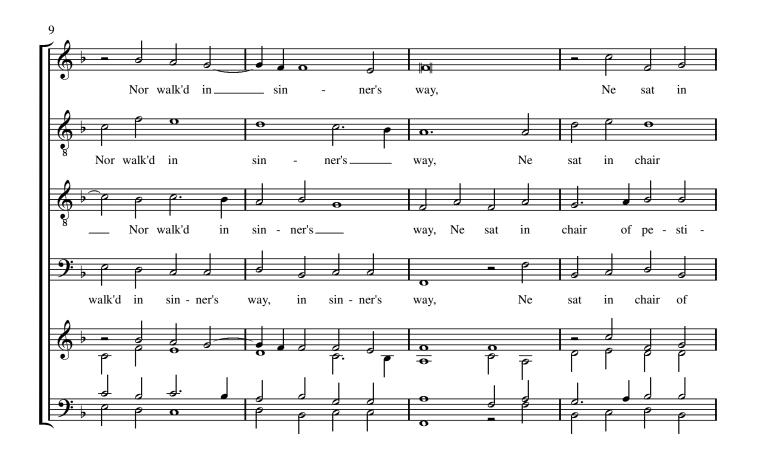
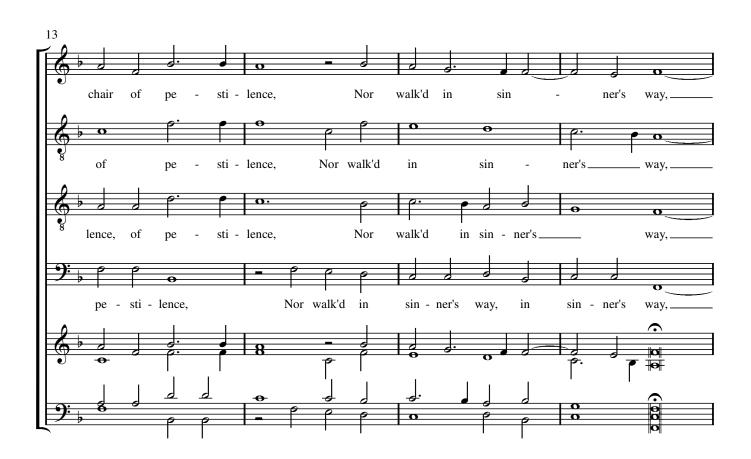
# The man is blessed

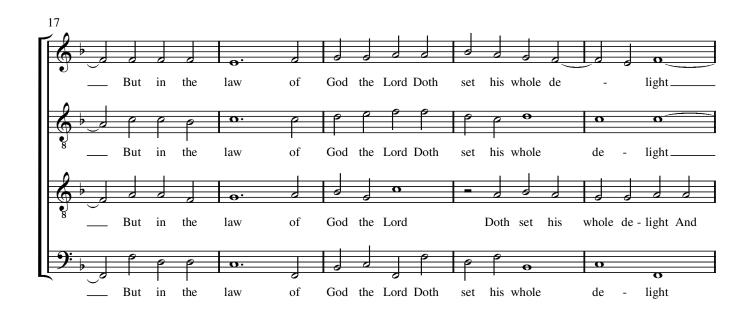
Edited by Jason Smart

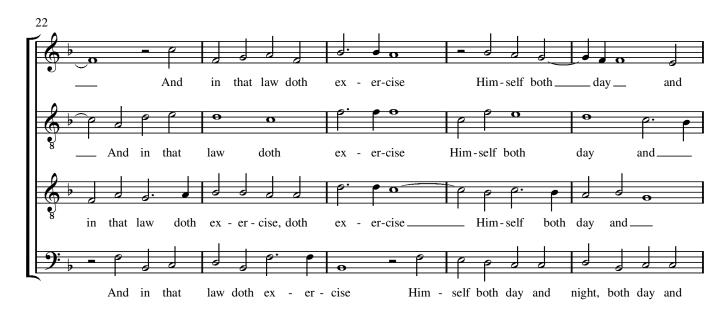
John Sheppard (d.1558)

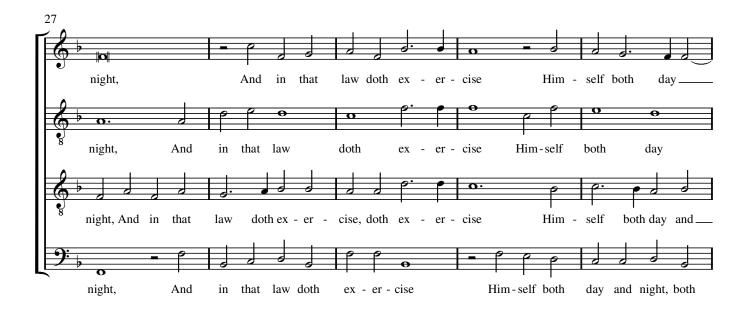


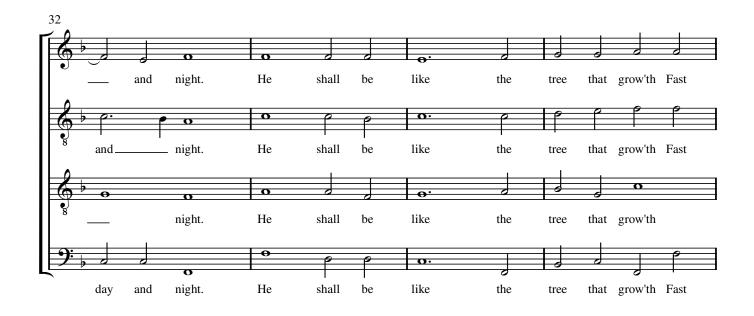


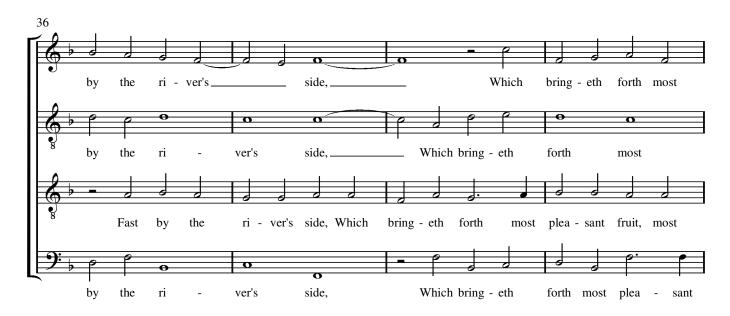


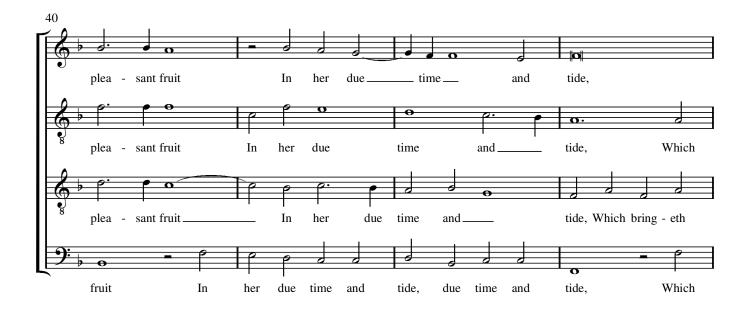


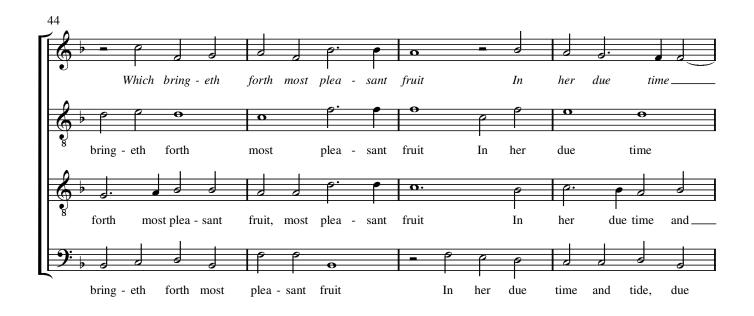


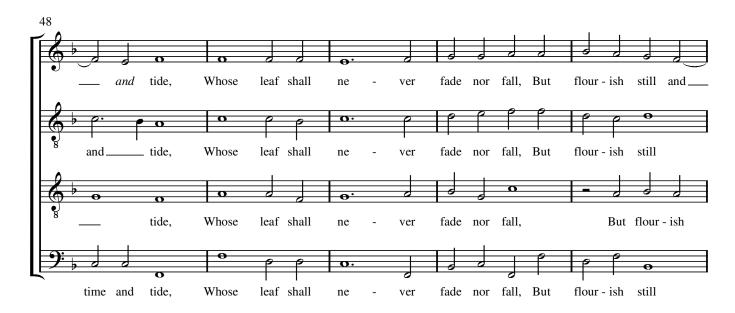


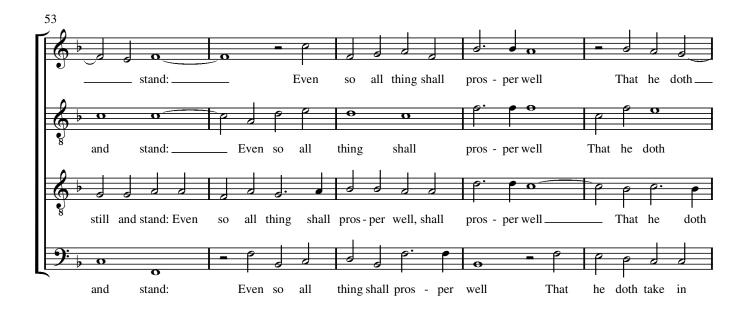


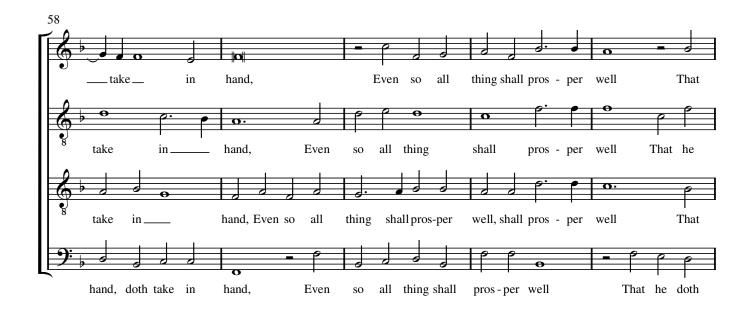


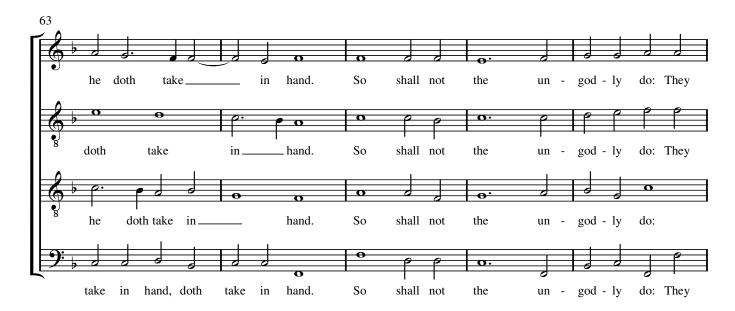


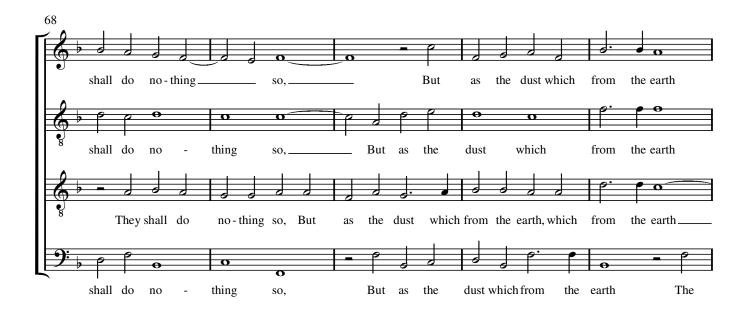


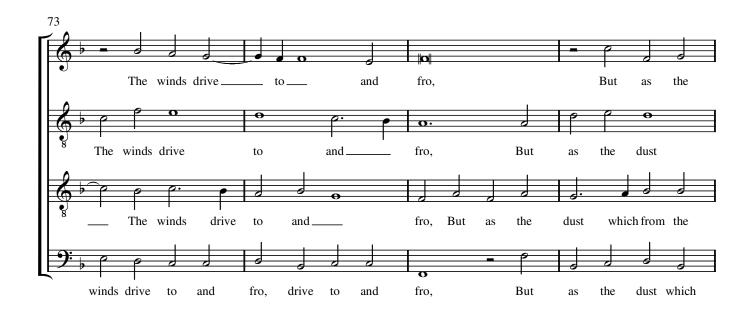


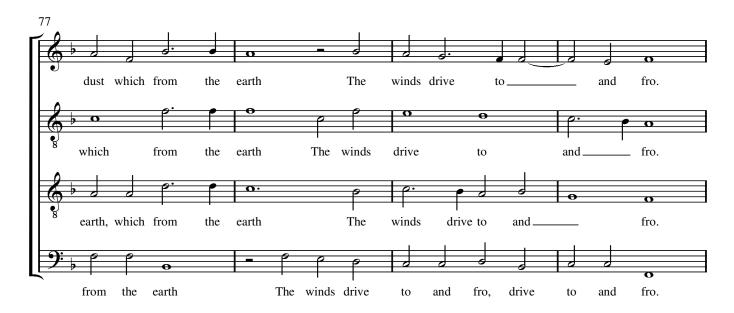


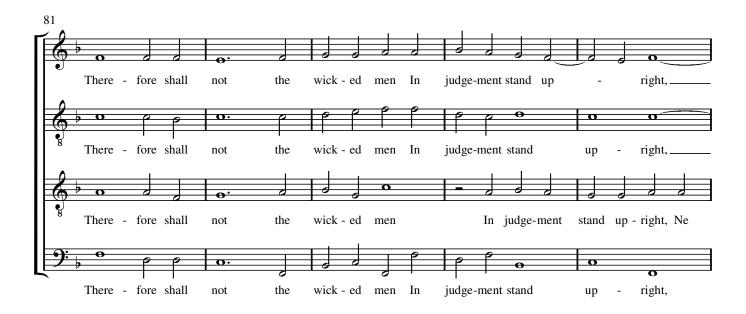


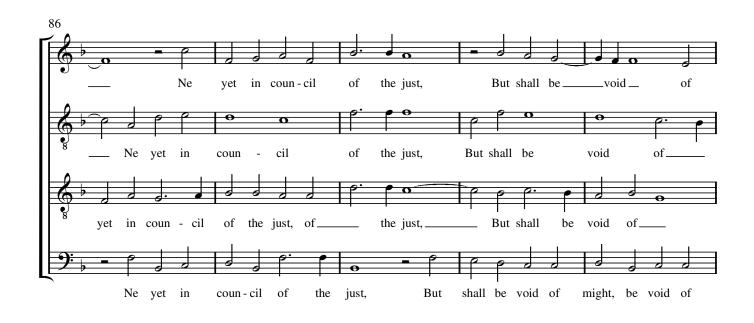


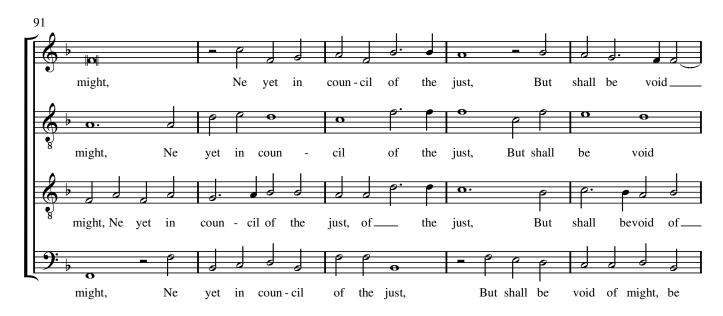


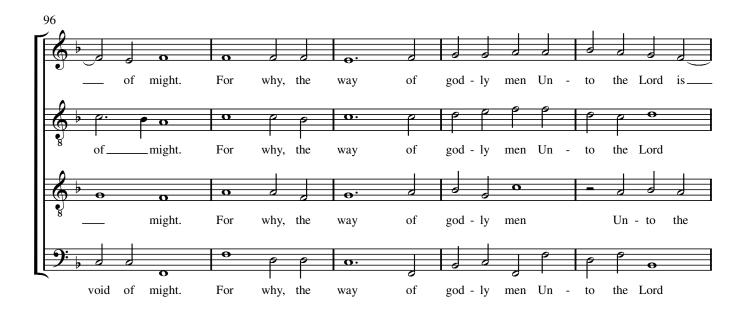


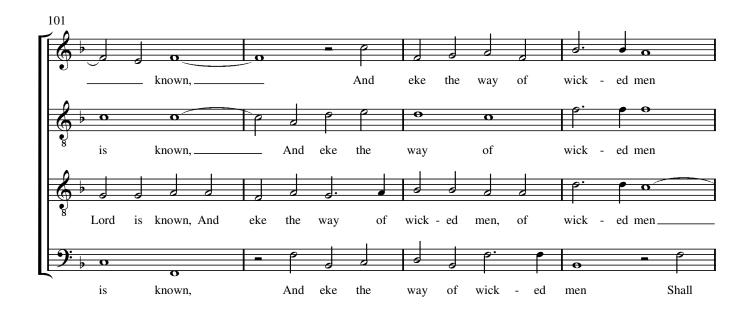


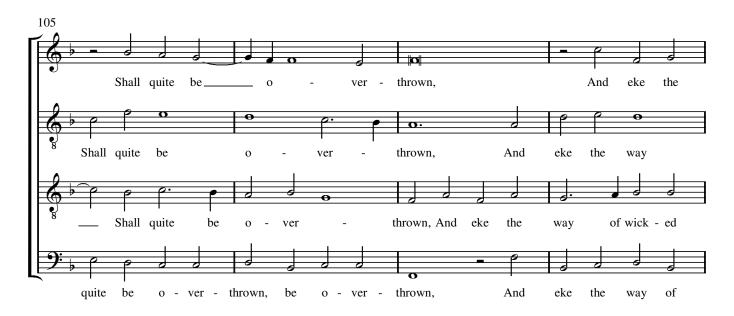


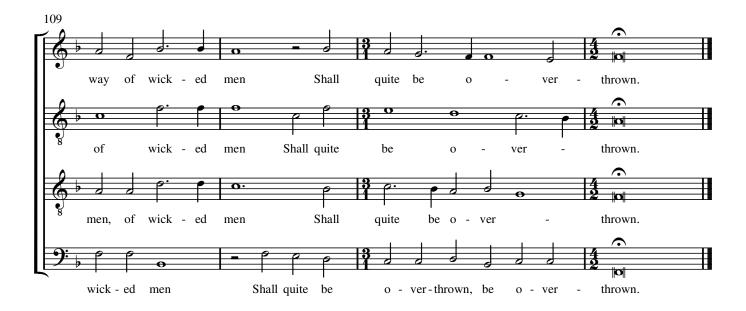












#### The Music

Sheppard composed an almost complete cycle of settings the metrical psalm texts contained in John Hopkins's *Al such psalmes of Dauid as Thomas Sternehold late grome of [the] kinges Maiesties Robes, didde in his life time draw into English Metre* (London, 1549). Only the topmost voice of these settings survives and the only source to contain the whole set is London, British Library, Add. MS 15166, the solitary survivor of a set of four partbooks. The individual psalms are unattributed, but a note at the end of the cycle states: 'From the begininge of this booke to this place, all the splames are of m<sup>r</sup> Shepardes doinge'. 'The man is blessed', a versification of psalm 1, is the first item in the manuscript. It is the only one of Sheppard's metrical psalms that can be reconstructed with any degree of reliability, thanks to the preservation, without attribution, of a keyboard arrangement in the 'Mulliner's arrangement, which is given for comparison.

Mulliner compiled his book for private use, including teaching. He may have arranged Sheppard's piece simply for his own enjoyment, but it also is easy to imagine it being used to accompany a soloist singing the top voice.

#### **Editorial Conventions**

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

The lost Countertenor, Tenor and Bass voice-parts have been reconstructed from the keyboard arrangement.

The original clef, staff signature, mensuration symbol and first note of the two extant sources are shown on the prefatory staves.

Spelling of the text has been modernised.

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

#### **Sources**

- A London, British Library, Add. MS 15166, f.1 (c.1570; Mean only).
- **B** London, British Library, Add. MS 30513, f.80<sup>ν</sup> (early 1560s; arrangement for keyboard).

## Notes on the Readings of the Sources

The references below are to the bar numbers in the edition. Those for source A are (obviously) to the Mean part only. Pitches are in capital letters, preceded by a number where necessary, e.g.  ${}^{1}F =$ first note F in the bar. The sign + denotes a tie.

#### Source A

36-37 slur for F+FE

42 slur for <sup>1</sup>F<sup>2</sup>F

47 slur for <sup>1</sup>F<sup>2</sup>F

58 slur for <sup>1</sup>F<sup>2</sup>F

63 slur for <sup>1</sup>F<sup>2</sup>F

68-69 slur for F+FE

73 drives for drive (but drive in 79)

79 slur for <sup>1</sup>F<sup>2</sup>F

90 slur for <sup>1</sup>F<sup>2</sup>F

106 slur for <sup>1</sup>F<sup>2</sup>F

111 slur for <sup>1</sup>F<sup>2</sup>F

### Source B

Title between staves at beginning: The man is bleste

5 new line in source begins with the third minim of the bar: staff signature in left hand bs for upper and lower B