

*In pace*

JOHN SHEPPARD

Musical score for the first system of "In pace". It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "In pa- -"

Musical score for the second system of "In pace". It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "ce, in pa- ce. ce, in pa- ce. ce, in pa- ce. ce, in pa- ce."

Musical score for the third system of "In pace". It consists of one bass staff. The lyrics are: "in i- dip- sum dor- mi- am et re- - qui- es- cam." The word "Fine" is written above the staff.

Musical score for the fourth system of "In pace". It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "Si de- de-ro som-num o-".

**Source:** British Library Add. MS 17802-5 (Gyffard partbooks)  
Transposed down a 4<sup>th</sup>. Note values halved.

**Text:** Responsory at Compline during Lent, Sarum Use.

**Translation:** In peace, into the same I will sleep and rest. If I give sleep to my eyes and drowsiness to my eyelids, I will sleep and rest. Glory to the Father and to the Son and to the Holy Spirit.

This is the third of five settings of *In pace* in the Gyffard partbooks. The parts of the plainchant which would normally be sung by a cantor are set to polyphony. Note that, strictly speaking, this would mean that the repeat of "In pace", which would be sung by the choir, ought to be performed to chant, rather than repeating the polyphony. However, in modern performance practice, the polyphony is more often used.

This edition © Copyright Adrian M. Wall, 2023. See <http://www.diversvoyces.org.uk/editions> for copyright terms.

15

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

20

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

25

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

29

o- nem, dor- mi- ta- ti- o- nem.  
 nem, dor- mi- ta- ti- o- nem, dor- mi- ta- ti- o- nem.  
 nem, dor- mi- ta- ti- o- nem, dor- mi- ta- ti- o- nem.  
 ta- ti- o- nem, dor- mi- ta- ti- o- nem.



dor- mi- am et re- qui- es- cam.

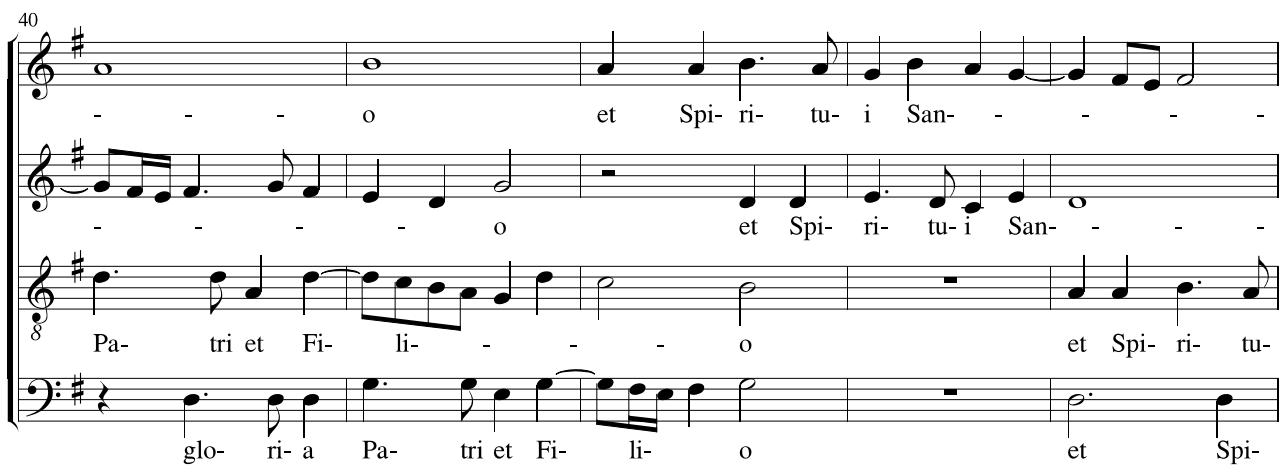
35



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

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

40



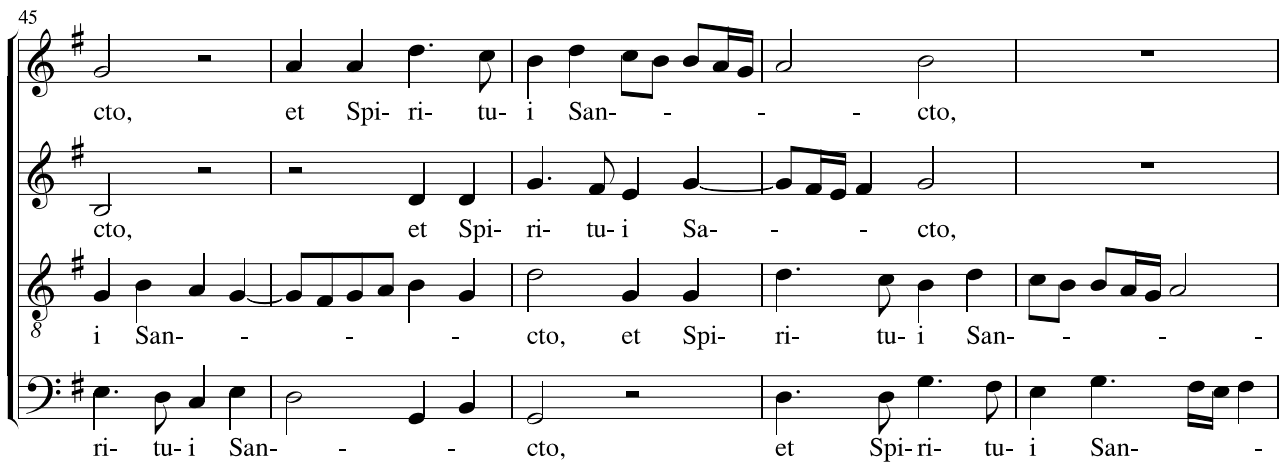
o et Spi- ri- tu- i San- cto,

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

Pa- tri et Fi- li- o et Spi- ri- tu-

glo- ri- a Pa- tri et Fi- li- o et Spi-

45



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

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

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

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

50 *D.C. al fine*



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

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

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

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