



In manus tuas


Edited by Jason Smart


Anon. (c.1625)

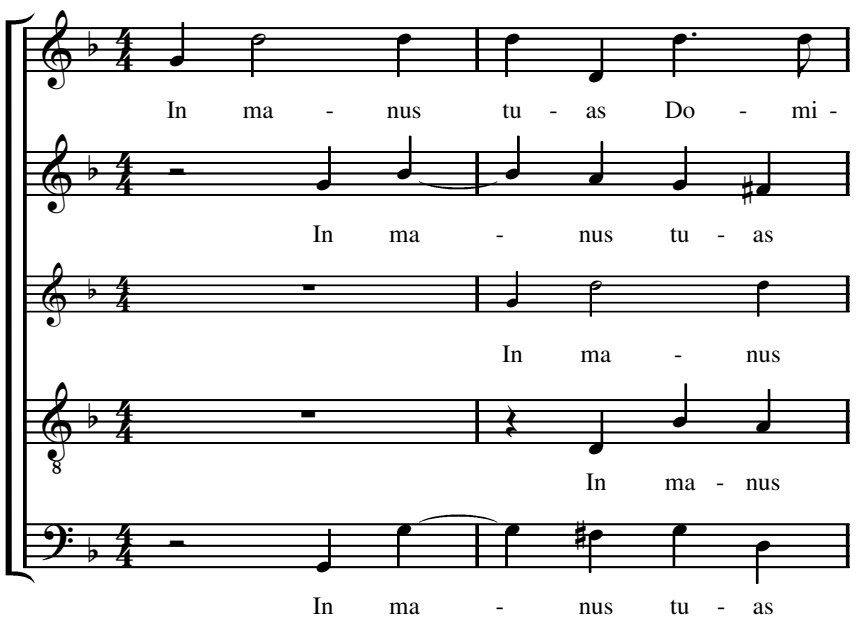
Treble 1 

Treble 2 

Treble 3 [Missing]

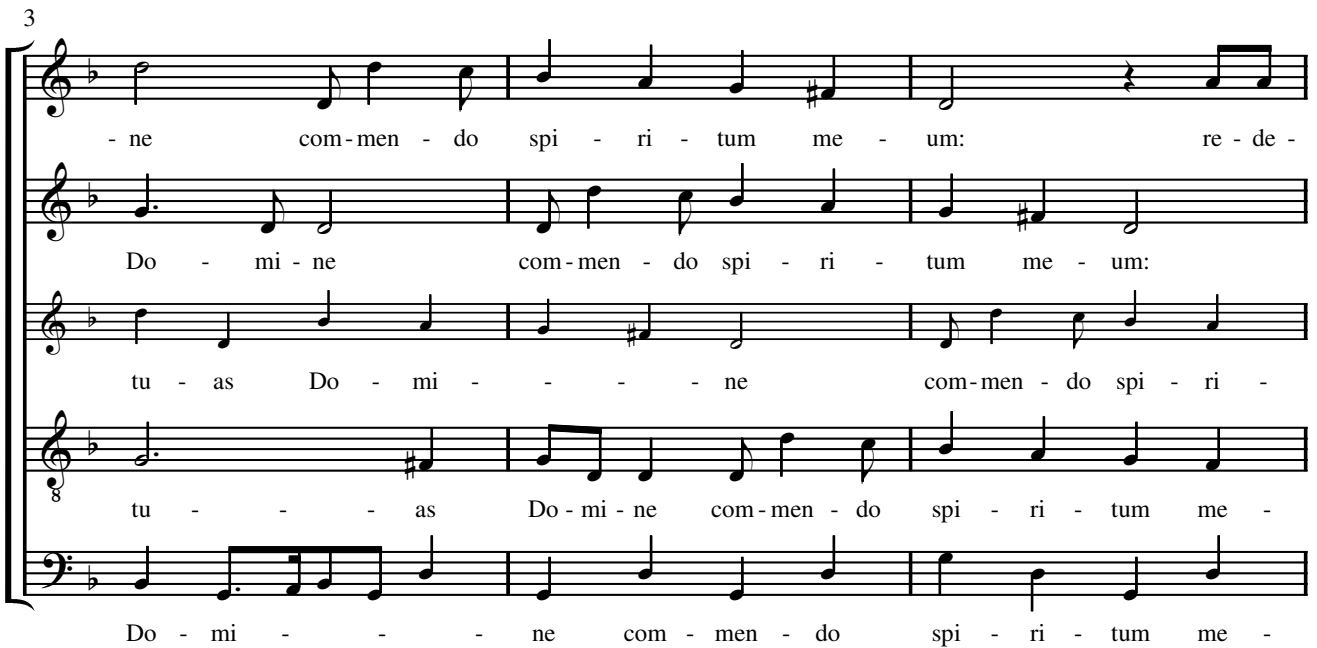
Tenor 

Bass 



In ma - nus tu - as Do - mi -
In ma - nus tu - as
In ma - nus
In ma - nus
In ma - nus
In ma - nus

3



- ne com - men - do spi - ri - tum me - um: re - de -
Do - mi - ne com - men - do spi - ri - tum me - um:
tu - as Do - mi - - - - ne com - men - do spi - ri -
tu - - - as Do - mi - ne com - men - do spi - ri - tum me -
Do - mi - - - - ne com - men - do spi - ri - tum me -

6

- mi - sti me, Do - mi - ne De - us ve - ri - ta -
 re - de - mi - sti me, re - de - mi - sti me, Do - mi - ne De - us ve -
 - tum me - - - um: re - de - mi - sti me, Do - mi - ne
 - um, me - - - um: re - de - mi - sti me, Do - mi -

10

- tis, De - us ve - ri - ta - tis, com - men - do spi - ri - tum me -
 - ri - ta - tis, ve - ri - ta - tis, com - men - do spi - ri -
 De - us ve - ri - ta - tis, com - men - do spi - ri -
 - ne De - us ve - ri - ta - tis, com - men - do spi - ri -
 - ne De - us ve - ri - ta - tis, com - men - do spi - ri -

14

- um: re - de - mi - sti me, Do - mi - ne De -
 - tum me - um: re - de - mi - sti me, Do - mi -
 - tum me - um: re - de - mi - sti me, Do -
 - tum me - um: re - de - mi - sti me, Do - mi - ne De - us ve - ri - ta -
 - tum me - um: re - de - mi - sti me, Do - mi - ne De - us

17

- us ve - ri - ta - tis, com - men - do spi - ri -
 - ne De - us ve - ri - ta - tis, com - men - do
 - mi - ne De - us ve - ri - ta - tis, com - men - do
 - - - tis, com - men - do spi -
 ve - ri - ta - tis, com - men - do

20

- tum me - um: re - de - mi - sti me, Do - mi -
 spi - ri - tum me - um: re - de - mi - sti me,
 spi - ri - tum me - um: re - de - mi - sti
 - ri - tum me - um: re - de - mi - sti me, Do - mi - ne De - us
 spi - ri - tum me - um: re - de - mi - sti me, Do - mi - ne

23

- ne De - us ve - ri - ta - tis.
 Do - mi - ne De - us ve - ri - ta - tis.
 me, Do - mi - ne De - us ve - ri - ta - tis.
 ve - ri - ta - tis, ve - ri - ta - tis.
 De - us ve - ri - ta - tis, ve - ri - ta - tis.

Translation

Into thy hands, O Lord, I commend my spirit; for thou hast redeemed me, O Lord, thou God of truth.
(*Psalm 31, v.6*)

Editorial Conventions

The original clefs, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned

The missing third Treble voice has been reconstructed editorially in small notation.

Source

Cambridge, Peterhouse MSS 485–91 (c.1635, incorporating many pages of earlier date).

44	Medius Decani	(Tr2)	sig. O2	at head of page: 3 tribles· 5 partes·
42	Contratenor Decani	—		
35	Tenor Decani	(T)	f.127	at head of page: 3 tribles· Tenor: 5 partes·
37	Bass Decani	(B)	sig. M2	at head of page: 3 tribles· Bassus 5 partes
45	Medius Cantoris	(Tr1)	f.82	at head of page: 3 tribles· 5 partes·
43	Tenor Cantoris	—		
36	Bass Cantoris	—		

Note on the Music

This anonymous motet contains echoes of Thomas Tallis's setting of the same text. It survives only in the so-called 'Latter Set' of Caroline partbooks, a collection of music assembled from disparate sources for liturgical use at the Cambridge college to which they still belong. A notable feature of the manuscripts is the inclusion of a number of Latin-texted compositions, a consequence of the high church (Laudian) influences at Peterhouse which permitted the use of the language in the chapel services. The *Contratenor cantoris* book is missing. *In manus tuas* was copied by John Geeres, who graduated Mus.B. at King's College, Cambridge, in 1623 and was a lay clerk there from 1623 until 1626 or 1628 before moving to Durham Cathedral. It is likely that the music dates from around the time it was copied, but, although Geeres is known to have composed, it does not follow that he was responsible for this piece. Each voice part is provided with two clefs. The first set of clefs appears only at the beginning of the piece; subsequent staves in each partbook have only the second clef without the staff signature.

Notes on the Readings of the Sources

The text is accurate and free from ambiguity. In the list of readings below, pitches are given in capital letters and preceded by a number where necessary, e.g. ¹D = 1st note D in the bar.

- 6 Tenor: slur for ¹D²D¹CB²C, # for ²C
- 6 Bass: slur for DA
- 7 Treble 1: # for ²F
- 9 Tenor: slur for FE
- 11 Tenor: slur for ¹G¹A, slur for B²A²G
- 13 Tenor: slur for CB²A
- 16 Bass: slur for BC
- 17 Treble 2: slur for ¹AG
- 18 Treble 1: slur for G¹D
- 22 Bass: slur for BC
- 23 Treble 2: slur for AG
- 24–25 Treble 1: slur for ²GDDD
- 25 Treble 2: # for ²F, # for ³F