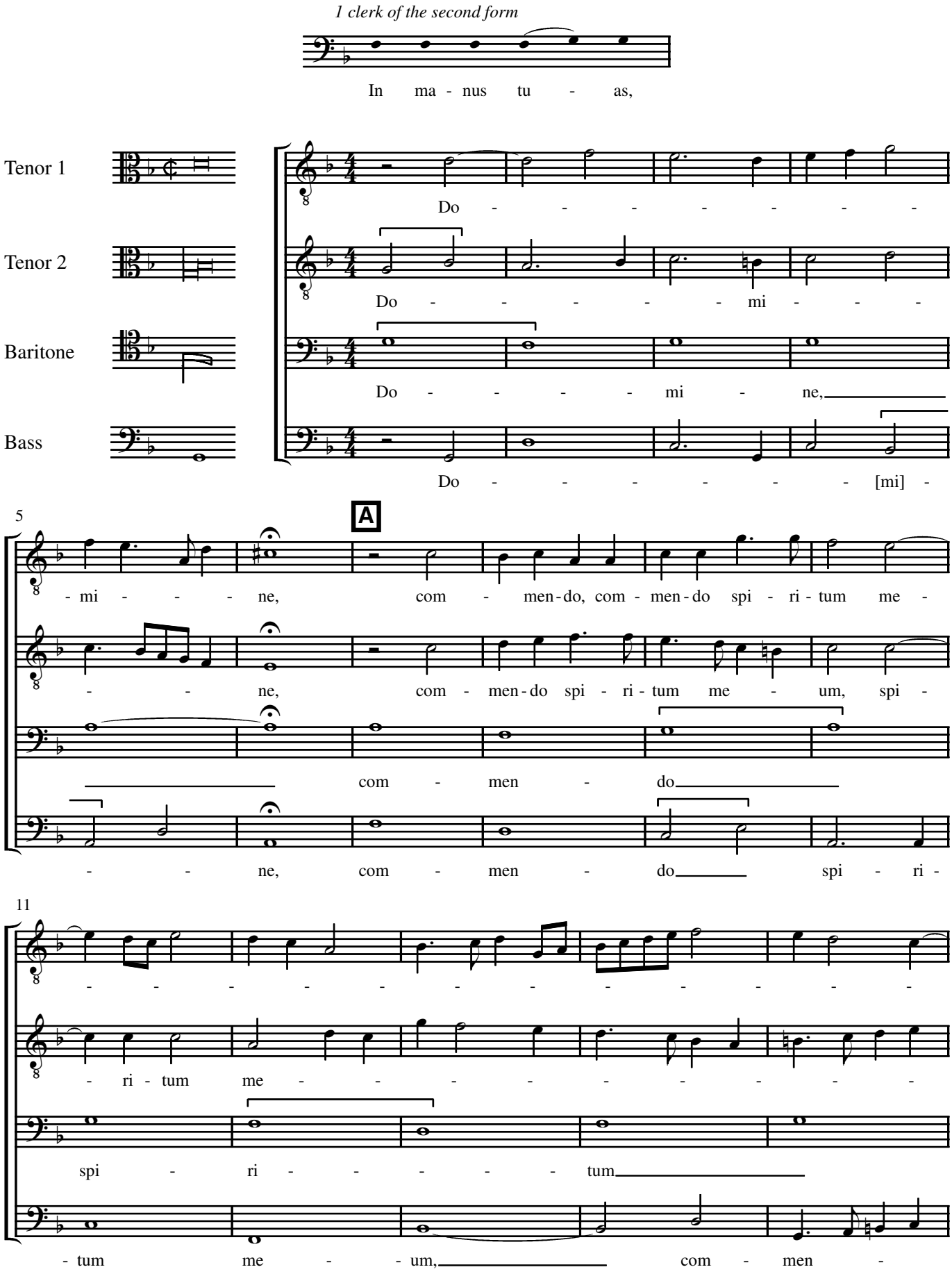
In manus tuas (2nd setting)

Edited by Jason Smart

John Sheppard (d.1558)



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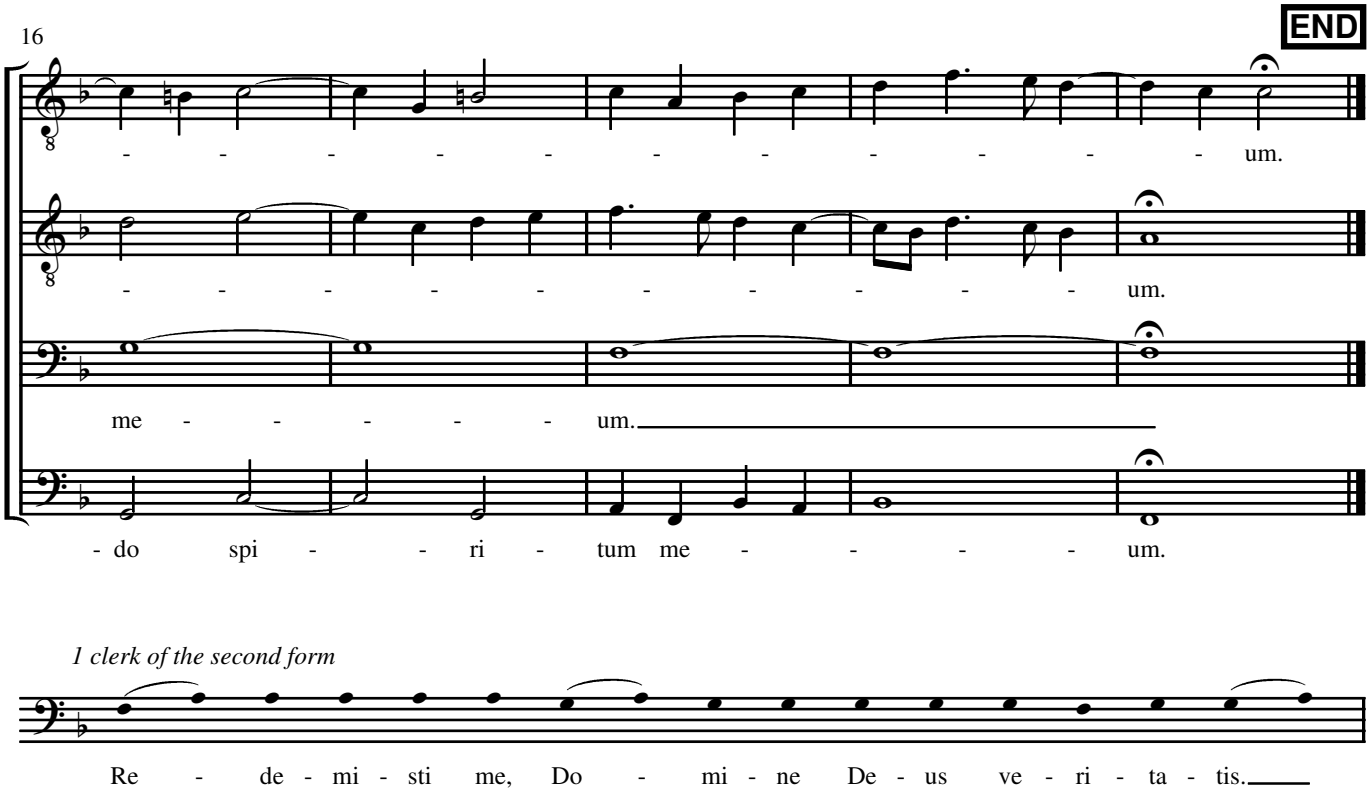

REPEAT FROM A TO END, THEN FROM BEGINNING TO END

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 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	(T2)	f.118v	at beginning:	In man*us* Corus m^{r} shep*er*de
17803	(T1)	f.112v	at beginning:	In man*us* Corus m^{r} shep*er*de
			at end:	shep*er*de
17804	(Bar)	f.116	at beginning:	In man*us* Corus shep*er*de
17805	(B)	f.108v	at beginning:	In man*us* Corus m^{r} shep*er*de

Plainsong: *Antiphonale Sarisburiense*, ed. W. H. Frere (London, 1901-25), pl.190.

Notes on the Readings of the Polyphony

Bars 3-4, Bar: -*mine* one note later
Bars 5-6, Bar: A is semibreve (only) with fermata
Bars 11-12, Bar: -*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 manuscripts' 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 baritone part has the plainsong as a cantus firmus.