Deliver us, good Lord

Edited by Jason Smart

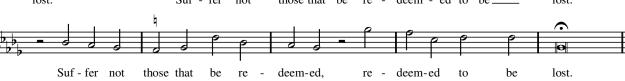Christopher Tye (*c*.1505–1572/3)

Mean: De - li - ver us, good Lord, from e - ter - nal death, in that dread-ful day when that heav'n and earth shall be mov - ed, when thou shalt judge

Countertenor: De - li - ver us, good Lord, from e - ter - nal death, in that dread - ful day when that heav'n and earth shall be mov - ed, when

Tenor: De - li - ver us, good Lord, from e - ter - nal death, in that dread-ful day when that heav'n and earth shall be mov - ed, when thou shalt judge the world by fire,

Bass: De - li - ver us, good Lord, from e - ter - nal death, in that dread-ful day when that heav'n and earth shall be mov - ed, when thou shalt judge the world by

the world by fire.

thou shalt judge the world by fire.

when thou shalt judge the world by fire. This day is the day of

fire, the world by fire. This day

This day is the day of ire and wretch-ed-ness and mi-se-ry,

This day is the day of ire and wretch-ed-ness and mi-se-ry, the great day

ire and wretch-ed-ness and mi-se-ry, the great day

is the day of ire and wretch-ed-ness and mi-se-ry, the great

the great day and ve-ry bit-ter. There-fore what

and ve-ry bit-ter. There-fore what shall

and ve-ry bit-ter. There-fore what shall I, most mi-se-

day and ve-ry bit-ter. There-fore what shall I, most mi-se-ra-ble

28

shall I, most mi - se-ra-ble wretch, ei - ther say_____ or do when I shall

I, most mi - se-ra - ble wretch, ei - ther say_____ or do when I shall

- ra - ble wretch, most mi - se-ra - ble wretch, ei - ther say or do when I shall

wretch, most mi - se-ra - ble wretch, ei - ther say_____ or do when I shall

33

bring forth no good thing be - fore so high a judge?

bring forth no good thing be - fore so high a judge?

bring forth no good_____ thing be - fore so high a judge? This day is the

bring forth no good thing be - fore so high a judge?

38

judge? O Christ,

judge? O Christ, we de - sire thee [now]

judge? O Christ, we de - sire_____ thee_____ now,_____

judge? O Christ, we de -

43

we de - sire thee [now] have mer - cy, we be - seech __

have mer - cy, we be - seech __ thee

__ thee __ now __ have mer - cy, we be - seech

- sire thee now have mer - cy, we be - seech __ thee

47

thee __ which cam'st to re - deem them that __ were __

which cam'st to __ re - deem __ them that were __ lost, that

thee __ which cam'st to re - deem them that were

which cam'st to __ re - deem them that __ were lost.

52

lost. Suf - fer not those that be re - deem - ed to be __ lost.

were __ lost. __ Suf - fer not those that be re - deem-ed to be lost.

lost. Suf - fer not those that be re - deem - ed to be __ lost.

Suf - fer not those that be re - deem - ed, re - deem-ed to be lost.

Text

The text of Tye's anthem is a translation of *Libera me, Domine, de morte aeterna*, the ninth respond from the Office of the dead in the Use of Sarum. The first part is almost identical to the translation printed in The King's Primer of 1545, where it is the anthem after the third lesson at the service for the dead. Tye's version might perhaps be older. It translates the complete Latin respond, including the verses *Quid ergo miserrimus* and *Nunc Christe te petimus*, which the Primer omitted in favour of a newly composed passage, 'Deliver not to beasts…'.

1545	Tye
Deliver me, good Lord, from eternal death in that dreadful day when that heaven and yearth shall be moved, and thou shalt judge the world by fire. This day is the day of ire, of wretchedness and misery, the great day and very bitter.	Deliver us, good Lord, from eternal death in that dreadful day when that heaven and earth shall be moved, when thou shalt judge the world by fire. This day is the day of ire and wretchedness and misery, the great day and very bitter.
Deliver not to beasts, O Lord, the souls of them that confess thee, and forget not at length the souls of thy poor people.	Therefore what shall I, most miserable wretch, either say or do when I shall bring forth no good thing before so high a judge?
	O Christ, we desire thee now have mercy, we beseech thee which camest to redeem them that were lost. Suffer not those that be redeemed to be lost.

Source

London, British Library, Add. MSS 30480–4 (*c.*1570–90).

30480	(M)	f.51	at end:	Doctor Tye
30481	(Ct)	f.57ᵛ	at end:	Docter Tye
30482	(T)	f.49	[no annotations]	
30483	(B)	f.56ᵛ	at end:	docter Tye
30484	——	——		

Notes on the Readings of the Source

Bars 36 and 37 are entirely editorial. It is clear that a repeat is intended because each of the manuscripts marks one with a *signum congruentiae* above the first note of the phrase *This day is the day*. However, there are no clues as to how it is to be performed: all the voices end together with a fermata and double 'barline' at bar 38. Was the repeat was dovetailed into that breve chord to provide continuity and, if so, how? The edition suggests starting the repeat on the third minim of the chord, but the tenors could equally start on the second minim. Is the editorial suggestion even in the right place? Could Tye perhaps have intended the repeat to come after the very last chord of the work, in the manner of a respond?

It is a moot point whether the Gs in the Mean and Countertenor in bars 40–44 should be natural or flat. The Mean implies the former, Countertenor the latter. One could argue that, the Countertenors being heard first, the Means would imitate them. On the other hand, Tye is here ornamenting the traditional plainsong, which has naturals.

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. ¹G = first note G in the bar. Note values are abbreviated and italicised.

Staff Signatures and Accidentals
5 M ♭ for ¹G / 6 Ct ♭ for G / 9 B ♭ for C (probably originally attached to preceding note) / 12 T ♭ for ¹G; B ♭ for D / 20 M ♭ G / 48 B ♭ for G /

Underlay
12 T ²G is *m*-rest, *the world* one note later, (13) *fire* (two syllables) below DC / 15 T *m*B is *dot-cr*B *q*B underlaid with *fire* (two syllables) / 20–22 T underlay *misery, the great* ambiguous / 40–44 M Ct *desire* (three syllables, spelt *de-sy-er*) below GAG, *thee* below F (altered to agree with B) / 41–42 T *desire* (three syllables, spelt thus) undivided below ¹C¹D²C / 53–55 Ct *Suffer not those that be redeemed to be* all one note earlier / 55 T *for to be* below CBC /

Other Readings
33 Ct semibreve F is corrected crotchet / 30 T C is A♮, (31) ¹C is A without accidental /