

# In manus tuas (3rd setting)

Edited by Jason Smart

John Sheppard (d.1558)

*1 clerk of the second form*

In ma - nus tu - as,

Countertenor 1

Countertenor 2 [Missing]

Tenor

Bass

Do - - - - - mi -

**A**

4

ne, com - men -

ne, com - men - do spi -

mi - ne, com - men -

ne, com - men -

9

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

ri - - - - - tum, com - men - do spi - ri -

do spi - - - - - ri - tum me - - - -

do - - - - - spi - ri - tum me - - - -

14 END

um.  
- tum me - um.  
um.  
um.  
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 [missing]

17803 (Ct1) f.113 at beginning: In manus Corus m<sup>r</sup> sheperd

17804 (T) f.116v at beginning: In manus Corus m<sup>r</sup> sheperd

17805 (B) f.109 at beginning: In manus Corus m<sup>r</sup> sheperde

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

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.

Sheppard's piece occurs only in this set of four partbooks, where it is the first of four apparently three-part compositions. It is probable that these are all four-part compositions from which a voice has been lost. The second piece in this group, William Mundy's *Exsurge Christe*, is known to be a four-part piece from a concordance in *The Mulliner Book*\* and it may well be that a gathering of paper containing these four compositions has been lost from MS 17802 (cf. David Mateer's analysis of the structure of the partbooks in *Research Chronicle* 26 (Royal Musical Association, 1993).

This edition has altered the underlay of the Tenor in bars 8–12 to a more credible reading. The original reads: 9 *-mendo* below FA, 10 *spi-* below last G, 11 *-ri-* below F, 12 *-tum me-* below GE.

\* This concordance was first mentioned by Frank Llewellyn Harrison: see Gerald Abraham (ed.), *The New Oxford History of Music IV: The Age of Humanism 1540–1630* (Oxford, 1968), p.478, footnote 3.