

Praise ye the Lord, ye children

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Mean

Countertenor

Tenor

Bass

Praise ye the Lord, ye child - ren, ye child -

Praise ye the Lord, ye child - ren, ye

Praise ye the Lord, ye

Praise ye the

4

- ren, praise ye the Lord, ye child - ren, ye child - ren: praise ye the

child - ren, praise ye the Lord, ye child - ren, ye child - ren: praise

child - ren, ye child - ren, praise ye the Lord, ye child - ren:

Lord, ye child - ren, ye child - ren, praise ye the Lord, ye child - ren:

9

name of the Lord, of the _____ Lord, praise ye the name

ye the name of the Lord, of the _____ Lord, praise ye the

praise ye the name of the Lord, of the Lord, praise

praise ye the name of the Lord,

13

of the Lord, of _____ the _____ Lord. Bles - sed be the name
 name of the Lord, of the _____ Lord. Bles - sed be the
 ye the name of the _____ Lord.
 praise ye the name of the Lord. Bles - sed

17

of the Lord, bles - sed be the name of the Lord
 name of the Lord, _____ bles - sed be the name of the
 Bles - sed be the name of the Lord, bles - sed be the
 be the name of the Lord, bles - sed be the name

21

for e - ver - more, for e - ver - more, bles - sed be the
 Lord for e - ver - more, for e - ver - more, for e - ver - more, bles - sed be the
 name of the Lord for e - ver - more, bles - sed be the
 of the Lord for e - ver - more, for e - ver - more, bles - sed be the

25

name of the Lord for e - ver - more, for e - ver - more. The

name of the Lord for e - ver - more, for e - ver - more.

name of the Lord for e - ver - more, for e - ver - more.

name of the Lord for e - ver - more, for e - ver - more.

29

Lord's name be prais - ed from the east un - to the _____

The Lord's name be prais - ed from the east un - to the

The Lord's name be prais - ed from the

The Lord's name be prais - ed from the

33

west, from the east un - to the west, from the east un - to the _____ west. The Lord is

west, from the east un - to the west, from the east un - to the west. The

east, from the east un - to the west, from the east un - to the _____ west.

east, from the east un - to the west, from the east un - to the west. _____

37

high a - bove all na - ti - ons, a - bove all na -

Lord is high a - bove all na - ti - ons, a - bove _____ all na -

The Lord is high a - bove _____ all na - ti - ons, a - bove all

_____ The Lord is high a - bove all na - ti - ons, a - bove all

42

- ti - ons and his glo - ry is a - bove the heav'ns, is a - bove the

- ti - ons and _____ his glo - ry is a - bove the heav'ns,

na - ti - ons and his glo - ry is a - bove the heav'ns, is a - bove the heav'ns,

na - ti - ons and his glo - ry is _____ a - bove the heav'ns, is a -

46

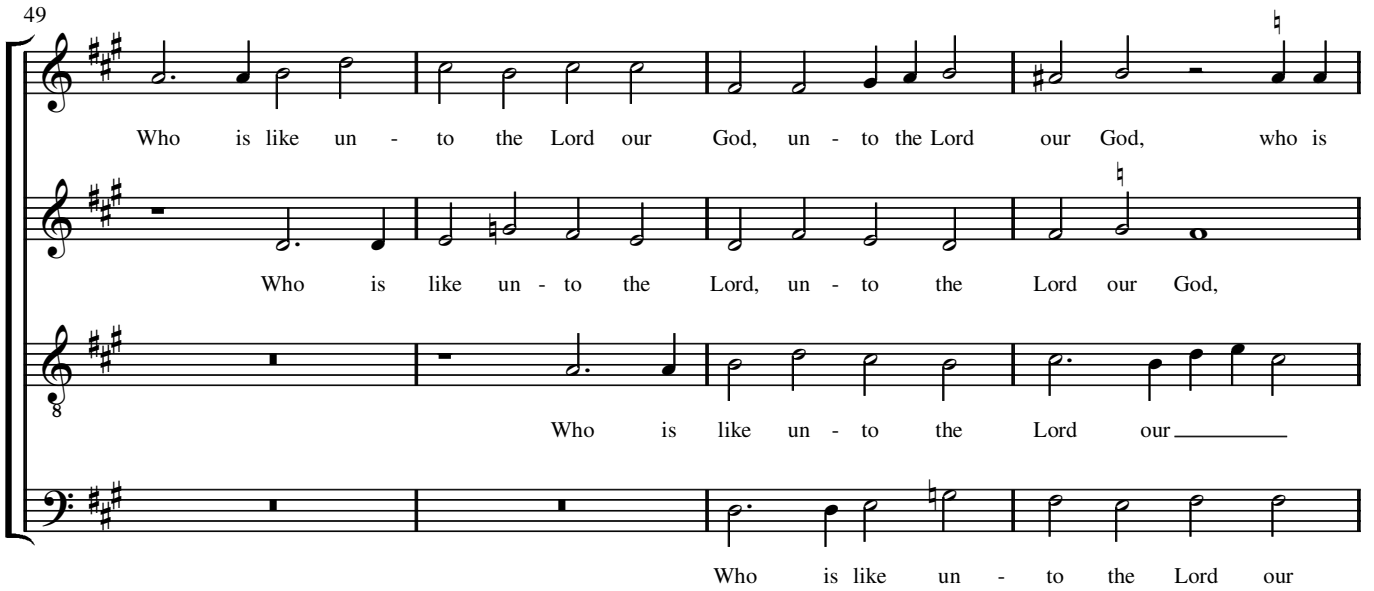
heav'ns, is a - bove the heav'ns, a - bove the heav'ns.

is a - bove the heav'ns, is a - bove the heav'ns, a - bove the heav'ns.

is a - bove the heav'ns, a - - bove the heav'ns.

- bove the heav'ns, is a - bove the heav'ns, a - bove the heav'ns.

49



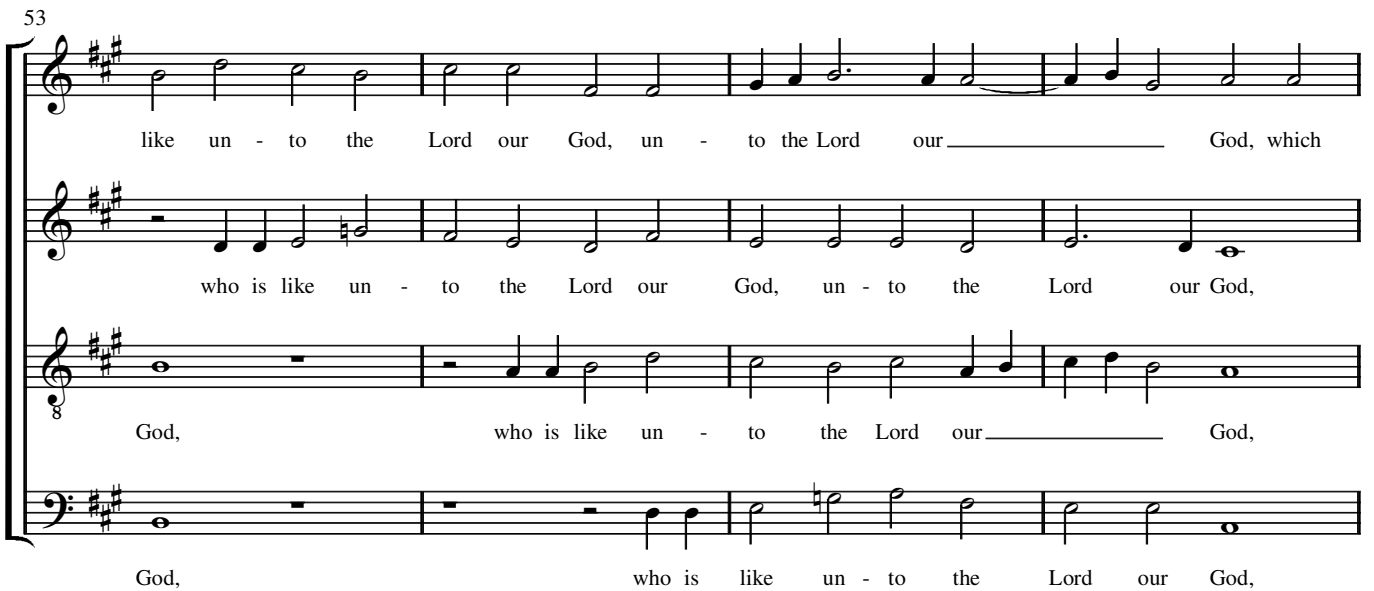
Who is like un - to the Lord our God, un - to the Lord our God, who is

Who is like un - to the Lord, un - to the Lord our God,

Who is like un - to the Lord our _____

Who is like un - to the Lord our

53



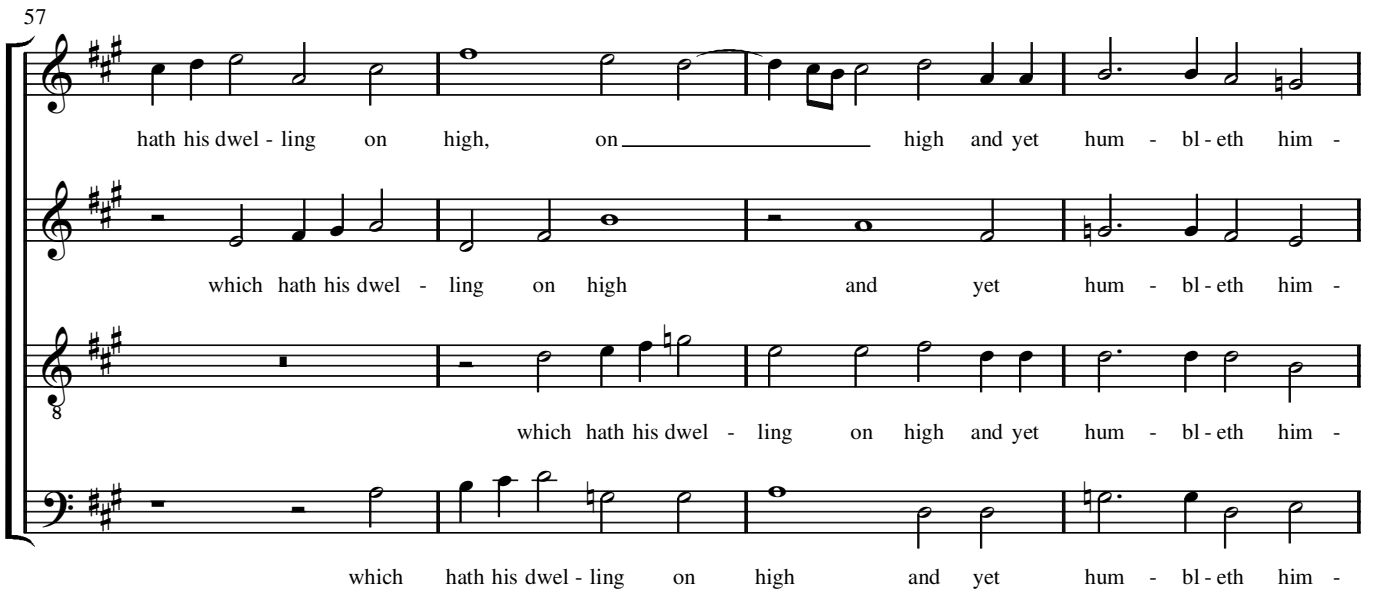
like un - to the Lord our God, un - to the Lord our _____ God, which

who is like un - to the Lord our God, un - to the Lord our God,

God, who is like un - to the Lord our _____ God,

God, who is like un - to the Lord our God,

57



hath his dwel - ling on high, on _____ high and yet hum - bl - eth him -

which hath his dwel - ling on high and yet hum - bl - eth him -

which hath his dwel - ling on high and yet hum - bl - eth him -

which hath his dwel - ling on high and yet hum - bl - eth him -

61

- self to be - hold the things that are in heav'n and earth, the things

- self to be - hold the things that are in

- self to be - hold the things that are in heav'n and

- self to be - hold the things that

65

that are in heav'n _____ and _____ earth? He rais - eth up the weak out of the _____

heav'n and earth, in heav'n and earth? He rais - eth up the weak out of the

earth, in heav - en and earth? He rais - eth up the weak out of the

are in heav'n and _____ earth? He rais - eth up the weak out of the

69

dust and lift - eth the poor _____ out of the mire, out of the

dust and lift - eth the poor _____ out of the mire, out of the

dust and lift - eth the poor _____ out of the mire, out of the

dust and lift - eth the poor _____ out of the mire, out of the

73

mire. He mak - eth the bar - ren wo - man to keep house,

mire. He mak - eth the bar - ren wo - man to keep house,

mire. He mak - eth the bar - ren wo - man

mire. He mak - eth the bar - ren wo -

77

he mak - eth the bar - ren wo - man, the bar - ren wo - man to keep

he mak - eth the bar - ren wo - man, the bar - ren wo - man to keep

to keep house, he mak - eth the bar - ren wo - man to keep house

- man to keep house, he mak - eth the bar - ren wo - man to keep

81

house and to be a joy-ful mo - - - ther, to be a joy-ful mo - ther

house and to be a joy-ful mo - ther, and to be a joy-ful

and to be a joy-ful mo - ther, and to be a joy-ful mo - ther, to

house and to be a joy-ful mo - ther, and to be a

85

of child - - - ren. So be _____ it,
 mo - ther of child - ren. So _____ be _____
 be a joy-ful mo - ther of child - ren. So be _____
 joy-ful mo - ther of child - ren.

89

so be _____ it, so _____
 it, so _____ be _____ it,
 _____ it, so be _____
 So be _____ it, so be _____

93

_____ be _____ it, A - - - - - men.
 so be _____ it, A - - - - - men.
 it, A - - - - - men.
 _____ it, A - - - - - men.

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.

Spelling of the text has been modernised.

Text

Tye's anthem is a setting of Psalm 113, but omitting verse 7, in a version close to that found in the King's Primer of 1545. An exact match for Tye's text remains elusive. The 1545 text differs from Tye's as follows:

Verse 1: 'Praise the Lord, O ye children'

Verse 2: 'for evermore' is preceded by 'from this time forth'

Verse 4: 'and his glory above'

Verse 5: 'that' for Tye's 'which'

Verse 6: 'simple' for Tye's 'weak'

The Gloria (which Tye omits) concludes with 'Amen' instead of Tye's 'So be it'.

Source **C** (see below) alters the text throughout to agree with that in the Book of Common Prayer; no attempt is made to accommodate verse 7. Note values are altered as necessary to accommodate the revised text.

Sources

A London, British Library, Add. MSS 30480–4 (the 'Hamond Partbooks', c.1570–90).

30480	(M)	f.24	a end:	Docter Tye
30481	(Ct)	f.26	at end:	Doctor Tye
30482	(T)	f.23 ^v	[no attribution]	
30483	(B)	f.25 ^v	[no attribution]	
30484	—	—		

B Cambridge, Peterhouse, MSS 34, 33, 38 (the 'former' Caroline set of partbooks, c.1625–40; M and B only).

33	(B)	f.149	at end:	D ^r Tye
34	(M)	f.149	at end:	D ^r Ty D ^r Ty
38	(B)	f.158	header:	4. voc. Prayse ye y ^e Lord D ^r Tye. Tye.
			at end:	D ^r Tye / :D ^r : Tye: D ^r of Mu
39	—	—		
47	—	—		
48	—	—		
49	—	—		

C Cambridge, Queen's College Library G.4.17 (a 'Tenor Decani' partbook interleaved in an edition of the Book of Common Prayer of 1636).

(T)	f.77 ^v	at beginning:	Doctor Tye
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D British Library, Add. MS 30513 (the 'Mulliner Book', early 1560s; two extracted points of imitation only, arranged for keyboard).

Bars 18–22	f.65	between staves:	A poynte.
Bars 49–53	f.65	between staves:	A poynte.

Notes on the Readings of the Sources

In each section below the references are listed by source. 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(s); 2) voice(s); 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. ²D = second note D in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and ≃ an underlay repetition sign. Entries relating to staff signatures describe the appearance in the source: a *b* for a B equates to a D^b in the edition.

Staff Signatures and Accidentals

- A:** 21 Ct # for G / 25 B no ♯ / 32 M no # for ²D / 44 Ct ♯ for D / 55 B no ♯ / 58 B ♯ for D, no ♯ for ¹G / 60 M no ♯ for G but # for G in 61; B no ♯ / 65 B no ♯ / 66 M no # / 68 Ct # for ¹D / 74 Ct # for G /
- B:** 1–end B staff signature bs for upper and lower B throughout in both partbooks, except as noted below / 24 B (MS 38 only) new line with staff signature b for lower B only begins with ⁴D / 33 B (MS 38 only) new line in source with staff signature bs for upper and lower B begins with ²C / 51 M # for A / 80 M new line in source with staff signature b for lower B only begins with ²A / 86 M new line in source with staff signature bs for upper and lower B begins with B /
- D:** Mulliner presents his two extracted points of imitation successively on the same staff system, the Mean and Countertenor arranged for the right hand, the Tenor and Bass for the left. His cadential solutions are not fully collated in this commentary. Bars 49–53 precede bars 18–22. The right hand staff has a signature of upper B♭ and E♭. The lower staff has a signature of B♭, but a b for E appears before the first Tenor note in bar 50. Assuming that the E flats apply throughout both extracts, this yields the following variants:
- 19 A ♯ for G / 20 B ♯ for G / 52 M no #, mB mA (no #) for m-rest crA crA /

Underlay

- A:** Source A gives the underlay in full. The words were entered first with little spacing to allow for the needs of melismas in the notation, which was entered subsequently. Consequently there is ambiguity whenever there is more than one note per syllable, although it is often clear that the first syllable of a new phrase belongs to a new point of imitation.
- 11 M new line in source begins with ²A, *Lord* is on previous line, but *praise* is marked by a vertical line through the staff to be sung to ³A / 14–15 M underlay unaligned / 18 Ct underlay of *the Lord* ambiguous / 39–40 M *nations* undivided / 40–42 M *nations* undivided / 53–54 T *God, who is* unaligned / 55–56 M underlay unaligned / 58–59 M *high on high* unaligned but line connects last *high* to ²D in 59 / 64–65 M *in heaven and earth for the things that are in heaven and earth*, underlay unaligned / 82 M *-ther* below ²D, (83) *and* below C / 87–end all parts underlay particularly ambiguous /
- B:** This source makes much use of ingemination signs (ʔ). Since these generally confirm the readings of A they are not noted below.
- 10–11 M slur for the melisma on *the* / 25 B MS 33 is as the edition, but in MS 38 ²E is crE crE and underlay in 25–26 is *Lord for evermore* (in place of *name of the Lord*) / 32 M slur for the melisma on *the*; B both books have sbB for mB mB with underlay in 32–33 *praised* (for *praised from the east*) undivided below mD mE sbB mE though with slur for first two notes in MS 38 / 38–39 M slur for DCB, (39) ¹A²A are m m, na- below ¹A, *nation* for *nations* / 41–42 M slur for DCB, (42) ¹A²A are m m, na- below ¹A / 55–56 M slur for the melisma on *our* / 58–59 M slur for melisma on *on* / 60 M B (both B books) *humbleth* two syllables only with sb for *dot-m cr* / 82 M slur for DED / 85 M *children of* below ²CBA, (86) ʔ below B / 87–93 M *Amen* for *so be it*, the two syllables corresponding to the *so* and *it* of the edition / 94 B (MS 38 only) sbE is mE mE with underlay *-men A-* /
- C:** As noted above, the text in this manuscript has been altered to agree with that in the Prayer Book psalter. Many notes have been divided or amalgamated to accommodate the altered words. The results are musically unfortunate and clearly have nothing to do with Tye. Given the lack of authority, there is no point in listing all the variants here: comparison may be made with the digital images available on the DIAMM website: diamm.ac.uk.

Other Readings

- A:** 1 TB no mensuration signature / 4 T A is corrected m / 30 M F is corrected m; Ct D is corrected m / 36 T A is corrected m / 44 Ct D is corrected m / 45 M ²CB are dot-cr q / 46 M ²DC are dot-cr q / 47 M sbE for m-rest mE / 48 Ct A is G / 72 B B is D (without #) / 83 M ²A is G / 85 B ²F is E / 92 M first rest is corrected from b-rest / 95 Ct A is B (perhaps correctly) /
- B:** 1 B no mensuration signature in MS 38 / 34 B (both books) BB are dot-m cr / 43 M rest omitted / 49 B (MS 33 only) mensuration signature ϕ before start of bar / 58–59 B (MS 38 only) GGA lost through page damage, but ♯ for ¹G remains / 61 M m sb for sb m / 64–65 M ²ED are mE+crE crD / 64–66 B (MS 38 only) EFGABGF lost through page damage / 66 M ²A omitted / 68 M omits passage from ¹G to end of 71, (72) sbG for mG mG, of the below GA / 73 M B is C / 78 M dot-m cr are m m / 93 B (both books) sbG is dot-mG crF / 95 M bA for mA mF sbE /
- C:** 1 T clef C4 throughout / 81–82 T ABCDEFGF omitted /