My trust, O Lord, in thee is grounded

Mean 1

Mean 2

Countertenor

Tenor

Bass

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

My trust, O Lord, in thee is grounded:

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V - found - ed, let me not be con - 

Let me not there - fore be con - found - ed, 

not there - fore be con - found - ed. 

not there - fore be con - found - ed, 

not there - fore be con - found - ed, let me not 

found - ed. From all sin and in - i - 

[let me not there - fore be con - found - ed.] 

me not there - fore be con - found - ed.] 

there - fore be con - found - ed. 

- ty In thy good - ness de - liv - er me, 

From all sin and in - i - qui - 

From all sin and in - i - qui - ty In thy good - ness de - liv - er
In thy goodness deliver me,
From all sin and iniquity In thy goodness deliver me.

In thy goodness deliver me.
Bow down thine ear, [thine ear] and hear my grievous groan,

Bow down thine ear and hear my grievous groan,
grievous groan, my grievous groan:

[my grievous groan:]

[and hear my grievous groan:]

groan, [my grievous groan:]

Make haste for my deliverance, make haste for my deliverance,

Make haste for my deliverance, [for

my deliverance,]

make haste for my deliverance, for

[deliverance,] Be thou my rock and

my deliverance,]

Be thou my rock and sure fort -

ance, deliverance,]

Be thou my rock and sure fort -

my deliverance,  ____
Be thou my rock and sure fortress To save me in distress, [be thou my rock and sure fortress] To save

Be thou my rock and sure fortress To save me in all my distress, [in all my distress.] To save me in all my distress, [in all my distress.] To save me in all my distress, in all my distress.

For all my trust thou art alone My sure help and protection For all my trust thou art alone My sure help and protection
For all my trust thou art a - lone

For all my trust thou art a - lone My sure help

For all my trust thou art a - lone My sure help and pro - tection,

my sure help and pro - tection, [pro - tection.]

and pro - tection, and pro-tection, [protec - tion.]

pro - tection, [my sure_____ help and pro-tection - on, [my sure_____ help and pro-tection -]

my sure help and pro -tection, and pro-

Into thy hands I do be - take My soul to save for Christ - es sake. From

Into thy hands I do be - take My soul to save for Christ - es sake. From

Into thy hands I do be - take My soul to save for Christ - es sake. From

Into thy hands I do be - take My soul to save for Christ - es sake. From

- tec - ti-on. Into thy hands I do be - take My soul to save for Christ - es sake. From
hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in
e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost.
As it was in the be - gin - ning, [as it was in the be -
be - gin - ning, [as it was in the be -
in the be - gin - ning, [as it was in the be -
Is and shall be, world without ending, without

Is and shall be, world without ending.

Is and shall be, world without ending, is and shall be, world

Is and shall be, world without ending, is and shall be, world

is and shall be, world without ending.

Is and shall be, world without ending, without

Is and shall be, world without ending.

Is and shall be, world without ending.

Is and shall be, world without ending.

Is and shall be, world without ending, without

Is and shall be, world without ending.

Is and shall be, world without ending, without

Is and shall be, world without ending, without

Is and shall be, world without ending, without
Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, staff signature, mensuration symbol 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 unless cancelled.
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.
Underlay within square brackets is entirely editorial.

Source


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<tr>
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<td>30480</td>
<td>f.45</td>
<td>header: An Anthem. v. partes.</td>
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<tr>
<td>30481</td>
<td>f.51'</td>
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<td></td>
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<tr>
<td>30482</td>
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<tr>
<td>30483</td>
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<td>f.4</td>
<td>[no annotations]</td>
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Notes on the Readings of the Source

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 readings, subsequent bar numbers are in brackets. Note values are abbreviated and italicised. Pitches are in capital letters, preceded by a number where necessary, e.g. 1A = first note A in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and \( \times \) an underlay repetition sign.

Accidentals

12 T \( \times \) for A / 16 M1 \( \times \) for 1A / 64 T \( \times \) for 1A /

Underlay

The underlay is frequently ambiguous and especially so in the last seven bars.

12–15 B underlay is later addition / 29–30 T Bow down thine ear dislocated (starts at 2D in 27) / 38 T -ance below FG, perhaps intended for G / 38 B make added later before the \( \times \) / 40–41 B for my added later partially obscuring the \( \times \) / 56 Ct health for help (and again in 62) / 71 Ct Christes undivided below FED with consequent dislocation of subsequent syllables until the middle of 73 / 89 Ct -ing below D, (90) \( \times \) below E /

Other Readings

4 B G is corrected minim / 8 T D is corrected minim / 7 B E is low C / 10 M2 D is corrected minim / 17 Ct E is corrected minim / 28 Ct CC are dot-m cr (rhythm amended to match other voices) / 38 Ct new line in source begins with F, erroneous clef C5 and \( \times \) in top space in addition to correct clef and signature (and thus until 5G in 70 when new line starts with upper clef deleted) / 45 Ct C is corrected minim, (47) sb-rest m-rest for b-rest, (51) stem of G struck through / 57 Ct 2E is dot-m, (58) C is m / 59 M1 1G is F; M2 2D is C / 62 Ct B is corrected minim / 79 B 1D is F / 80 M2 B is corrected minim / 89 B new line in source begins with E, clef C5 and staff signature upper B\( \times \) only / 94 B mG mC for sbG /