

In Pace, in idipsum

John Sheppard (1515-1558)



Edition by Tristan Fanning

# In Pace

John Sheppard

Medius [Soprano]  
Contratenor [Alto]  
Triplex [Tenor]  
Bassus [Bass]  
Piano (for rehearsal only)

4



18

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

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

Pno.

21

- is,

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

- is, et -

- is, som - num o - cu - - - - -  
[et pal - be - bris me - - - - -]

Pno.

24

et pal-pe - bris me - - - - -

- pal-pe - bris me - - - - -

-lis me - - - - -

Pno.

27

- - - - - is,

- - - - - is, dor - mi -

- - - - - is, dor - mi - ta - ti -

- is, dor - mi - ta - ti - o - -

- is,]

Pno.

29

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

Pno.

31

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

Pno.

36

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

37

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,

Pno.

41

- - - 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,

Pno.

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 (Pno.) includes a grand staff with treble and bass clefs, featuring chords and melodic lines.

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

Piano accompaniment (Pno.) continues with a grand staff, showing harmonic support for the vocal lines.



52

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

Pno.

Detailed description: This block contains the musical notation for measures 52 through 54. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "et spi - ri - tu - i sanc - -", "et spi - ri - tu - i sanc - - - -", "[to], et spi - ri - tu - i sanc - -", and "-to, et spi - ri - tu - i sanc - - - -". The piano part consists of chords and moving lines in both hands.

[D.C. al Fine]

55

- - - - to.  
- - - - to.  
- - - - to.  
- - - - to.

[D.C. al Fine]

Pno.

Detailed description: This block contains the musical notation for measures 55 and 56. It features four vocal staves and a piano accompaniment. The lyrics are: "- - - - to.", "- - - - to.", "- - - - to.", and "- - - - to.". The piano part continues with chords and moving lines. The section concludes with a double bar line and the instruction "[D.C. al Fine]".

## Text

### Original Latin

In pace,  
in idipsum dormiam et requiescam.  
Si dederō 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 4<sup>th</sup> 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.
- Original note values have been retained. An edition in 4/4 is 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.
-	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.