

Christe qui lux es et dies (3rd setting)

Edited by Jason Smart

Robert White (c.1540-1574)

v.1 *One from the higher stalls* *Chorus*

Chri - ste qui lux es et di - es, No - ctis te - ne - bras de - te - gis;
Lu - cis - que lu - men cre - de - ris, Lu - men be - a - tum prae - di - cans.

v.2

Soprano

Alto
Tenor

Baritone

Bass
Pre - ca - mur, san - cte Do - mi - ne,

4

Do - mi - ne, De - fen - de nos in hac no -
san - cte Do - mi - ne, De - fen - de nos in hac no - cte;
Pre - ca - mur, san - cte Do - mi - ne, De - fen - de nos in hac no - cte;
- ca - mur, san - cte Do - mi - ne, De - fen - de nos in hac -
Do - mi - ne, pre - ca - mur, san - cte Do - mi - ne, De - fen - de

- cte; Sit no - bis in te re - qui -

Sit no - bis in te re - qui-es, sit no - bis in

Sit no - bis in te re-qui-es, sit no - bis in te re - qui -

no - - - - - cte; Sit no - bis in te

nos in hac no - cte; Sit no - bis in te re - qui - - - -

- es, Qui - e - tam no - ctem tri - bu - e.

te re-qui - es, Qui - e - tam no - ctem tri - bu - e.

- es, Qui - e - tam no - ctem tri - bu - e, tri - bu - e.

re-qui - es, Qui - e - tam no - ctem tri - bu - e.

- - es, Qui - e - tam no - ctem tri - bu - - - - e.

Chorus

Ne gra - vis so - mnus ir - ru - at, Nec ho - stis nos sur - ri - pi - at,

Nec ca - ro il - li con - sen - ti - ens Nos ti - bi re - os sta - tu - at.

18 v.4

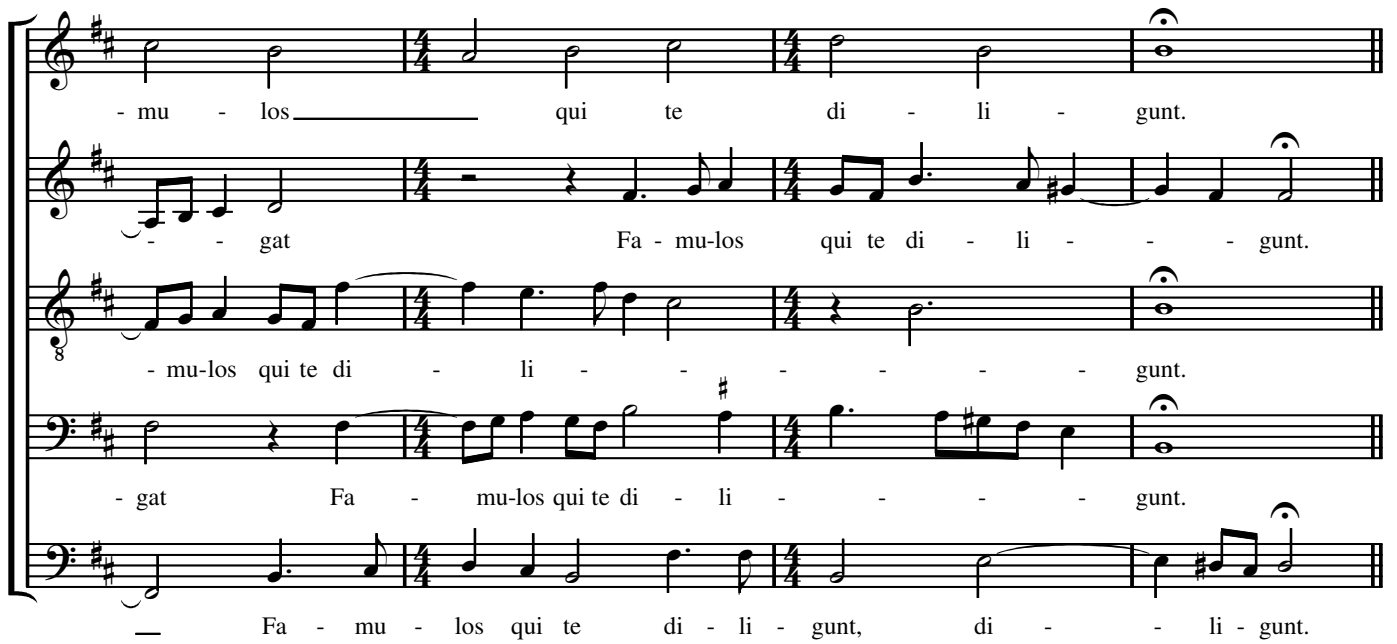
O - cu - li so - mnum ca - pi - ant, Cor ad te
 O - cu - li so - mnum ca - pi - ant, Cor ad te
 O - cu - li so - mnum ca - pi - ant, Cor ad te
 O - cu - li so - mnum

23

ad te sem - per vi - gi - let; Dex - ant, Cor ad te sem - per vi - gi - let; Dex - te - ra tu - a sem - per vi - gi - let; cor ad te sem - per vi - gi - let; Dex - ca - pi - ant, Cor ad te sem - per vi - gi - let;

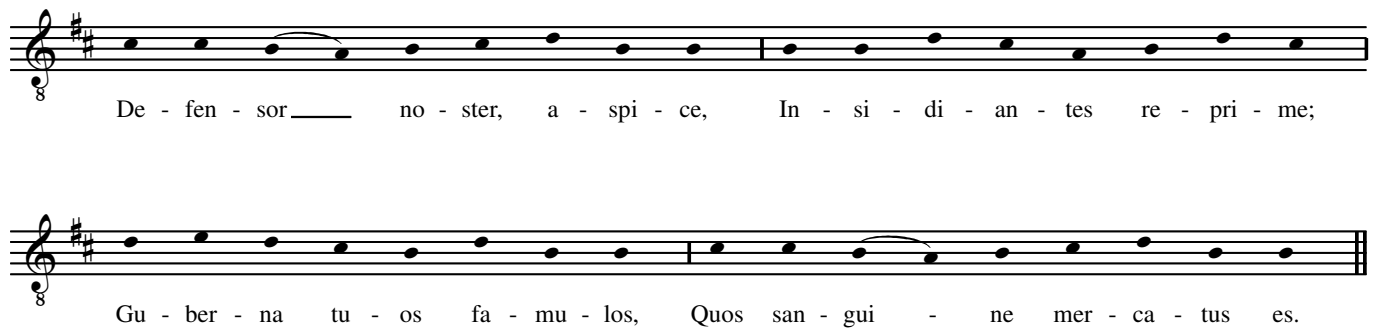
27

- te - ra tu - a pro - te - gat Fa - pro - te - gat, dex - te - ra tu - a pro - te - te - ra tu - a pro - te - gat Dex - te - ra tu - a pro - te - let; Dex - te - ra tu - a pro - te - gat

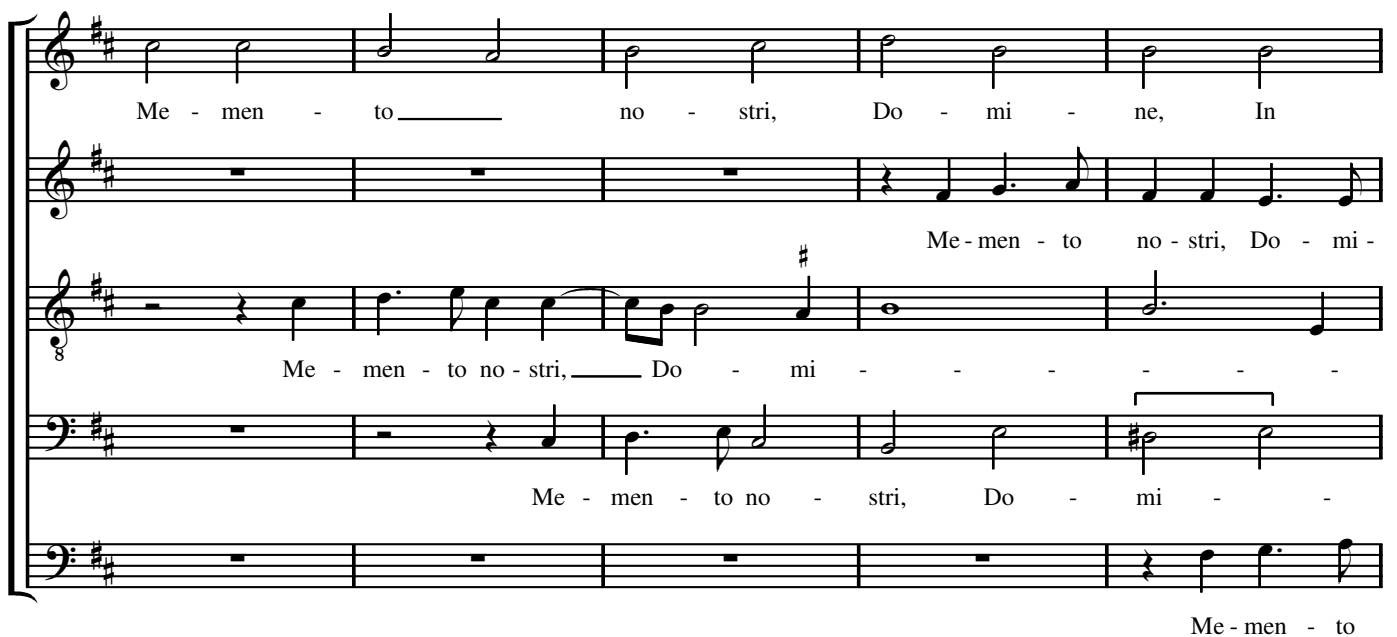


- mu - los qui te di - li - gunt.
 - gat Fa - mu - los qui te di - li - gunt.
 - mu - los qui te di - li - gunt.
 - gat Fa - mu - los qui te di - li - gunt.
 Fa - mu - los qui te di - li - gunt, di - li - gunt.

v.5



De - fen - sor no - ster, a - spi - ce, In - si - di - an - tes re - pri - me;
 Gu - ber - na tu - os fa - mu - los, Quos san - gui - ne mer - ca - tus es.



Me - men - to no - stri, Do - mi - ne, In
 Me - men - to no - stri, Do - mi -
 Me - men - to no - stri, Do - mi -
 Me - men - to no - stri, Do - mi -
 Me - men - to

40

gra - vi i - sto cor - po - re; Qui
 - - - - ne, In gra - vi i - sto cor - po -
 - ne, In gra - vi i - sto cor - po - re, cor -
 - ne, In gra - vi i - sto cor - po - - - -
 no - stri, Do - mi - - - - ne, In gra - vi

44

es de - fen - sor a - ni - mae, A -
 - - - - re; Qui es de - fen - sor a - ni -
 - po - re; Qui es de - fen - sor a - ni - mae, A -
 - - - - re; Qui es de - fen - sor a - ni - mae,
 i - sto cor - - po - - - re; Qui es de - fen - sor

48

- de - sto no - bis, Do - mi - ne.
 - mae, A - de - sto no - bis, Do - mi - - - - ne.
 - de - sto no - bis, Do - mi - - - - ne.
 A - de - sto no - bis, Do - mi - - - - ne.
 a - ni - - - - mae, A - de - sto no - bis, Do - mi - ne.

De - o Pa - tri sit glo - ri - a, E - jus - que so - li Fi - li - o,

Cum Spi - ri - tu Pa - ra - cli - to, Et nunc et ___ in per - pe - tu - um. A - men. ___


Liturgical Function

In the pre-reformation Use of Salisbury, *Christe qui lux es* was the hymn at Compline from the first Sunday in Lent until Passion Sunday. White composed four *alternatim* settings of this hymn. All are thought to be early works. However, since he was only around 18 years old when the Latin services were discontinued in 1558, it is possible that they were written not for liturgical use, but for performance in a secular, social environment, with or without the plainsong verses.

Editorial Conventions

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

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

The sign  denotes a ligature.

Repeat signs in the underlay have been tacitly expanded.

Translation

O Christ, who art light and day,
 thou drivest away the darkness of night;
 thou art believed to be the light of light,
 proclaiming blessed light.

We beseech thee, holy Lord,
 defend us this night;
 may our rest be in thee,
 grant us a peaceful night.

Let not unwholesome dreams seize us,
 nor the enemy snatch us away,
 nor the flesh, yielding to him,
 make us guilty in thy sight.

While our eyes sleep,
 may our hearts always stay watchful to thee;
 may thy right hand protect
 thy loving servants.

O our defender, look upon us,
 restrain those who plot against us;
 guide thy servants
 whom thou hast redeemed with thy blood.

Be mindful of us, O Lord,
 burdened with a body;
 thou who art the defender of the soul,
 be present with us, O Lord.

Glory be to God the Father,
 and to his only Son,
 with the Holy Spirit,
 both now and for ever.
 Amen.

Sources

- Polyphony:**
- A** Oxford, Christ Church MSS Mus. 984–8 (1581–1588).
- | | | | | |
|-----|-------|------|-----------|---------------------------|
| 984 | (S) | no.5 | in index: | Robert White [later hand] |
| | | | at end: | Mr Robert Whyte |
| 985 | (A) | no.5 | at end: | Mr Robert White |
| 986 | (T) | no.5 | at end: | Robert White |
| 987 | (Bar) | no.5 | at end: | Robert White |
| 988 | (B) | no.5 | at end: | Mr Robert White |
- B** Oxford, Christ Church MSS Mus. 979–83 (c.1575–1581 with later additions; lacking Baritone).
- | | | | | |
|-----|-----|-------|-----------|--|
| 979 | (S) | no.76 | at end: | mr R whytte of Westminster |
| 980 | (A) | no.76 | at end: | mr R whytt of Westminster |
| 981 | (T) | no.76 | at end: | mr R whytt of Westminster organist and batchelar of musick |
| 982 | — | — | | |
| 983 | (B) | no.76 | in index: | Mr Robert Whyte [later hand] |
| | | | at end: | mr R whytt |
- C** Oxford, Bodleian Library, MSS Tenbury 1469–71 (c.1600; soprano, alto and bass only, textless).
- | | | | |
|------|-----|-------------------|----------------|
| 1469 | (S) | f.24 ^v | no attribution |
| 1470 | (A) | f.24 ^v | no attribution |
| 1471 | (B) | f.24 ^v | no attribution |
- D** Oxford, Bodleian Library, MSS Tenbury 369–73 (c.1610).
- | | | | |
|-----|-------|-------------------|----------------|
| 369 | (S) | f.10 ^v | no attribution |
| 370 | (A) | f.10 ^v | no attribution |
| 371 | (T) | f.10 ^v | no attribution |
| 372 | (Bar) | f.10 ^v | no attribution |
| 373 | (B) | f.10 ^v | no attribution |
- E** London, British Library, Add. MS 32377 (c.1584; S only)
- | | | |
|-----|-------------------|----------------|
| (S) | f.72 ^v | no attribution |
|-----|-------------------|----------------|
- F** London British Library, Add. MS 29246 (c.1611; lowest four voices entabulated for lute in A tuning).
- | | | | |
|--------|------|---------------|-----------|
| (lute) | f.49 | at beginning: | mr Whight |
|--------|------|---------------|-----------|
- G** London British Library, Add. MS 29246 (c.1611; lowest four voices entabulated for lute in G tuning).
- | | | | |
|--------|-------------------|---------------|-----------|
| (lute) | f.11 ^v | at beginning: | mr Whight |
|--------|-------------------|---------------|-----------|
- H** London, Royal College of Music, MS 2089 (c.1591; lowest four voices entabulated for lute in G tuning).
- | | | | |
|--------|-------------------|---------------|-----------|
| (lute) | f.52 ^v | at beginning: | mr Whight |
|--------|-------------------|---------------|-----------|
- Plainsong:** *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.34^v.

Notes on the Readings of the Sources

In the list of references below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) abbreviated voice name(s); 3) source(s); 4) reading of the source(s). The readings are expressed in the pitches and note values of the edition, with the pitches in capital letters, preceded by a number where necessary, e.g. ²B = 2nd note B in the bar. The lute entabulations in **F**, **G** and **H** have not been collated for this edition.

Abbreviations: A alto Bar baritone MS mensuration symbol S soprano SS staff signature
B bass lig ligature om omitted sl slur T tenor

General

1 S B 'strene' notation throughout, CD SS *b* for B throughout; A BCD clef C2, CD SS includes *b* for lower B throughout; B BCD SS includes *b* for lower B throughout /

Mensuration symbols

18 SB C MS C ; Bar D MS C / 35 SAB C MS C ; ABar D MS C /

Accidentals

22 A D # for D / 27 T B # om; Bar D # for G / 34 B C # for ²D / 43 A D # partially erased / 46 A B \sharp for G / 47 A B # implied only, C no #; B B \sharp for G / 49 A C no #, D # for ¹A / 51 A A no #; T B # for ²D /

Underlay and ligatures

2 S A sl for BA; BCE lig for BA / 3–4 B B -ne *Domi*- om / 4 S C lig for DB / 8 Bar A sl for C²B / 9 Bar D -cte below B (not in 11) / 9–10 B AB sl for ²FE / 10 A B sl for ²G²F / 12 B B -es below B (not in 13) / 14–15 S A sl for BA, BE lig for BA / 15 S C lig for AB / 15–16 A B -e *tribue* om / 16 Bar A -e below G, D -e below A / 19 S A sl for BA, BCE lig for BA / 22–24 B B -ant *capi*- below GBF / 26–27 B AB sl for DC / 27 A AD -gat below D (not in 28) / 28–29 B A sl for ²A⁴B, sl for CD / 30 Bar A sl for EDC, D -gat below C / 31–32 S A sl for BA, BE lig for BA / 32–33 S C lig for CD / 33 A CD F is E; T D -gunt below B (not in 34) / 33–34 B A final *diligunt* om / 36 S A sl for BA, BCE lig for BA / 38 T B -ne below B, (39) *Domi*- below BE / 44 A A -re below ¹E / 48–49 S A sl for BA, BE lig for BA / 49–50 S C lig for CD /

Other readings

29 A D \downarrow D for ²D³D / 42 T BD ¹B is $\downarrow\downarrow$, underlay ambiguous / 45 A B \bullet for $\downarrow\downarrow$ /