

39

et pal - pe - - - - - bris me -

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

et pal - pe - - - - - bris _____ me -

me - - - - - is

44

is dor mi ta ti -
 - - - - - nem, dor mi ta ti o -
 is dor mi ta ti o -
 8 dor mi ta ti o - - - - - nem,

48

- o - - - - - nem, dor mi ta ti -
 - - - - - [nem, dor mi ta ti o] -
 - - - - - [nem,] dor mi ta -
 8 dor mi ta ti o - - - - - [nem,

52

- o - - - - - nem,
 - - - - - nem,
 ti - o - - - - - nem,
 8 dor mi ta ti o] - - - - - nem,

Chorus

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

57 [4 soloists]

Glo -

Glo - ri - a

Glo - - - ri - a

Glo - - - ri - a

- ri - a

Pa -

Pa - tri

Pa -

- tri et Fi - li - [o,] Pa - tri

- et Fi - li - - - [o,] Pa - tri et Fi - li -

Pa - tri et Fi - li -

- tri et Fi - li - - - - - - - -

72

et Fi - li - - - - o

- - - - - o et Spi - ri - - - -

- - - - - o et

- - - - - o, et Spi - ri -

77

et Spi - ri - - - - - tu - - - -

- - - - - tu - - - - -

- Spi - ri - - - - - tu - - - - -

- - - - - tu - - - - -

82

- - - - - i

- - - - - i San - - - - -

- - - - - i, San -

87

San - - - - -

- - i San - - - - -

- - - - -

- - - - -

92

- - - - - cto. _____

- - - - - cto.

- - - - - cto.

- - - - - cto.

Chorus *

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

et re - - - qui - e - scam.

* Bars 1-13 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 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 $\overline{\hspace{1cm}}$.
Repeat signs in the underlay have been expanded using italic text.
Material between square brackets is editorial.

Source

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

17802	(M1)	f.113	at beginning:	M ^f talles
17803	(Tr)	f.107 ^v	at beginning:	M ^f tallis
17804	(M2)	f.111	at beginning:	M ^f talles
17805	(T)	f.103 ^v	at beginning:	M ^f talles

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 Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s), with subsequent bar numbers for extended readings in brackets; 2) voice(s); 3) reading of the source. Pitches are given in capital letters, preceded by a number where necessary, e.g. ²C = second note C in the bar.

Abbreviations:	<i>cr</i>	crotchet	M1, M2	Mean 1, Mean 2	Tr	Treble
	<i>m</i>	minim	T	Tenor	ℵ	underlay repeat sign

Accidentals and Staff Signatures

1 M1 # for upper C (in error for B) at beginning / 10 M1 new line in source without # staff signature begins with F / 54 Tr ♯ for B /

Underlay

10 Tr ℵ below B (not in 11) / 10 M -ce below F, ℵ ambiguously aligned below ¹G²G / 18–19 M1 -ro si dede- all one note later / 31 Tr me- below C (not in 33) / 31 T -lis below ²A (not in 32) / 42–43 M1 M2 T assignment of -mita- ambiguous / 46–47 Tr dormi- below CDE, then clear gap in underlay before (47) -ta- below D, (48) -tio- below FE / 78 Tr -tu- below G, (79) -i below C, (80) -tu- below ²D, (82) -i below G (not in 86), (84) San- below C (not in 87) / 63 M2 B is mB crB with ℵ below m / 78 T ℵ below ¹C / 80 M2 -i below B (not in 85) / 86 M1 -i San- below CG (not in 88) /

Other Readings

10 Tr ²C is corrected cr / 23 M1 B is m amended to cr, (24) ²G is dotted m, but dot appears to be an afterthought / 44 M1 F is middle C / 57 M1 M2 mensuration symbol ☿ at start of bar / 79 M1 E is corrected cr / 91 Tr BA omitted /