

## In Pace, in idipsum

John Sheppard (1515-1558)



Figure 1

Edition by Tristan Fanning

# In Pace, in idipsum

John Sheppard

Musical score for *In Pace, in idipsum* by John Sheppard. The score consists of five staves. From top to bottom:   
1. **Medius [Soprano]**: Treble clef, common time. Notes:  $\bullet$ ,  $\circ$ .   
2. **Contratenor [Alto]**: Bass clef, common time. Notes:  $\bullet$ ,  $\circ$ .   
3. **Triplex [Tenor]**: Bass clef, common time. Notes:  $\bullet$ ,  $\circ$ .   
4. **Bassus [Bass]**: Bass clef, common time. Notes:  $\bullet$ ,  $\circ$ .   
5. **Piano (for rehearsal only)**: Treble and Bass clefs, common time. Notes:  $\bullet$ ,  $\circ$ .

The vocal parts begin with a rest. The piano part starts with a bass line. The vocal parts enter with eighth-note patterns. The piano part continues with eighth-note patterns.

Continuation of the musical score for *In Pace, in idipsum*. The score consists of five staves. The vocal parts continue their eighth-note patterns. The piano part provides harmonic support with sustained notes and chords. The lyrics are:

4  
In pa - ce, in pa - ce,  
In pa - ce, [in pa] - ce,  
- ce, in pa - ce,  
- ce, in pa - ce,

<sup>3</sup>  
[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

This musical score consists of six staves of music. The top two staves are for voices, with the first staff in treble clef and the second in bass clef. The bottom four staves are for a continuo instrument, likely a harpsichord or organ, with the third staff in treble clef and the fourth in bass clef. The music is in common time. Measure 9 begins with a dotted half note followed by eighth notes. Measure 10 begins with a rest. Measure 16 begins with a rest. The lyrics are in Latin and describe a dreamlike state where one sleeps and dreams, with the dream being lucid (oculis me).

4

21

- 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]

26

- - - 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,]

30

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

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,

6  
41

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#). The vocal parts sing in Latin, with melodic lines and harmonic support from the piano. Measure 41 starts with a piano introduction followed by the voices entering with "o, et spi - ri - tu -". Measures 42-43 continue the vocal line with "o, et spi -" and "glo - ri - a pa - tri et fi - li - o,". Measure 44 concludes the section with "glo - ri - a - pa - tri-et fi - li - o,".

45

A continuation of the musical score. The vocal parts sing "i sanc - - - to, [et spi - ri - tu -]". Measures 46-47 continue with "ri - tu - i - sanc - - - to, et spi -" and "et spi - ri - tu - i sanc - - -". Measure 48 concludes the section with "et spi - ri - tu - i sanc - - -".

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 id ipsum dormiam et requiescam.  
Si dedero somnum oculis meis,  
et palpebris meis dormitionis,  
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.
- 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 “dormitionis” has been retained instead of the more common “dormitionem”. The genitive case appears more appropriate to the text than the accusative.