

In manus tuas (2nd setting)

Edited by Jason Smart

John Sheppard (d.1558)

I clerk of the second form



In manus tu - as,

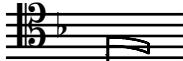
Tenor 1



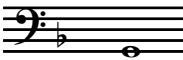
Tenor 2



Baritone



Bass



A musical score for four voices: Tenor 1, Tenor 2, Baritone, and Bass. The Tenor 1 part starts with a dotted half note. The Tenor 2 part starts with a quarter note. The Baritone part starts with a quarter note. The Bass part starts with a quarter note. The vocal parts are labeled with 'Do' and 'mi'. The bass part ends with '[mi]'. The vocal parts continue with 'ne,' and the bass part continues with 'Do'.

5

A

A musical score for four voices continuing from the previous section. The Tenor 1 part starts with a quarter note. The Tenor 2 part starts with a quarter note. The Baritone part starts with a quarter note. The Bass part starts with a quarter note. The vocal parts are labeled with 'ne,' 'com,' 'men,' 'do,' and 'spi.' The bass part ends with 'ri-'.

11

A musical score for four voices continuing from the previous section. The Tenor 1 part starts with a quarter note. The Tenor 2 part starts with a quarter note. The Baritone part starts with a quarter note. The Bass part starts with a quarter note. The vocal parts are labeled with 'ri,' 'me,' 'spi,' 'ri,' 'tum,' 'com,' and 'men.'

um.
me.
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 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 manus Corus m^r sheperde
- 17803 (T1) f.112v at beginning: In manus Corus m^r sheperde
at end: sheperde
- 17804 (Bar) f.116 at beginning: In manus Corus sheperde
- 17805 (B) f.108v at beginning: In manus Corus m^r sheperde

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.