

In Pace, in idipsum

John Sheppard (1515-1558)



Figure 1

Edition by Tristan Fanning

In Pace, in idipsum

John Sheppard

Musical score for the first system of 'In Pace, in idipsum'. The score is in 4/4 time and G major. It features five staves: Medius [Soprano], Contratenor [Alto], Triplex [Tenor], Bassus [Bass], and Piano (for rehearsal only). The vocal parts begin with a whole rest in the first measure, followed by a melodic line starting on the second measure. The lyrics 'In pa - - - - -' are written below the vocal staves. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

Musical score for the second system of 'In Pace, in idipsum', starting at measure 4. The vocal parts continue their melodic lines with lyrics: 'In pa - - - - - ce, in pa - ce, In pa - - - - - [ce], [in pa] - ce, - - - - - ce, in pa - ce, - - - - - ce, in pa - ce,'. The piano accompaniment continues with the same harmonic pattern, ending with a final chord in the right hand.

[Fine]

9

In i - dip - sum, dor - mi - am - et re - qui e - scam.

10

si - de - de-ro
si - de - de-ro
si - de - de-ro som-num
si de - de-ro som-num o -

16

som-num o - cu-lis me
som-num o - cu - lis me
o - cu-lis me
- cu-lis me

- is, et pal-pe-bris me -
- is, et pal-pe - bris me - - - - -
- is, et - pal-pe - bris me - -
- is, som - num o - cu - - - - - lis me - - - -
[et pal - pe - bris me - - - - -

- - - - - is, dor-mi-ta - ti -
- - - - - is, dor-mi - ta - ti - o -
- - - - - is, dor-mi-ta - ti - o - -
- - - - - is, dor-mi - ta - ti - o - nis, [dor-mi
is,]

o, et spi - ri - tu -
o, et spi -
glo - ri - a pa - tri et fi - li - - - o,
glo - ri - a - pa - tri - et fi - li - o,
Piano accompaniment

i sanc - - - to, [et spi - ri - tu -
ri - tu - i - sanc - - - to, et spi -
et spi - ri - tu - i sanc - - -
et spi - ri - tu - i sanc - - -
Piano accompaniment

49

i sanc] - - - to, et spi -
 ri - tu - i sanc - - - to, et spi -
 -to, et spi - ri - tu - i sanc - - - [to] et spi -
 -to, et spi - ri - tu - i - sanc - - - to, et spi -

53

[D.C. al Fine]

ri - tu - i sanc - - - to.
 ri - tu - i sanc - - - to.
 ri - tu - i sanc - - - to.
 ri - tu - i sanc - - - to.
 [D.C. al Fine]

Text

Original Latin

In pace,
in idipsum dormiam et requiescam.
Si dedero somnum oculis meis,
et palpebris meis dormitationis,
dormiam et requiescam.
Gloria Patri, et Filio,
et Spiritui Sancto.

English

In peace,
itself I shall sleep and rest.
If I offer slumber to my eyes
and my eyelids drowsiness,
I shall sleep and rest.
Glory to the Father, and to the Son,
and to the Holy Spirit.

Source

GB-Lbl Add. MS 17802 (Gyffard Partbooks) (114v—115v)
GB-Lbl Add. MS 17803 (Gyffard Partbooks) (109r—110r)
GB-Lbl Add. MS 17804 (Gyffard Partbooks) (112v—113r)
GB-Lbl Add. MS 17805 (Gyffard Partbooks) (105r—106r)

Accessed through the Digital Archive of Medieval Music: <https://www.diamm.ac.uk/>

Cover image (Figure 1) is of folio 112v of the Triplex partbook, with a note attributing the work to Mr Shep[pa]rde.

Editorial Method

- The motet has been transposed down a major 4th from the original for performance by modern SATB ensembles. The range of the Alto and Tenor parts are identical and could be performed by either voice type.
- The contratenor is consistently higher than the medius and have been swapped, assigned to Alto and Soprano respectively.
- Note values have been halved for more practical use by modern ensembles. An edition in 4/2 is also available separately.
- Bar lines have been supplied by the editor. No irregular bar lengths are required.
- A keyboard reduction has been added for rehearsal purposes.
- All objects in small notation or indicated by square brackets [] are editorial.
- The source of the plainsong and repeat instructions found across editions is unknown by the editor, and while supplied are clearly marked as editorial.

Text:

- Typography and most spelling (see commentary) has been modernised.
- Text has been lined up as best as possible.
- Slurs added to represent melismas.
- No notes are beamed in the source. Decisions about beaming are intended to aid both word-setting and metre.

Critical Commentary

Bar	Part	Explanation
21-26	Bass	Unlike the other parts, the Bassus repeats “Somnus Oculis...” here and completely omits “et palperbis...” Other editions have changed this to include the whole text, using the word-setting as the other parts. This has been provided as an alternative.
27	Tenor	The second note of this bar appears as a quaver in the source [See Triplex folio 112v, bottom line, note 16]. This would create unusual syncopation and leave the Triplex part a quaver short. Most likely a mistake, this has been changed to a crotchet (ignoring the subsequent halving of note values).
-	All	The original spelling “dormiationis” has been retained instead of the more common “dormitationem”. The genitive case appears more appropriate to the text than the accusative.