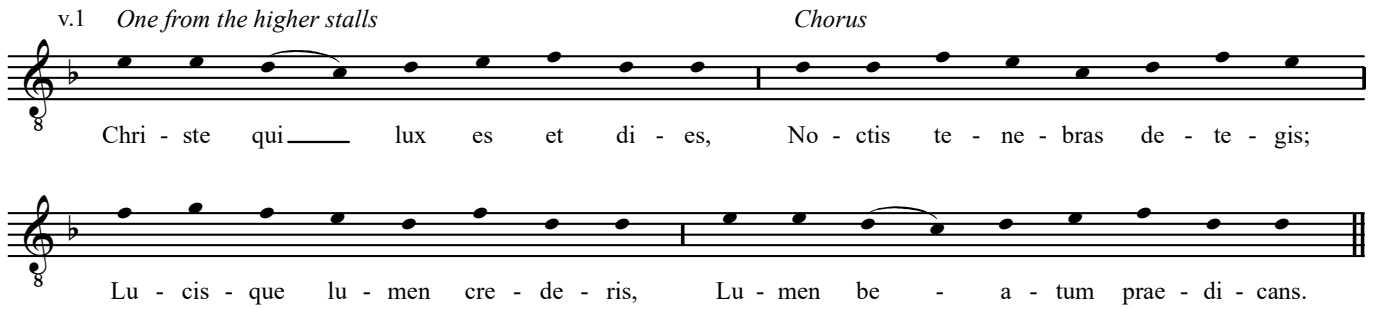


Christe qui lux es et dies (2nd setting)

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

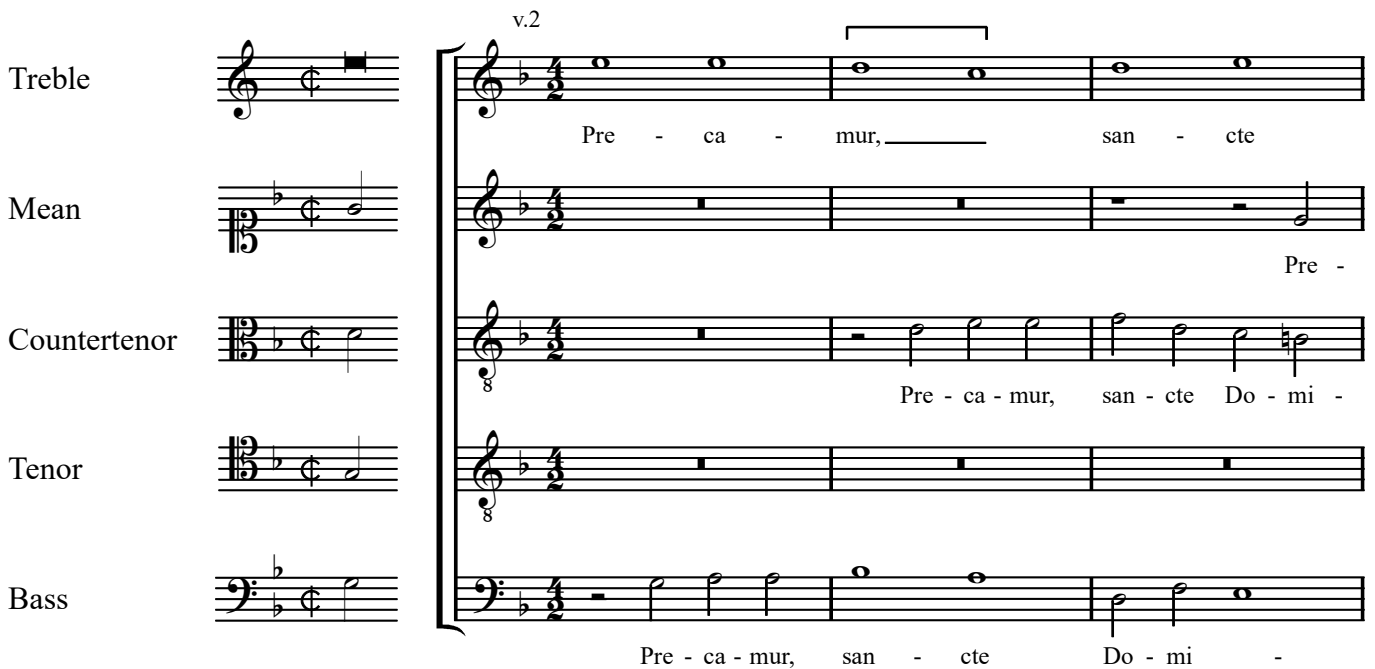
Treble

Mean

Countertenor

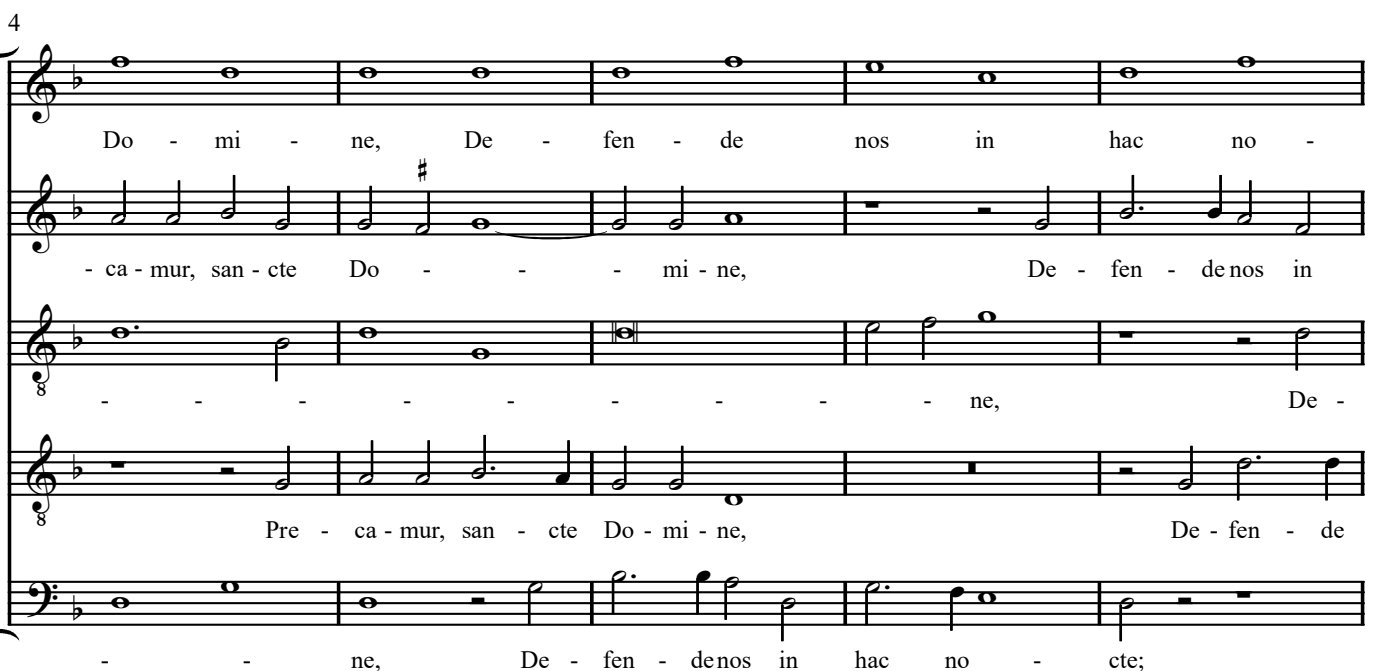
Tenor

Bass



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

4



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

9

- cte; Sit no - bis in te re - qui - es, Qui -
 hac no - - - cte; Sit no - bis in te re-qui - es, Qui - e - tam
 - fen - denos in hac no - cte; Sit no - bis in te
 nos in hac no - cte; Sit no - bis in te re - qui -
 Sit no - bis in te re-qui - es, Qui -

14

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

18 v.4

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

23

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

27

- te - ra tu - a pro - te - gat Fa -
 pro - te - gat Fa-mu-los qui te di - li-gunt,
 Dex - te - ra tu - a pro-te-gat
 - te - ra tu - a pro - te - gat Fa-mu - los qui te di - li -
 - gi - let; Dex - te - ra tu - a pro - te - gat Fa-mu-los qui

31

- mu - los _____ qui te di - li - gunt.
 _____ fa-mu - los qui te di - li - gunt.
 8 Fa-mu-los qui te di-li - gunt, fa-mu-los qui te di - li - gunt.
 8 - gunt, _____ fa - mu - los qui te di - li - gunt.
 te di - li-gunt, fa-mu-los qui te di - li - gunt.

v.5

8 De - fen - sor _____ no - ster, a - spi - ce, In - si - di - an - tes re - pri - me;
 8 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 - ne,
 8 Me-men - to no - stri, Do - mi - - - - - ne,
 8 Me-men - to no - stri, Do - - - - - mi - ne, In
 Me - men - to no - stri, Do - mi - - - - -

40

gra - vi i - sto cor - po - re; Qui
 In gra - vi i - sto cor - po - re; Qui es de -
 In gra - vi i - sto cor - po - re; Qui es de - fen - sor
 gra - vi i - sto cor - po - re;
 - - - - ne, In gra - vi i - sto cor - po - re; Qui

44

es de - fen - sor a - ni - mae, A -
 fen - sor a - ni - mae, A - de - sto no - bis, Do - mi -
 a - ni - mae, A - de - sto no - bis, Do - mi -
 Qui es de - fen - sor a - ni - mae,
 es de - fen - sor a - ni - mae, A - de - sto no - bis, Do -

48

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

v.7

De - o Pa - tri sit glo - ri - a, E - ius - que so - li Fi - li - o,
 Cum Spi - ri - tu Pa - ra - cli - to, Et nunc et in per - pe - tu - um. A - men.

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.

Editorial accidentals are placed above the notes concerned.

The dotted accidental in bar 47 is not in the sources, but is implied by the original staff signature.

Ligatures are denoted by the sign \square .

Repeat signs in the underlay of the primary copy text have been expanded in italics.

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. 979–83 (c.1575–1581 with later additions; lacking Tenor).
- | | | | | |
|-----|------|-------|-----------|------------------------------|
| 979 | (Tr) | no.78 | at end: | m ^f : R: whytte:· |
| 980 | (M) | no.78 | at end: | m ^f : R: whytt:· |
| 981 | (Ct) | no.78 | at end: | m ^f : R: whytt:· |
| 982 | — | — | | |
| 983 | (B) | no.78 | in index: | Mr Robert Whyte [later hand] |
| | | | at end: | m ^f : R: whytte:· |
- B** London, British Library, Add. MSS 30480–4 (c.1560–1590; textless; all voices entitled ‘Peccamur’ [sic]).
- | | | | |
|-------|------|------------------|------------------|
| 30480 | (Tr) | f.68 | [no attribution] |
| 30481 | (Ct) | f.72 | [no attribution] |
| 30482 | (T) | f.67 | [no attribution] |
| 30483 | (B) | f.69 | [no attribution] |
| 30484 | (M) | f.7 ^v | [no attribution] |
- C** London, British Library, Add. MS 47844 (1581; Ct only, textless, entitled ‘Peccamur’ [sic]).
- | | | | |
|------|-----|---------|-----------------------|
| (Ct) | f.2 | at end: | m ^f wighte |
|------|-----|---------|-----------------------|
- D** Oxford, Christ Church MSS Mus. 984–8 (1581–1588 with later additions).
- | | | | | |
|-----|------|------|-----------|---------------------------|
| 984 | (Tr) | no.4 | in index: | Robert White [later hand] |
| | | | at end: | Mr Robert Whyte |
| 985 | (M) | no.4 | at end: | White |
| 986 | (Ct) | no.4 | at end: | Robert White |
| 987 | (T) | no.4 | at end: | Robert White |
| 988 | (B) | no.4 | at end: | White |

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.34^v.

Notes on the Readings of the Sources

Sources **B** and **C** are closely related. As with some other works that they share, their versions of *Christe qui lux es* agree, even down to the corrupt title and the error in bar 29. The readings of **A**, which has been used as the primary copy text for this edition, are sufficiently similar that we can be confident that its lost Tenor part will have been very close, if not identical to that of **B**. Source **D**, Robert Dow’s partbooks, transmits a far less reliable text with some of the underlay adjusted in Dow’s usual manner. An obvious instance occurs at the opening of verse 4 where the rhythm of the point of imitation has been altered in the Tenor and Bass, but not in the Countertenor. Bars 5–10 have been rewritten at some point (not necessarily by Dow) to provide fuller harmony. The resulting sonority is more satisfying, but can have nothing to do with White as the imitative points in the Mean, Countertenor and Tenor have been sacrificed.

Details of the variant readings in the sources are given below. These are divided into three categories and then listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source, with any subsequent bar numbers for extended readings in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Abbreviations

B	Bass	<i>dot-</i>	dotted	SS	staff signature	Tr	Treble
corr	corrected	M	Mean	<i>q</i>	quaver	≠	underlay repeat sign
<i>cr</i>	crotchet	<i>m</i>	minim	T	Tenor	+	tie
Ct	Countertenor	<i>sb</i>	semibreve				

Staff Signatures and Accidentals

A 14 B new line in source without upper *b* in SS begins with ¹C / 15 M no *b* / 37 Ct no # / 46 B *b* for B / 47 Ct *b* for B /

B 1 B no *b* for upper B in SS / 18 M SS restated / 47 M no # for C / 49 M no *b* / 50 M no *b*; B no *b* / 51 Ct no # /

C 51 Ct no # /

D 1 Tr SS # for upper C throughout; B no *b* for upper B in SS / 2 B *b* for B / 3 B *b* for E / 10 T *b* for B / 47 M no # for C / 33 Ct *b* for ¹B / 37 Ct no # / 46 Ct # for ¹C; B *b* for B / 47 B *b* for E / 48 T # for ¹F /

Underlay, Ligatures and Note Values

- A** 3 B E is *dot-mE crE*, *-mi-* below *crE*, (4) *-ne* below D, *sbG* is *mG mG* with z below / 5 M *Domi-* undivided below ^1GF ; Ct DG are *mD mD mG mG*, *-ne, precamur* below DDGG, (6) *dot-sbD mD* for *bD*, z below ^1D / 10 Ct *sbD* is *dot-mD crD*, *in* below *crD*, (11–12) *hac* below C, *nocte* ambiguously aligned below DBC / 12–13 M *requies* undivided, assignment of *-qui-* ambiguous / 21–23 M *capiant* undivided, assignment of *-pi-* ambiguous; 21 Ct *sbD sbF* for DFF / 26–27 Ct repeat of *vigilet* below DGA / 27–28 M *protegat* repeated undivided below FGABCF / 29 B AA are *dot-m cr* / 38 B slur for CB / 39 M z below G, (40) *+sbB* is *+mB mB* / 49 B A is *dot-mA crA*, *-mi-* below *crA* /
- B** 3 B E is *dot-mE crE*, (4) *sbG* is *mG mG* / 5 Ct DG are *mD mD mG mG*, (6) *dot-sbD mD* for *bD*; 5 T ^2A omitted, ^1A corr to *sb* / 10 Ct *sbD* is *dot-mD crD* / 22 M *sb* is corr *m* / 22–23 B no ligature / 39 M G is corr *cr* / 40 B D is *mD mD* / 41 M *sbA* for $^2\text{A}^3\text{A}$ / 47 Ct G is corr *m* / 49 B A is *dot-mA crA* /
- C** 5 Ct DG are *mD mD mG mG*, (6) *dot-sbD mD* for *bD* / 10 Ct *sbD* is *dot-mD crD* /
- D** 12–13 M *requies* undivided, assignment of *-qui-* ambiguous / 11–12 Ct *nocte* below DBC (but *no-* perhaps intended a note earlier) / 15 M z below ^2A ; T *sbD* for DD; B z (for *quietam noctem tribue*) below ^2D / 16 M GG are *m m*; T *sbB* for BB / 19 B F is *mF mF*, (20) *sbD* for DD with underlay adjusted to fit / 22 T B is *mB mB*, (23) *sb* for BB with underlay adjusted to fit / 22–23 B no ligature / 26–27 Ct repeat of *vigilet* below DGA / 27 M repeat of *prote-* below F^2G , (28) *-gat* below F / 28 T *-a pro-* below FD, (29) *sbC* for CC with underlay *-te-* / 30–31 M *diligunt* undivided below FFG+GEF / 31 M z below ^1C ; B z below ^1F / 31–32 T repeat of *diligunt* below D^2EF / 32 Ct z (for *famulos qui te diligunt*) below ^2F ; T *sbF* for *mF m-rest* / 38 T *-mi-* below F, *sbB* for BB, ligature for FB (not GF) / 39–40 M repeat of *Domine* below GB+BA / 40 B D is *mD mD*, *-mi-* below ^2D / 44 M GE are *dot-m cr* / 47 Ct *-ne, Domi-* below BAG / 48 B z (for *adesto nobis, Domi-*) below ^2D / 49 M z (for *adesto nobis, Domine*) below A / 50 Ct *sbG* for GG /

Other Readings

- A** 1–end Tr *strene* notation /
- B** 1–17 Tr no mensuration symbol, only the first verse is given, in *strene* notation, followed by ‘vt superius 3 tymes’ / 1 M clef C2 throughout / 29 Ct D is E / 38 B *mB* is *crB crA* /
- C** 29 Ct D is E /
- D** 1 Tr white mensural notation throughout, with slurs instead of ligatures (but slur omitted in 48); M clef C2 throughout / 5–10 all voices /

5

- ne, De - fen - de nos in hac no - cte; Sit no - bis

Do-mi - - - ne, De - fen - de nos in hac no-cte, z

- ne, z De - fen - de nos in hac

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

- ne, De - fen - de nos in hac no - cte; Sit no - bis in te re-qui-

29 Tr *sbE* is *mE mD* /