My trust, O Lord, in thee is grounded

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)
- found - ed.

- found - ed.

let me not be con - found - ed.

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

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

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

found - ed.

From all sin and in - i - qui -

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

there - fore be con - found - ed.}

- fore be con - found - ed.]

ly 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.

Bow down thine ear and hear my grievous groan,

Bow down thine ear, [thine ear] and hear my grievous groan,

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

[my grievous groan:]

and hear my grievous groan:

Make haste for my de-li-ver-ance, de-li-ver-ance, [make haste for my de-

Make haste for my de-li-ver-ance, [for my de-li-ver-ance, de-li-ver-ance, [for de-li-ver-ance, de-li-ver-ance, [for de-li-ver-ance, de-li-ver-ance, [de-li-ver-ance.] Be thou my rock and de-li-ver-ance, de-li-ver-ance, [de-li-ver-ance.] Be thou my rock and sure fort-

Be thou my rock and sure fort-

Be thou my rock and sure fort-
sure fortress To save me in
-
[be thou my rock and sure fortress] To save_

be thou my rock and sure fortress To

Be thou my rock and sure fortress To save

all my distress, [in all my] distress.

-me in all my distress, in all my distress.

-in all my distress, [in all my distress.]

save me in all my distress, [in all my distress.]

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 alone My sure help and protection
hell thou hast redeemed me O Lord thou God of verity. Glory to God in

every coast, The Father, the Son and the Holy Ghost. As it was in the

As it was in the beginning, [as it was in the beginning, as it was in the

in the beginning, [as it was in the beginning,]
Is and shall be, world without ending.

Is and shall be, world without ending, without beginning.

Is and shall be, world without ending, without beginning, without ending.

Is and shall be, world without ending, without beginning, without ending, without ending, world without ending.

Is and shall be, world without ending, without beginning, without ending, without ending, without ending, world without ending.

Is and shall be, world without ending, without beginning, without ending, without ending, world without ending.

Is and shall be, world without ending, without beginning, without ending, without ending, world without ending.
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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<th>Notes</th>
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<td>M1</td>
<td>f.45</td>
<td>header: An Anthem . v. partes.</td>
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<tr>
<td>30481</td>
<td>Ct</td>
<td>f.51</td>
<td>at beginning: 5. parts. at end: doct. Tye</td>
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<tr>
<td>30482</td>
<td>T</td>
<td>f.47</td>
<td>[no annotations]</td>
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<td>30483</td>
<td>B</td>
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<tr>
<td>30484</td>
<td>M2</td>
<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. 1F = first note F in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and ‡ an underlay repetition sign.

Accidentals

12 T + for F / 16 M1 ‡ for 1F / 64 T + for 1F /

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 2B in 27) / 38 T -ance below DE, perhaps intended for E / 38 B make is a later addition before the ‡ / 40–41 B for my is a later addition partially obscuring the ‡ / 56 Ct health for help (and again in 62) / 71 Ct Christes undivided below DCB with consequent dislocation of subsequent syllables until the middle of 73 / 89 Ct -ing below B, (90) ‡ below C /

Other Readings

4 B E is corrected minim / 8 T B is corrected minim / 7 B C is low A / 10 M2 B is corrected minim / 17 Ct C is corrected minim / 28 Ct AA are dot-m cr (rhythm amended to match other voices) / 38 Ct new line in source begins with D, erroneous clef C5 and ‡ in top space in addition to correct clef and signature (and thus until 3E in 70 when new line starts with upper clef deleted) / 45 Ct A is corrected minim, (47) sb-rest m-rest for b-rest, (51) stem of E struck through / 57 Ct 2C is dot-m, (58) A is m / 59 M1 1E is D; M2 2B is A / 62 Ct G is corrected minim / 79 B 1B is D / 80 M2 G is corrected minim / 89 B new line in source begins with C, clef C5 and staff signature upper B ‡ only / 94 B mE mA for sbE /