

Andrew Rindfleisch
after Sebastien de Vivanco

In Manus Tuas

for unaccompanied mixed chorus SATB

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Manzo Music



In Manus Tuas (1986)

After Sebastien de Vivanco

for unaccompanied mixed chorus SATB

Duration: 4 minutes

Andrew Rindfleisch

Manzo Music

In manus tuas, Domine,
Commendo spiritum meum.

Into your hands, Lord.
I deliver my spirit.

Biblical: *Christ's seventh word from the cross*

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In Manus Tuas

Sebastien de Vivanco
(ca. 1550–1622)

♩ = ca. 76–80

Soprano
In ma - - - nus tu - - - as,

Alto
In ma - - - nus tu - as Do - - - - -

Tenor
In ma - nus tu - as Do - - - - - mi - ne,

Bass
In

6
Do - - - - mi - ne, Do - - - - mi - ne, com - men - do
- - - - mi - ne, Do - mi - ne, com -
In ma - - - nus tu - as Do - mi - ne, _____
ma - - nus tu - as Do - - - - - mi - ne, _____

11
spi - ri - tum _____ me - - - - - um,
men - do spi - ri - tum me - - - - -
com - men - do spi - ri - tum me - - - - -
com - men - do spi - - - ri - tum me - - - um,

15

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

20

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

25

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

In Manus Tuas

Andrew Rindfleisch

$\text{♩} = \text{ca. } 76-80$

*p**

Soprano
In ma - - - - nus tu - as, Do - mi -

*p**

Alto
In ma - nus tu - - as, Do - mi

*p**

Tenor
In ma - - - - - nus tu - as, Do - -

Bass

6

- - ne, Do - mi - - - - ne, Do - - - - mi - - - -

- - ne, Do - - - - mi - - - - ne, Do - mi - ne, - - - -

mi - ne, Do - mi - ne, - - - - Do - - - - - - - - mi -

*p**

In ma - - - - nus - - - - tu - - - - as Do - - - - - - - -

11

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

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

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

mi - ne, com - - - - men - - - - do spi - - - -

* Dynamics, as in the Vivanco, should rise and fall with phrase and line, never exceeding *mf*.

17

me - - - - um. com - men - do, com - men -
me - - - - um. com - - - - - men - do, com - men -
- - - - - um. com - - - - - men - do, com - men -
ri - tum me - um. com - men - - - - - do,

Detailed description: This system contains measures 17 through 21. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: 'me - - - - um. com - men - do, com - men - ri - tum me - um. com - men - - - - - do,'. The vocal line has a long note on 'um.' in measure 17 and a melodic line through measure 21. The bass line provides a steady accompaniment.

22

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

Detailed description: This system contains measures 22 through 26. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The lyrics are: '- - - - do, com - men - do spi - ri - tum - do, com - - - - men - do, com - men - - - - do spi - ri - tum me - um. com - men - - com - - - - men - - - - - do spi - -'. The vocal line continues with a melodic line. A large 'Do Not Copy' watermark is overlaid diagonally across the system.

27

rit.

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

Detailed description: This system contains measures 27 through 31. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The lyrics are: '- - - - me - - - - um. - - - - - do spi - ri - tum me - - - - - um. - - - - do spi - ri - tum me - - - - - um. ri - - - - tum me - - - - - um. - - - -'. The vocal line has a long note on 'um.' in measure 27 and a melodic line through measure 31. A 'rit.' (ritardando) marking is placed above the system. The bass line provides a steady accompaniment.

Program Note

In Manus Tuas is a Latin setting of the sacred Good Friday text based on Christ's "seventh" word on the cross. Composed in 1986 while an undergraduate student, the work is based upon, and inspired by, the Spanish Renaissance composer Sebastien de Vivanco's beautiful setting of the same text. This brief work, my first attempt at choral writing, is intended to be performed alongside Vivanco's original setting.

(A. Rindfleisch)

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