

In manus tuas (2nd setting)

Edited by Jason Smart

John Sheppard (d.1558)

1 clerk of the second form



In ma - nus tu - as,

Countertenor 1



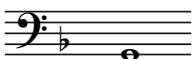
Countertenor 2



Tenor



Bass



Do - - - - -
Do - - - - - mi - - - - -
Do - - - - - mi - ne, - - - - -
Do - - - - - [mi] -

5

A

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

11

- ri - tum me - - - - - spi - ri - - - - - tum - - - - -
- tum me - - - - - um, - - - - - com - men -

16 END

me - - - - - um.

me - - - - - um.

me - - - - - um.

- do spi - - ri - tum me - - - - - um.

I clerk of the second form

Re - de - mi - sti me, Do - mi - ne De - us 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 voice-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 .

Sources

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

17802 (Ct2) f.118v at beginning: In manus Corus m^f sheperde

17803 (Ct1) f.112v at beginning: In manus Corus m^f sheperde
at end: sheperde

17804 (T) f.116 at beginning: In manus Corus sheperde

17805 (B) f.108v at beginning: In manus Corus m^f 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

Bars 3–4, Tenor: *-mine* one note later

Bars 5–6, Tenor: A is breve (only) with fermata

Bars 11–12, Tenor: *-do spi-* below GF, (bars 14–15) *-ritum* below FG

Bar 18, Bass: Flat for B

In their settings of the Compline responds *In manus tuas* and *In pace*, Tudor composers traditionally provided polyphony for those parts of the chant sung by the soloist. The scribe's heading for the present piece, *In manus Corus*, reflects the fact that Sheppard, unusually, has set the section of the chant sung by the chorus. The tenor part has the plainsong as a *cantus firmus*.