

In pace

Edited by Jason Smart

John Sheppard (d.1558)

[4 soloists]

Treble

Mean 1

Mean 2

Countertenor

In pa - - - - -

4

In pa - - - - - ce, in pa - ce,
In pa - - - - - [ce, in pa] - ce,
- - - - - ce, in pa - ce,
- - - - - ce, in pa - ce,

Chorus

in i - di - psum, dor-mi - am et re - qui - e - scam.

9 [4 soloists]

Si de - de-ro

Si de - de-ro

Si de - de-ro

Si de - de-ro

14

so - mnum o - cu - lis me -

so - mnum o - cu -

so - mnum o - cu - lis me - - - - -

so - mnum o - cu - lis me - - - - -

18

- - - - - is,

- lis me - - - - - is, et pal - pe - bris me -

- - - - - is,

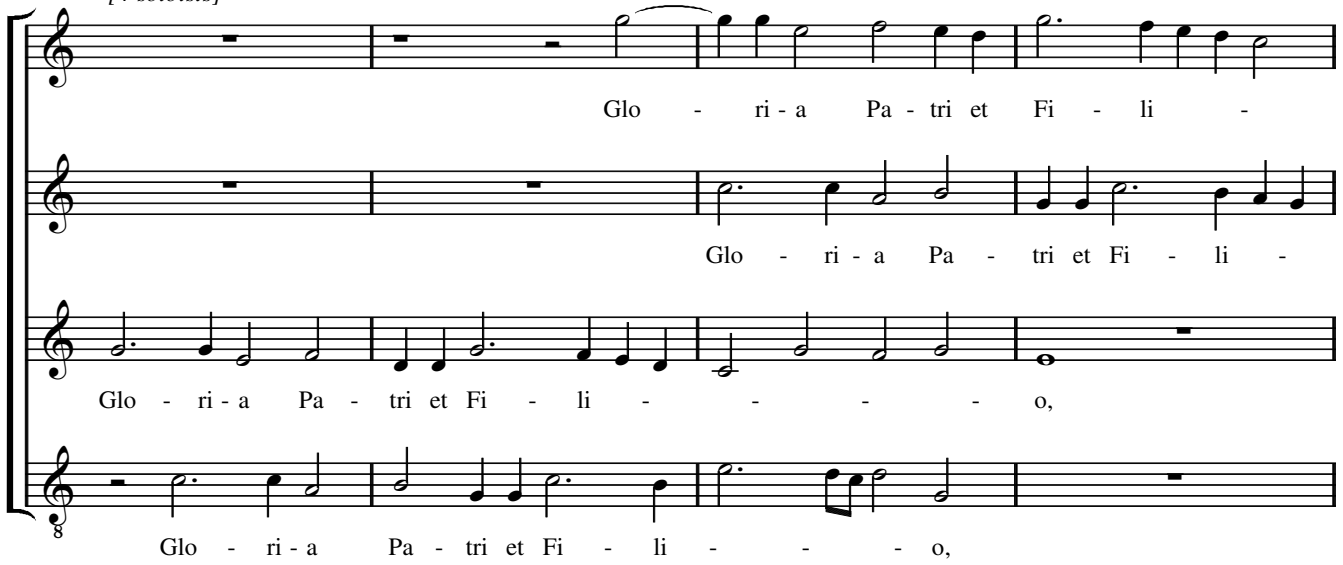
- - - - - is, [et pal - pe - bris me] -

Chorus



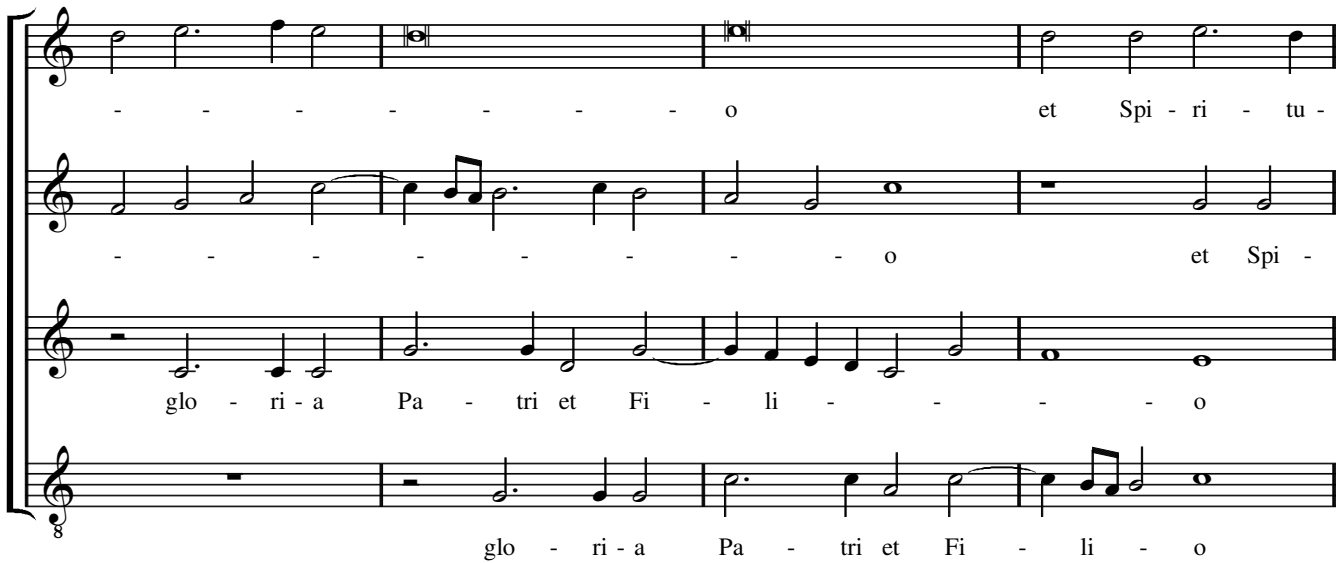
8
dor - mi - am et re - - - qui - e - scam.

35 [4 soloists]



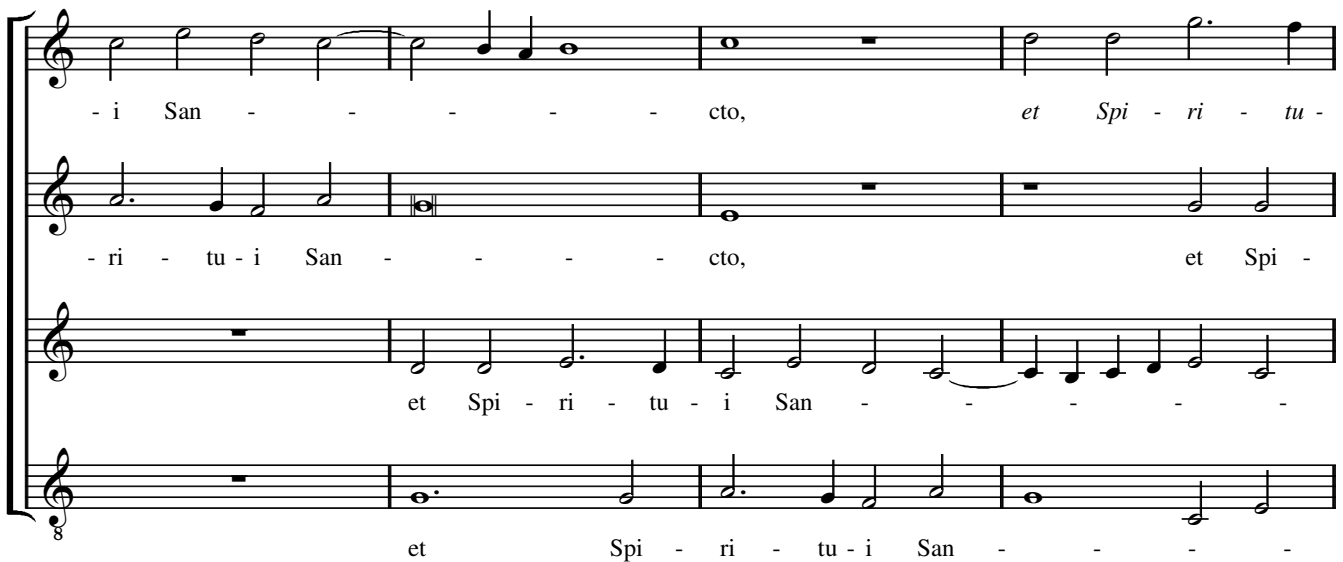
35
Glo - ri - a Pa - tri et Fi - li -
Glo - ri - a Pa - tri et Fi - li -
Glo - ri - a Pa - tri et Fi - li - - - o,
Glo - ri - a Pa - tri et Fi - li - - - o,

39



39
- - - - - 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

43



43
- i San - - - - - cto, et Spi - ri - tu -
- ri - tu - i San - - - - - cto, et Spi -
et Spi - ri - tu - i San - - - - -
et Spi - ri - tu - i San - - - - -

47

- i San - - - - cto, et Spi -

- ri - tu - i San - - - - cto, et Spi -

- cto, et Spi - ri - tu - i San - - - - [cto,] et Spi -

- cto, et Spi-ri - tu - i San - - - - cto, et Spi -

51

- ri - tu - i San - - - - - - - - cto.

- ri - tu - i San - - - - - - - - - - - - - - cto.

- ri - tu - i San - - - - - - - - - - - - - - cto.

- ri - tu - i San - - - - - - - - - - - - - - cto.

Chorus *

In pa - ce, in ___ i - di - psum, dor - mi - am ___

___ et ___ re - - - qui - e - scam.

* Bars 1-8 should not be used to begin the final repeat of *In pace*.

Translation

In peace, in the same, I shall sleep and take my rest.

☩ If I suffer my eyes to sleep and my eyelids to slumber,

I shall sleep and take my rest.

☩ Glory be to the Father, and to the Son, and to the Holy Ghost.

In peace, in the same, I shall sleep and take my rest.

(Paraphrased from Ps. 4, v.9 and Ps. 132, v.4)

Liturgical Function

In the Use of Salisbury, *In pace* was the respond at Compline from the first Sunday in Lent to the Saturday before Passion Sunday.

Performance

Sheppard's setting does not stipulate the resources to be used. When performed wholly in plainsong, the chant was a dialogue between a solo clerk and the rest of the choir. Sheppard restricted his polyphony to the soloist's sections of the chant and scored it for only three types of voice. This hints that he intended his setting to be sung by only one voice to each part. It may be significant that Taverner's four-part setting of this text in the same source, the scoring of which does appear at first glance to lend itself to performance by a full choir, has the clarifying heading 'for iii men & a childe'. In any event, since all Tudor settings of this text treat only the sections of the chant that were originally allocated to the soloist, it is certain that the full choir's final repeat of *In pace* after the Gloria was sung entirely in plainsong.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

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

Ligatures are denoted by the sign $\overline{\quad}$.

Text repetition signs in the underlay have been expanded editorially in italics.

Spelling of the text has been modernised.

Underlay between square brackets is editorial, as are the bracketed directions for four soloists.

Sources

Polyphony: London, British Library, Add. MSS 17802–5 (c.1570–c.1578).

17802 (M1) f.114^v at beginning: m^f sheperde

17803 (Tr) f.109 at beginning: m^f sheperde

17804 (M2) f.112^v at beginning: m^f sheperde

17805 (Ct) f.105 at beginning: m^f sheperde

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman (RSTC 15790), f.146^v of the temporale.

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source.

Underlay

20–21 Ct *somnum ocu-* for *et palpebris*, (23) *-lis me-* below first two notes /

Other readings

1 Tr mensuration symbol Φ in error / 26 M2 D is a quaver / 35 Tr M2 Ct mensuration symbol Φ at start of bar; M1 clef C1 at start of bar (to end of piece) /