

# From the depth I called

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Mean 1

Mean 2

Countertenor

Bass

From the depth I

From the depth I call - ed on

4

From the depth I call - ed on thee, O

call - ed on thee, O Lord, O Lord, O

thee, O Lord, O Lord, I call - ed on thee, O

From the depth I call - ed on thee, O Lord, O

10

Lord,

Lord, from the depth I call - ed on

Lord, from the depth I call - ed on thee, O

Lord,



32

hear my voice. Let thy ears give good heed to the voice.

my voice. Let thy ears give good

voice.

hear my voice. Let thy ears give good heed to the

37

Let thy ears give good heed to the voice of my

heed to the voice of my pray - ers,

Let thy ears give good heed to the voice of my pray -

voice of my pray - - ers, let thy

42

pray - ers, let thy ears give good

let thy ears give good heed to the voice of my pray -

- ers, let thy ears give good heed to the

ears give good heed to the voice of my pray - - - ers,

47

heed to the voice of my pray - - - - - ers.  
 - ers, of my pray - - - - -  
 voice of my pray - - - - - ers, to the voice of my pray - - - - -  
 my pray - - - - - ers, to the voice of my pray - - - - -

52

If thou, Lord, wilt look straight - ly up - on  
 - ers. If thou, Lord, wilt look straight - ly up - on  
 - ers. If thou, Lord, wilt look straight - ly up - on  
 - ers. If thou, Lord, wilt look straight - ly up - on

58

sins, O good Lord, who shall a -  
 sins, O good Lord, who shall a -  
 sins, O good Lord, who shall a - bide it,  
 sins, O good Lord, who shall a - bide it, O good

63

- bide it, O good Lord, who shall a - bide it?

- bide it, O good Lord, who shall a - bide it?

O good Lord, who shall a - bide it, who shall a - bide it?

Lord, who shall a - bide it, who shall a - bide it?

68

But with thee is mer - cy, but with thee is mer -

But with thee is mer - cy, but with thee is mer -

But with thee is mer - cy, but with thee is mer -

But with thee is mer - cy, but with thee is mer -

75

- cy, and for thy law I have

- cy, and for thy law

- cy, and for thy law I have suff - 'red thee, O

- cy, and for thy law I have suff - 'red thee, O

81

suff - 'red thee, O Lord, and for thy  
I have suff - 'red thee, O Lord, and for thy law I have  
Lord, O Lord, and for thy law I have suff - 'red thee, O  
Lord, I have suff - 'red thee, O Lord,

87

law I have suff - 'red thee, I have suff - 'red thee, O  
suff - 'red thee, O Lord, I have suff - 'red thee, O  
Lord, I have suff - 'red thee, O Lord, O  
and for thy law I have suff - 'red thee, O

92

Lord. My soul hath a - bid - en in his word,  
Lord. My soul hath a - bid - en in his word,  
Lord. My soul hath a - bid - en  
Lord. My soul hath a - bid - en in his

97

my soul hath trust - ed in the Lord,  
 my soul hath trust - ed in the Lord, my  
 in his word, my soul hath trust - ed in the  
 word, my soul hath trust - ed in the Lord,

102

my soul hath trust - ed in the Lord,  
 soul hath trust - ed in the Lord, in the Lord,  
 Lord, my soul hath trust - ed in the Lord,  
 my soul hath trust - ed in the Lord, from the

107

from the morn - ing watch un - to the night,  
 from the morn - ing watch un - to the night,  
 from the morn - ing watch un - to the night, from the morn -  
 morn - ing watch un - to the night, from the morn - ing

112

from the morn - ing watch un - to the night.

from the morn - ing watch un - to the night.

- ing watch un - to the night, un - to the night. Let Is - ra -

watch un - to the night, un - to the night. Let Is - ra - el trust

117

Let Is - ra - el trust in the Lord, let Is - ra -

Let Is - ra - el trust in the Lord, let Is - ra - el trust

- el trust in the Lord, let Is - ra - el trust in the Lord,

in the Lord, let Is - ra - el trust in the Lord,

122

- el trust in the Lord, let Is - ra - el trust in the Lord,

in the Lord, let Is - ra - el trust in the Lord,

let Is - ra - el trust in the Lord,

let Is - ra - el trust in the Lord, for



143

plen - te - ous re - dem - ti - on, re - dem - ti -  
 - ti - on, plen - te - ous re - dem - ti - on,  
 - te - ous re - dem - ti - on, re - dem - ti -  
 - on, [plen - te - ous] re - dem - ti - on, and with

148

- - - on, and with him is plen - te -  
 and with him is plen - te - ous re - dem - ti - on,  
 - on, and with him is plen - te - ous  
 him is plen - te - ous re - dem - ti - on, plen -

153

- ous re - dem - ti - on, [re - dem - ti - on.]  
 plen - te - ous re - dem - ti - on.  
 re - dem - ti - on, re - dem - ti - on.  
 - te - ous re - dem - ti - on. And

158

And he will re - deem Is - ra - el, re -

And he will re -

And he will re - deem Is - ra - el, Is - ra - el, will re -

he will re - deem Is - ra - el, re - deem Is - ra - el, re -

163

- deem Is - ra - el from all

- deem Is - ra - el from all his in -

- deem Is - ra - el from all his in - i - qui - ties,

- deem Is - ra - el from all his in - i - qui - ties,

168

his in - i - qui - ties, from all his in - i - qui - ties, and

- i - qui - ties, from all his in - i - qui - ties, and

from all his in - i - qui - ties, and he

from all his in - i - qui - ties, and he



## Text

The text, a translation from the vulgate of psalm 130, is from the King's Primer of 1545. It has the following heading: 'The synner beyng punished for his synnes, desireth to be deliuered bothe from synne and punishment.'

The 1545 text has some small differences from that set by Tye:

Bars 49–52 *prayer* for *prayers*.

Bars 58–61: *O Lord* for *O good Lord*.

Bars 108–15: *unto night* for *unto the night*.

Bars 165–83: *from his iniquities* for *from all his iniquities*.

Bars 186–end: *Glory to the Father &c* for *So be it*.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention. The third voice is clearly at the pitch of a (Tudor) Countertenor, relative to the other voices, although it is labelled 'Tenor' in the partbook.

The original clef, staff signature, and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot. Superscript accidentals in brackets are editorial inflections of the original notation that are rendered redundant by the modernisation of the staff signature.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

## Sources

London, British Library, Add. MSS 30480–4 (c.1570–c.1590).

30480	(M1)	f.41	header at beginning; at end:	Cantus docter Tye
30481	(M2)	f.47	at end:	Tye
30482	(Ct)	f.43	header at beginning; at end:	Tenor Tye
30483	(B)	f.46	at end:	Tye
30484	—	—		

Two late sources, London, Royal College of Music MS 1054 (17th–18th century) and John Page, *Harmonia Sacra* (London, 1800) have not been collated here. They halve the notes values of the edition, give some significantly different underlay, and replace the last six bars with an Amen of unknown authorship.

## Notes on the Readings of the Sources

The underlay syllables are only loosely aligned with the notes to which they are to be sung. It is invariably clear which phrases of text belong to which musical phrases, but whenever there are more notes than syllables precision is lacking. The editor has resolved these ambiguities tacitly.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>F = second note F in the bar. Note values are abbreviated in italics. The sign *z* denotes an underlay repeat sign (here functioning as a text extender) and + a tie.

## Staff Signatures and Accidentals

8 M2 *h* for F / 11 M2 *#* above G (on B line) / 13 M2 *h* is *#* applied to following F / 32 Ct *b* for E / 51 B new line begins with D, staff signature *b* for B only / 55 M2 new line begins with <sup>2</sup>F, staff signature *bs* for upper and lower B and E (and thus to <sup>1</sup>C in 175) / 56 M1 new line begins with <sup>1</sup>A, staff signature *bs* for upper and lower B (and thus to end) / 59 B new line begins with D, staff signature *bs* for B and E / 65 B *b* for <sup>3</sup>B, (66) *b* for E / 70 M1 *b* for E / 109 B new line begins with E, staff signature *b* for B only / 116 B new line begins with <sup>2</sup>E, staff signature *b* for B and E / 124 M2 *b* for <sup>1</sup>E; B *b* for <sup>1</sup>E / 139 B *b* for E / 175 M2 new line begins with <sup>1</sup>C, staff signature *bs* for upper and lower B only /

## Underlay

6 M2 *Lord*, *O* below DC (scribe originally wrote *O Lord* only three times and inserted the fourth (for bars 9–11) only after the notation had been added / 27 Ct *my* below B / 30–31 Ct *voice* ambiguously aligned below G<sup>1</sup>FED (not in 34), (32) *z* below E, (33) *z* below <sup>1</sup>A / 31 M2 *voice*, *Lord hear* all one note earlier / 83 M2 *sbF* is *mF mF*, implying three syllables for preceding *suffered* / 91 M1 *sbE* is *mE mE*, *thee* below <sup>2</sup>E, implying three syllables for preceding *suffered* / 135 Ct *there* lost through damage to page / 143–146 B *redemption* undivided below F+FEDDG+GF / 152–153 M1 *plenteous* undivided below CBAA, (154–156) *redemption* undivided below CBABDCD /

## Other Readings

10 M1 C is corrected *cr* / 13 Ct C is corrected *m* / 64 Ct B is corrected *m* / 81 M1 C is corrected *cr* / 114 B B is corrected *m* / 162 M2 B is corrected *m* / 166 M2 new line with clef C2 begins with C (and thus to end) /