

In manus tuas (1st setting)

Edited by Jason Smart

John Sheppard (d.1558)

Treble

Mean 1

Mean 2

Countertenor

In ma - nus tu - - -

In ma - nus tu - - -

Detailed description: This system shows the beginning of the piece. It features four staves: Treble, Mean 1, Mean 2, and Countertenor. The Treble staff has a common time signature and a key signature of one flat. The vocal parts (Mean 1, Mean 2, and Countertenor) are in 4/4 time. The lyrics 'In ma - nus tu - - -' are written below the vocal staves.

4

In ma - nus tu - - -

In ma - nus tu - - -

Detailed description: This system continues the piece from measure 4. It features four staves. The lyrics 'In ma - nus tu - - -' are written below the vocal staves.

8

- as, in ma - nus tu - - - as,

- as, in ma - nus tu - - - as,

- as, in ma - nus tu - - - as,

- as, in ma - nus tu - - - as,

Detailed description: This system continues the piece from measure 8. It features four staves. The lyrics '- as, in ma - nus tu - - - as,' are written below the vocal staves. The piece concludes with a double bar line.

Chorus **A** END

8 Do - mi - ne, com - men - do spi - ri - tum me - um.

12

Re - - - de - mi - sti me,

Re - - - de - mi - sti me, Do -

Re - - - de - mi - sti me, [Do -

8 Re - - - de - mi - sti me, Do - - - mi -

18

Do - mi - - - - - ne Deus ve - ri - ta -

- mi - - - - - ne De-us ve - ri - ta - tis,

- mi - - - - - ne] De-us ve - ri - ta - - - -

8 - - - - - ne De-us ve - ri - ta - tis, De-us

23

- tis, De-us ve - ri - ta - - - - - tis, De-us ve - ri - ta - tis,

De-us ve - ri - ta - tis, De-us ve - ri - ta - - - - - tis,

- tis, De-us ve - ri - ta - - - - - tis, -

8 ve - ri - ta - - - - - tis, De-us ve - ri - ta - - - - - tis, De-us

28

De-us ve - ri - ta - - - - - tis, De-us

De-us ve - ri - ta - - - - - tis, De-us

De-us ve - ri - ta - - - - - tis, De-us

ve - ri - ta - - - - - tis, De-us

32

ve - ri - ta - - - - - tis.

ve - ri - ta - tis, De-us ve - ri - ta - - - - - tis.

ve - ri - ta - - - - - tis.

ve - ri - ta - - - - - tis.

REPEAT FROM **A** TO END, THEN FROM BEGINNING TO END

Translation

Into thy hands, O Lord, I commend my spirit. For thou hast redeemed me, O Lord, thou God of truth. (Ps.31, v. 6.)

Liturgical Function

Respond at Compline from Passion Sunday to Wednesday in Holy Week in the Use of Salisbury.

Editorial Conventions

The nomenclature of the vocal parts follows the Tudor convention.

The prefatory staves show the original clef, staff signature, mensuration symbol and first note of each part.

Ligatures are indicated by the sign $\text{—}\text{—}\text{—}$, coloration by the sign $\text{—}\text{—}\text{—}$.

Underlay repeat signs have been tacitly expanded.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802 (M1) f.117v at beginning: In manus m^r sheperde

17803 (Tr) f.112 at beginning: In manus m^r sheperde

17804 (M2) f.115v at beginning: In manus m^r sheperde

17805 (Ct) f.108 at beginning: In manus m^r sheperde

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.179 of the temporale.

Notes on the Readings of the Polyphony

Bar 4, M1: Natural for F (in the form of a letter f signifying 'fa') before E / Bar 13, M1: Semibreve rest is a minim rest / Bars 15–20, M2: *Domine* omitted / Bar 16, Tr: These two notes not colored / Bar 18, M1: *-mi-* possibly intended for following note /