

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

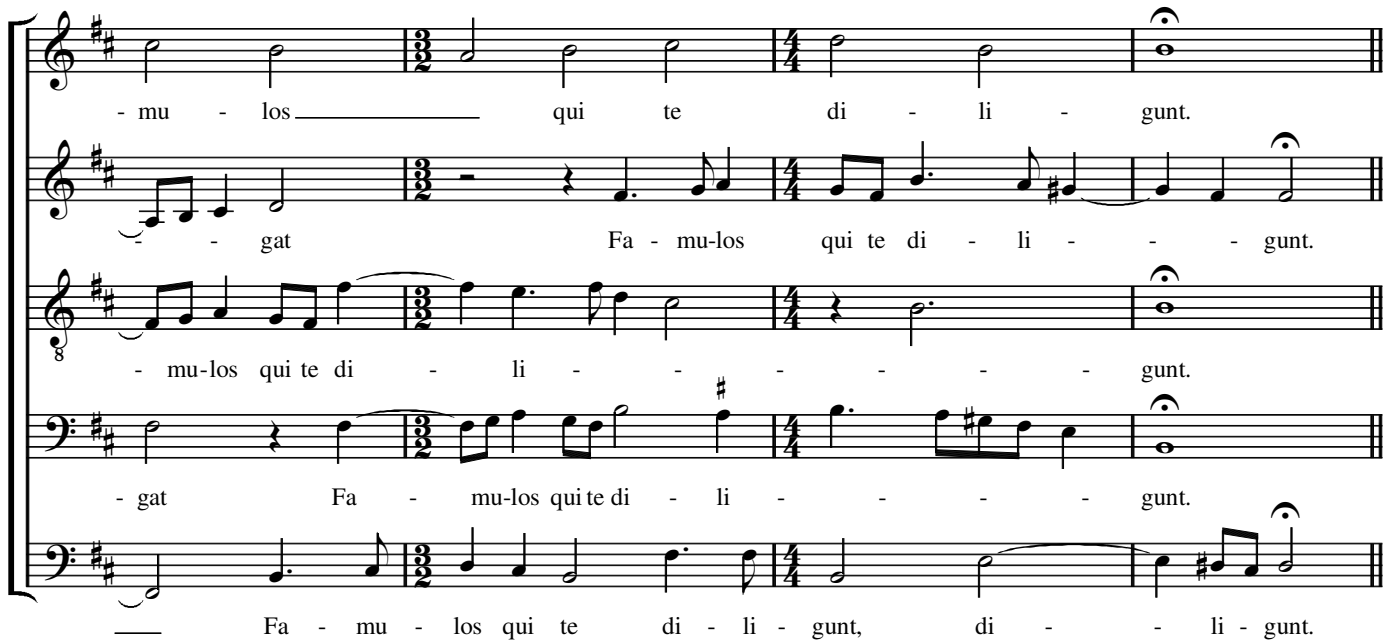
23

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

27

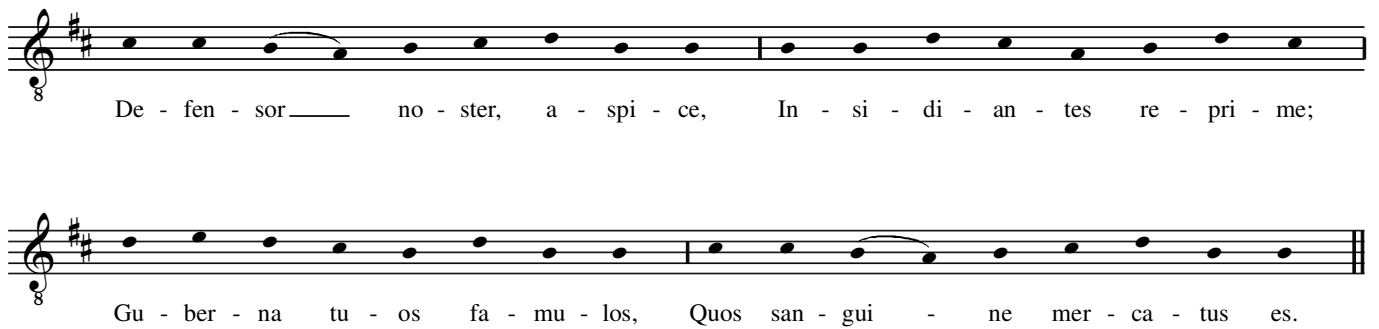
- te - ra tu - a pro - te - gat Fa -  
pro - te - - - - gat, dex - te - ra tu - a pro - te -  
- te - ra tu - a pro - te - gat Fa -  
Dex - te - ra tu - a pro - te -  
- - - let; Dex - te - ra tu - a pro - te - - - - gat

31



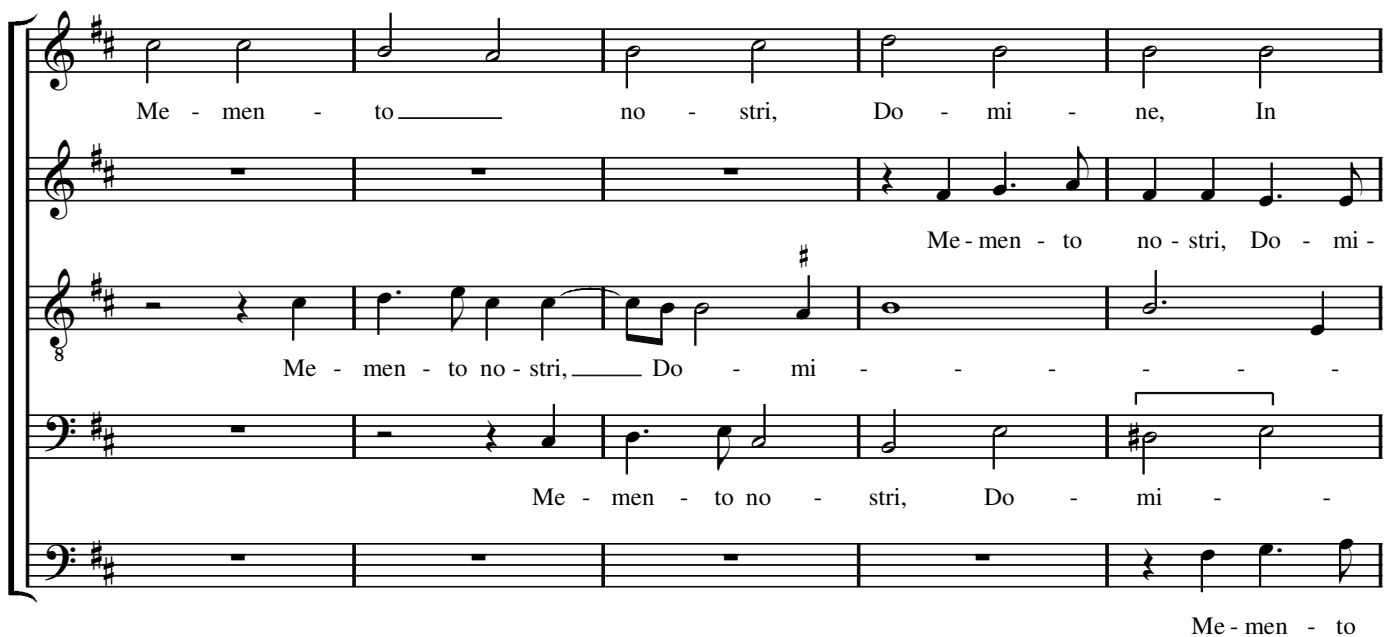
- mu - los qui te di - li - gunt.  
 - gat Fa - mu - los qui te di - li - gunt.  
 - mu - los qui te di - li - gunt.  
 - gat Fa - mu - los qui te di - li - gunt.  
 Fa - mu - los qui te di - li - gunt, di - li - gunt.

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 - 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. \_\_\_\_\_

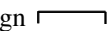
### Liturgical Function

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 T).
- |     |      |       |           |  |
|-----|------|-------|-----------|--|
| 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; Tr, M and B only, textless).
- |      |      |                   |                |
|------|------|-------------------|----------------|
| 1469 | (Tr) | f.24 <sup>v</sup> | no attribution |
| 1470 | (M)  | f.24 <sup>v</sup> | no attribution |
| 1471 | (B)  | f.24 <sup>v</sup> | no attribution |
- D** Oxford, Bodleian Library, MSS Tenbury 369–73 (c.1610).
- |     |      |                   |                |
|-----|------|-------------------|----------------|
| 369 | (Tr) | f.10 <sup>v</sup> | no attribution |
| 370 | (M)  | f.10 <sup>v</sup> | no attribution |
| 371 | (Ct) | f.10 <sup>v</sup> | no attribution |
| 372 | (T)  | f.10 <sup>v</sup> | no attribution |
| 373 | (B)  | f.10 <sup>v</sup> | no attribution |
- E** London, British Library, Add. MS 32377 (c.1584–90; Tr only)
- |      |                   |                |
|------|-------------------|----------------|
| (Tr) | f.72 <sup>v</sup> | 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 <sup>v</sup> | 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 <sup>v</sup> | at beginning: | mr Whight |
|--------|-------------------|---------------|-----------|
- Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.34<sup>v</sup>.

### 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. <sup>2</sup>B = 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 *b* for B throughout; **MBCD** clef C2, **CD** SS includes *b* for lower B throughout; **BBCD** SS includes *b* for lower B throughout /

### Mensuration symbols

18 Tr **B C MS**  $\phi$  / 35 Tr **M B C MS**  $\phi$  ; **M T D MS**  $\phi$  /

### Accidentals

22 **M D**  $\sharp$  for D / 27 **Ct B**  $\sharp$  om; **T D**  $\sharp$  for G / 34 **B C**  $\sharp$  for <sup>2</sup>D / 43 **M D**  $\sharp$  partially erased / 46 **M B**  $\natural$  for G / 47 **M B**  $\sharp$  implied only, C no  $\sharp$ ; **B B**  $\natural$  for G / 49 **M C** no  $\sharp$ , **D**  $\sharp$  for A / 51 **M A** no  $\sharp$ ; **Ct B**  $\sharp$  for <sup>2</sup>D /

### Underlay and ligatures

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

### Other readings

29 **Ct D**  $\natural$  D for <sup>2</sup>D<sup>3</sup>D / 42 **Ct BD** <sup>1</sup>B is  $\natural$ , underlay ambiguously aligned / 45 **M B**  $\circ$  for  $\natural$  /