

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

Treble

Mean

Countertenor

Tenor

Bass

Pre - ca - mur, — san - cte
Pre - ca - mur,
Pre -
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.

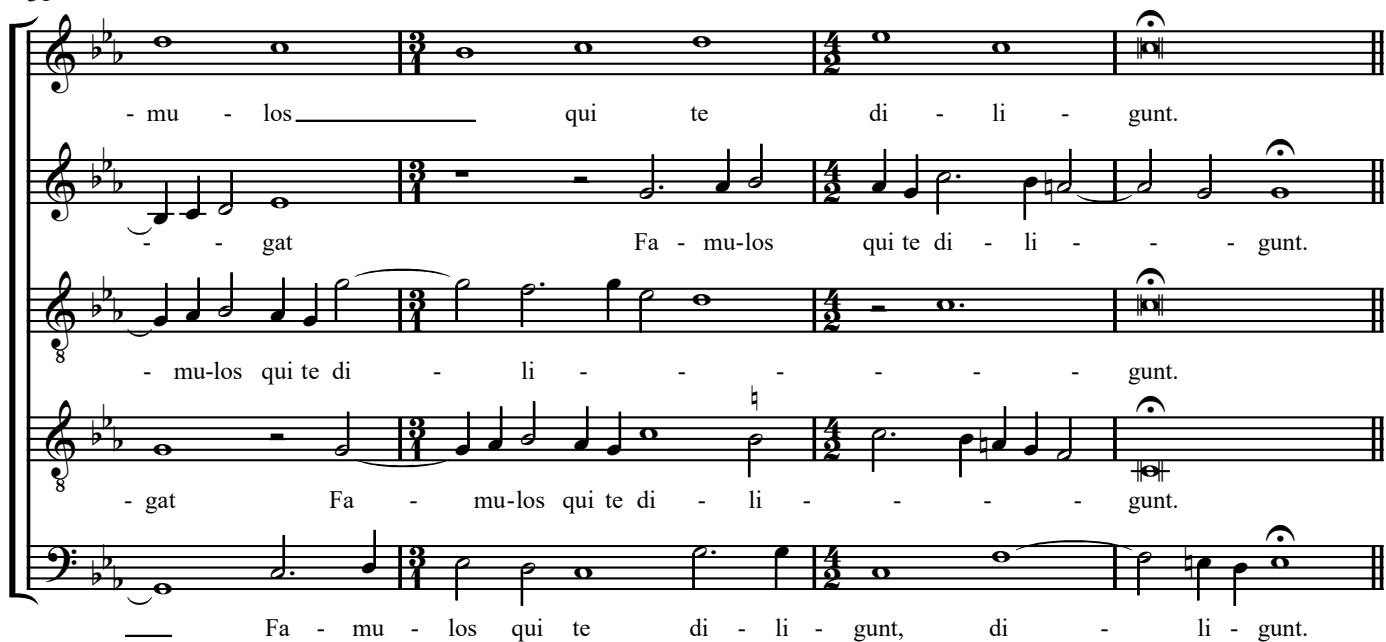
re-qui - es, Qui - e - tam no - ctem tri - bu - - - e.

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

v.3 Chorus

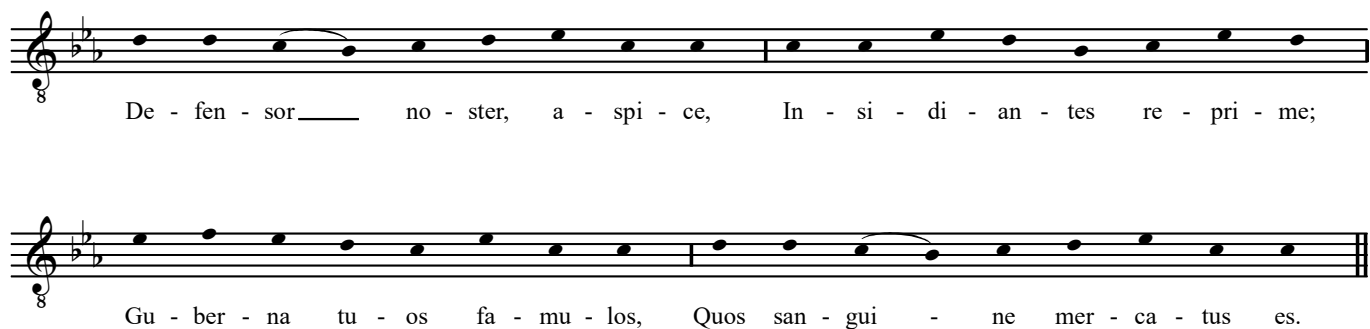
Ne gra - vis so - mnus ir - ru - at, Nec ho - stis nos sur - ri - pi - at,

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



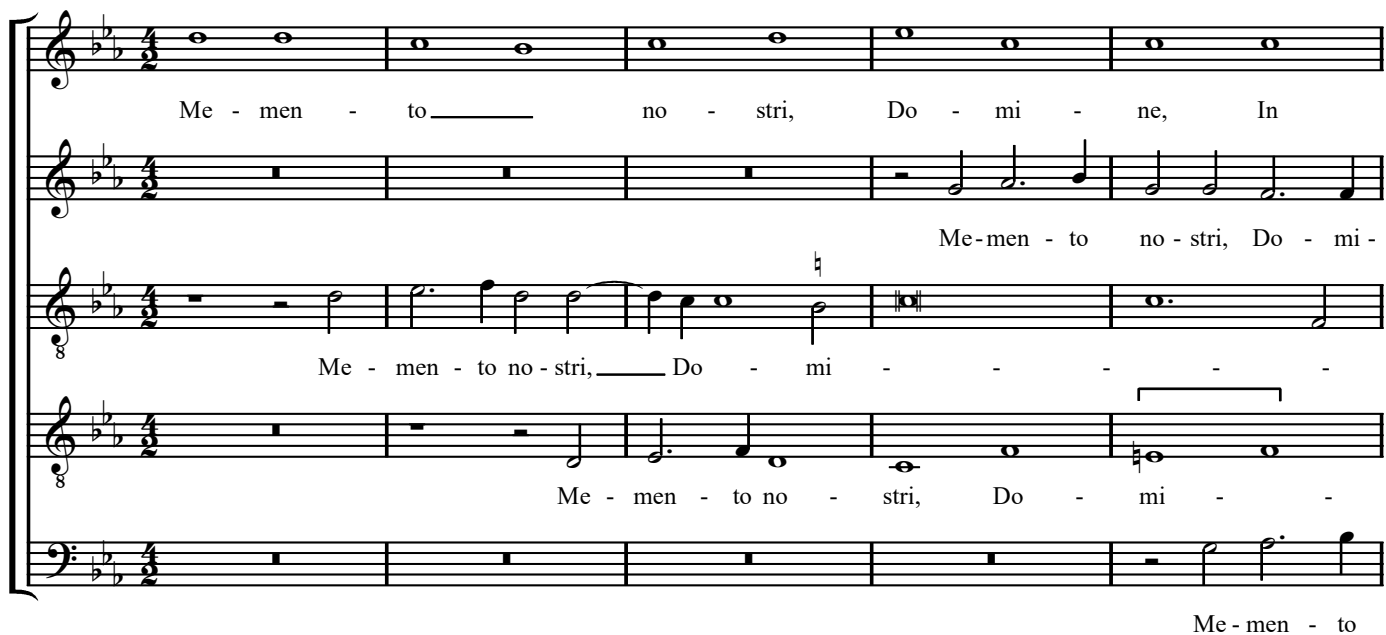
- mu - los qui te di - li - gunt.
 - gat Fa - mu - los qui te di - li - gunt.
 - mu - los qui te di - li - gunt.
 - gat Fa - mu - los qui te di - li - gunt.
 Fa - mu - los qui te di - li - gunt, di - li - gunt.

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.

35 v.6



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.

v.7

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

This is one of four *alternatim* settings that White composed of the hymn *Christe qui lux es*, which, in the Latin services of his youth, was sung at Compline from the first Sunday in Lent until Passion Sunday. It is presented here for liturgical performance with plainsong verses added from a Sarum hymnal. However, it is not certain that White envisaged performance in this way. For one thing, it is probable that, in the liturgy, the choral verses of Tudor hymn settings alternated not with plainsong, but with organ verses. For another, it is possible that White wrote his settings during Elizabeth's reign for secular recreation. Such performances would not have included the plainsong verses. However, it is perhaps conceivable that such performances might occasionally have emulated the old tradition by alternating the vocal verses with verses played on a keyboard instrument.

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 is light and day,
you drive away the darkness of night;
you are believed to be the light of light,
proclaiming blessed light.

We beseech you, holy Lord,
to defend us this night;
may our rest be in you,
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 your sight.

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

O our defender, look upon us,
restrain those who plot against us;
guide your servants
whom you have redeemed with your blood.

Be mindful of us, O Lord,
burdened with a body;
you who are 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 | (Tr) | no.5 | in index: | Robert White [later hand] |
| | | | at end: | Mr Robert Whyte |
| 985 | (M) | no.5 | at end: | Mr Robert White |
| 986 | (Ct) | no.5 | at end: | Robert White |
| 987 | (T) | 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 | (Tr) | no.76 | at end: | mr R whytte of Westminster |
| 980 | (M) | no.76 | at end: | mr R whytt of Westminster |
| 981 | (Ct) | 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 | (Tr) | f.24 ^v | no attribution |
| 1470 | (M) | f.24 ^v | no attribution |
| 1471 | (B) | f.24 ^v | no attribution |
- D** Oxford, Bodleian Library, MSS Tenbury 369–73 (c.1610).
- | | | | |
|-----|------|-------------------|----------------|
| 369 | (Tr) | f.10 ^v | no attribution |
| 370 | (M) | f.10 ^v | no attribution |
| 371 | (Ct) | f.10 ^v | no attribution |
| 372 | (T) | f.10 ^v | no attribution |
| 373 | (B) | f.10 ^v | no attribution |
- E** London, British Library, Add. MS 32377 (c.1584; S only)
- | | | |
|------|-------------------|----------------|
| (Tr) | 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: B bass lig ligature MS mensuration symbol sl slur T tenor
 Ct Countertenor M Mean om omitted SS staff signature Tr treble

General

1 Tr **B** 'strene' notation throughout, **CD** SS \flat for B throughout; **M BCD** clef C2, **CD** SS includes \flat for lower B throughout; **B BCD** SS includes \flat for lower B throughout /

Mensuration symbols

18 Tr **B C MS** C / 35 Tr **M B C MS** C / **M T D MS** C /

Accidentals

22 M **D** \natural for E / 27 Ct **B** \natural om; **T D** \natural for A / 34 B **C** \natural for ²E / 43 M **D** \natural partially erased / 46 M **B** \flat for A / 47 M **B** \natural implied only, **C** no \natural ; **B B** \flat for A / 49 M **C** no \natural , **D** \natural for B / 51 M **A** no \natural ; Ct **B** \natural for ²E /

Underlay and ligatures

2 Tr **A** sl for CB; **BCE** lig for CB / 3–4 B **B** -ne *Domi*- om / 4 Tr **C** lig for EC / 8 T **A** sl for D²C / 9 T **D** -cte below C (not in 11) / 9–10 B **AB** sl for ²GF / 10 M **B** sl for ²A²G / 12 B **B** -es below C (not in 13) / 14–15 Tr **A** sl for CB, **BE** lig for CB / 15 Tr **C** lig for BC / 15–16 M **B** -e *tribue* om / 16 T **A** -e below A, **D** -e below B / 19 Tr **A** sl for CB, **BCE** lig for CB / 22–24 B **B** -ant *capi*- below ACG / 26–27 B **AB** sl for ED / 27 M **AD** -gat below E (not in 28) / 28–29 B **A** sl for ²B⁴C, sl for DE / 30 T **A** sl for FED, **D** -gat below D / 31–32 Tr **A** sl for CB, **BE** lig for CB / 32–33 Tr **C** lig for DE / 33 M **CD** G is F; **T D** -gunt below C (not in 34) / 33–34 B **A** final *diligunt* om / 36 Tr **A** sl for CB, **BCE** lig for CB / 38 Ct **B** -ne below C, (39) *Domi*- below CF / 44 M **A** -re below ¹F / 48–49 Tr **A** sl for CB, **BE** lig for CB / 49–50 Tr **C** lig for DE /

Other readings

29 Ct **D** \circ E for ²E³E / 42 Ct **BD** ¹C is \circ \downarrow , underlay ambiguously aligned / 45 M **B** C for \circ \circ /