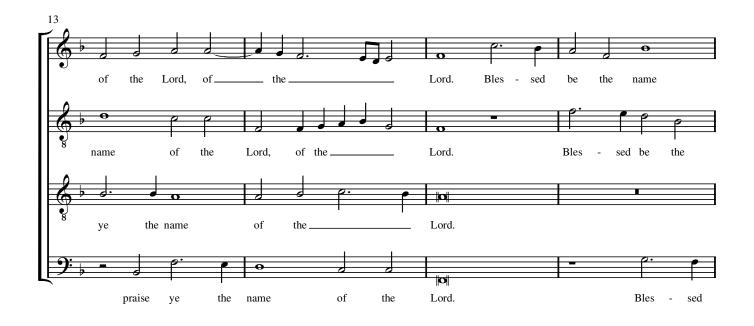
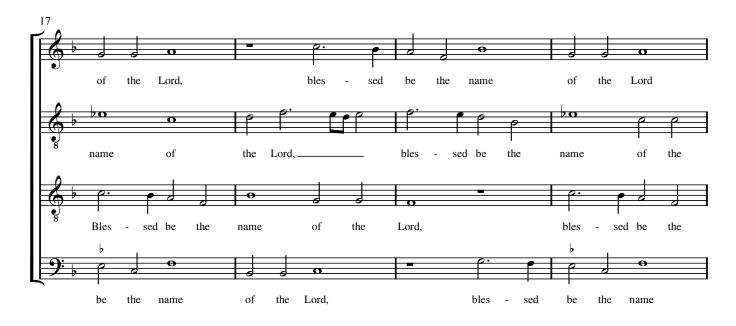
Praise ye the Lord, ye children

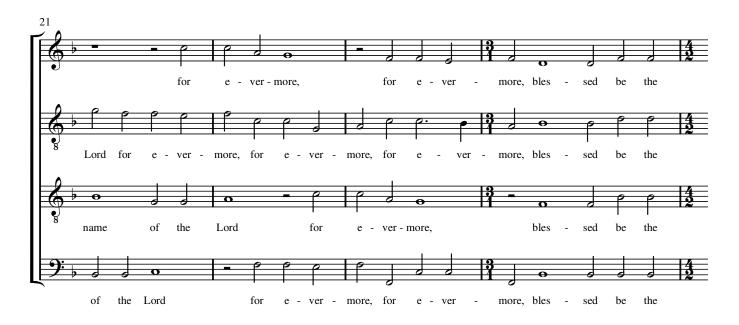
Edited by Jason Smart

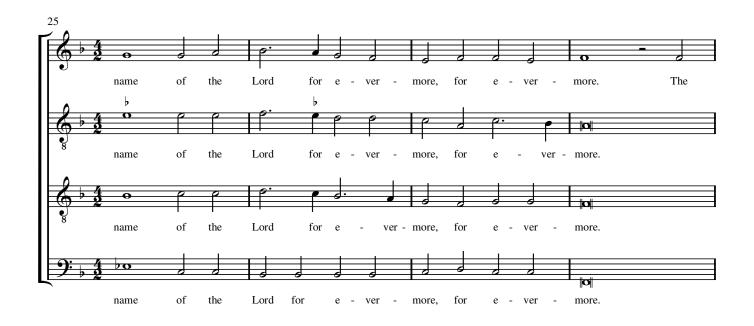
Christopher Tye (*c*.1505–1572/3)

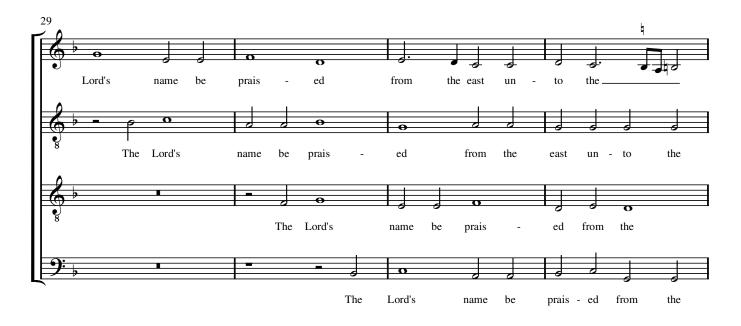


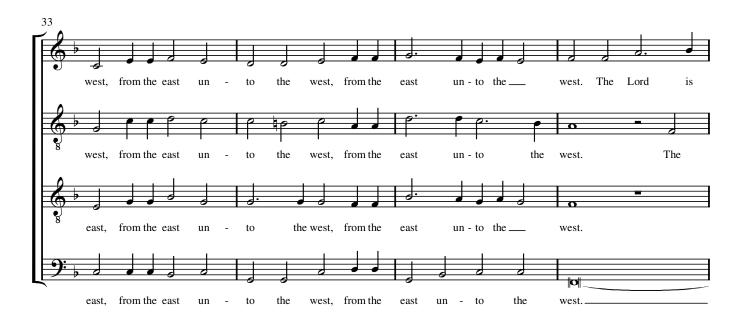


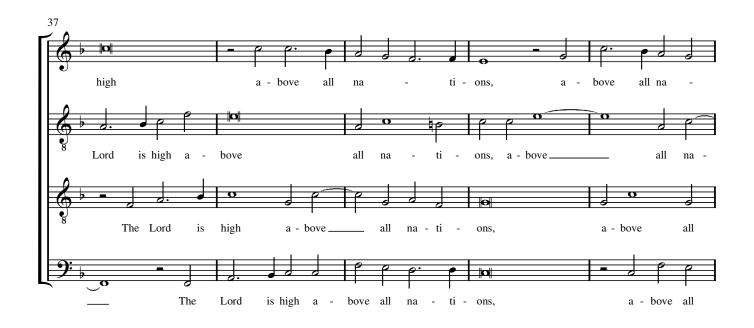


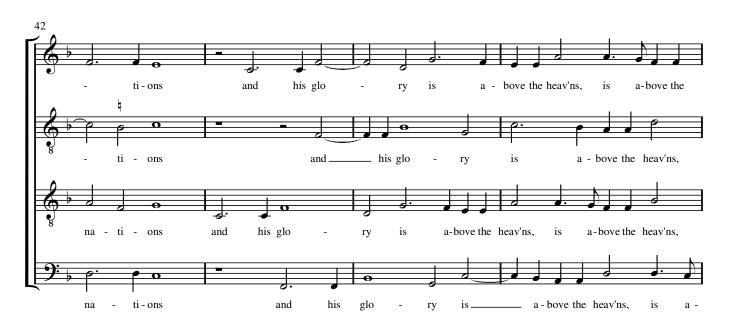


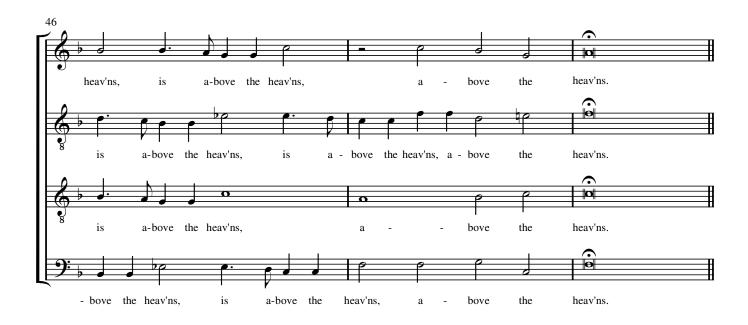


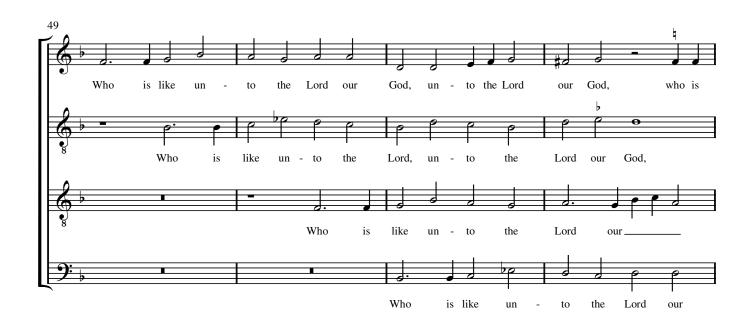


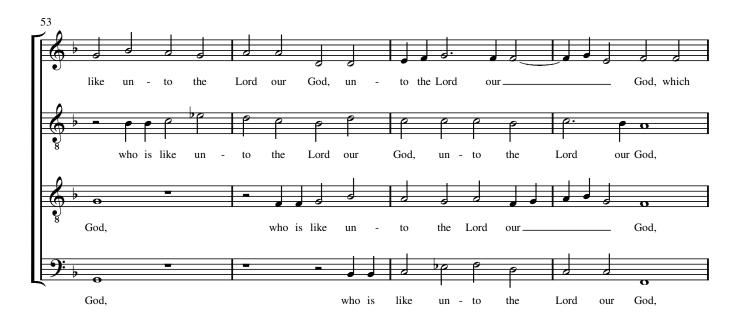


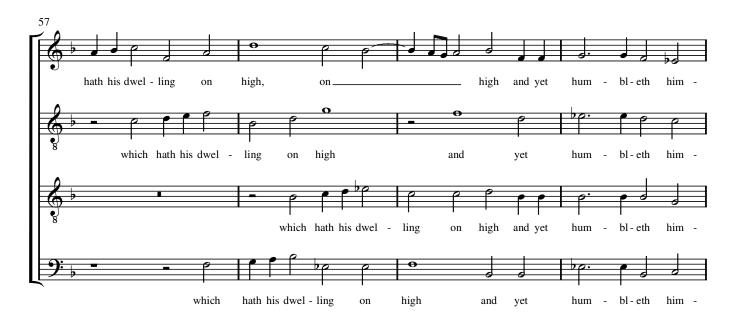


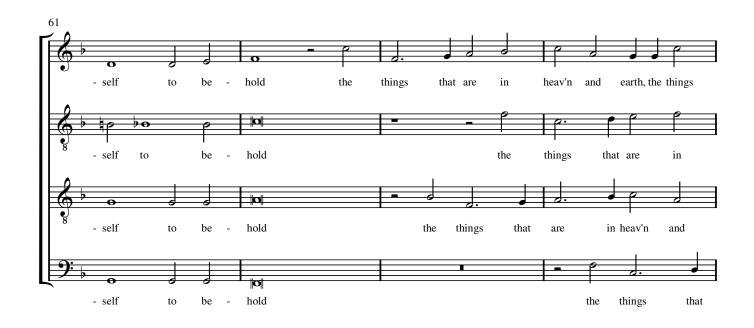


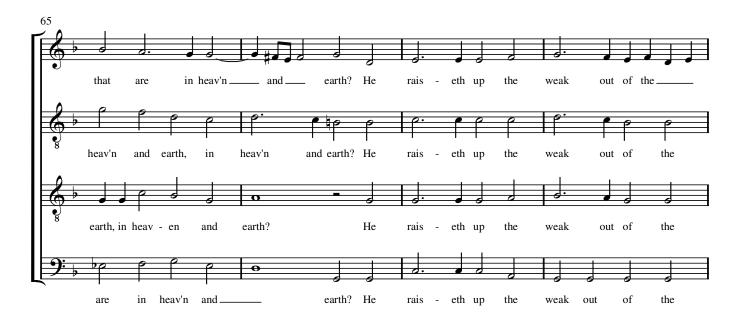


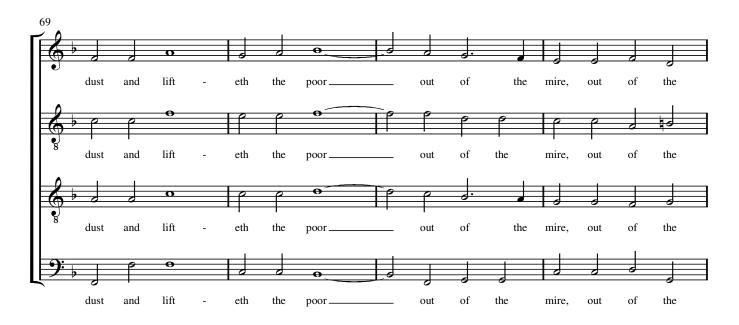


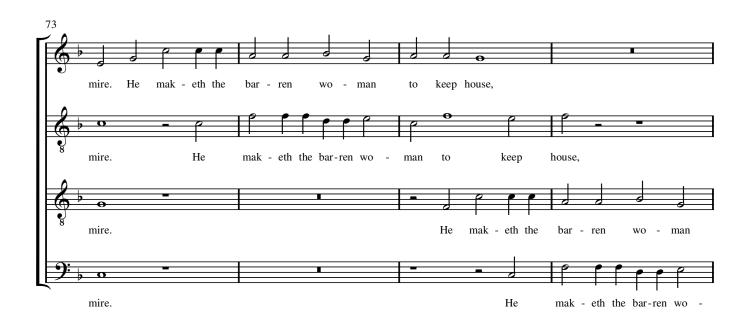


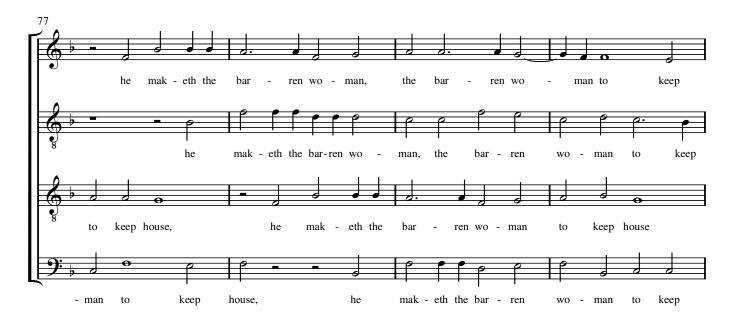


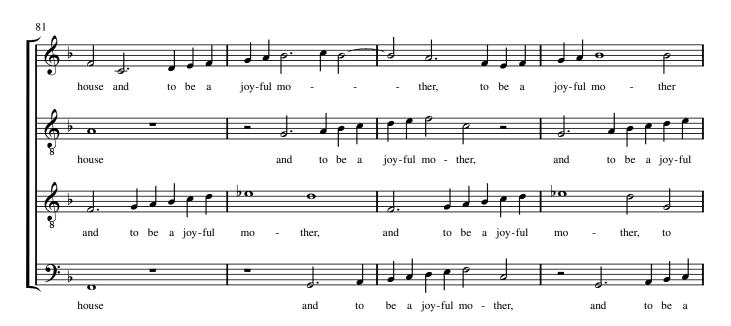


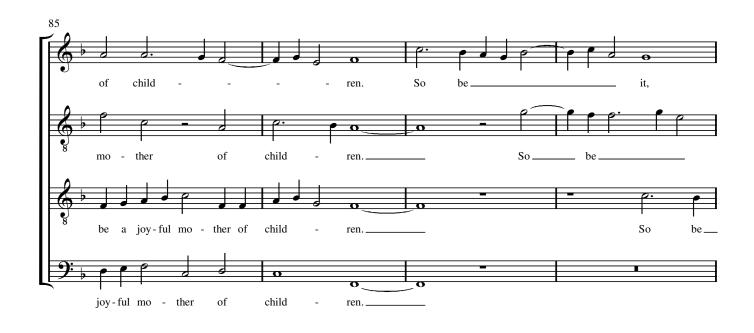


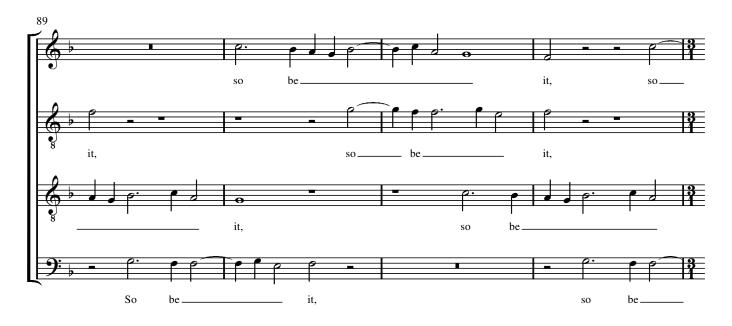


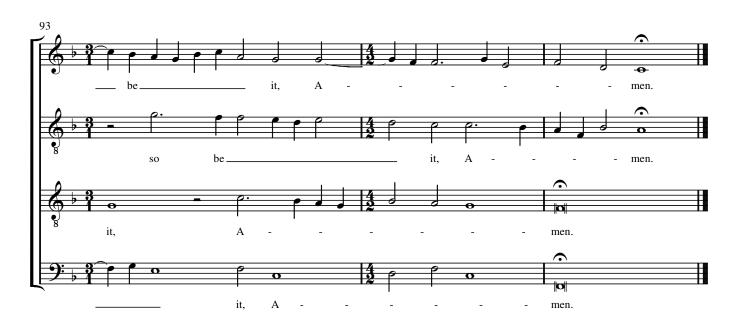












Editorial Conventions

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: at end:	4. voc. Prayse ye y ^e Lord D ^r Tye. Tye. 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).

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(T) f.77^{\nu} 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. $^2B =$ second note B in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and \approx an underlay repetition sign.

Staff Signatures and Accidentals

- A: 21 Ct \(\beta\) for E / 25 B no \(\beta\) / 32 M no \(\beta\) for \(\beta\) for B / 55 B no \(\beta\) / 58 B \(\beta\) for B, no \(\beta\) for \(\beta\) for E in 61; B no \(\beta\) / 65 B no \(\beta\) / 66 M no \(\beta\) / 68 Ct \(\beta\) for \(\beta\) for E /
- **B**: 1–end B staff signature b 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 4B / 33 B (MS 38 only) new line in source with staff signature b for upper and lower B begins with 2E / 51 M # for F / 80 M new line in source with staff signature b for lower B only begins with 2F / 86 M new line in source with staff signature b for upper and lower B begins with G /
- 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 Bb and Eb. The lower staff has a signature of Bb, 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 \flat for E / 20 B \flat for E / 52 M no \sharp , mG mF (no \sharp) for m-rest crF crF /

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 2F , Lord is on previous line, but praise is marked by a vertical line through the staff to be sung to 3F / 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 $high\ to\ ^2B$ in 59 / 64–65 M $in\ heaven\ and\ earth$ for $the\ things\ that\ are\ in\ heaven\ and\ earth$, underlay unaligned / 82 M $-ther\ below\ ^2B$, (83) $and\ below\ A$ / 87–end all parts underlay particularly ambiguous /
- **B**: This source makes much use of ingemination signs (%). 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 2 C is crC crC 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 sbG for mG with underlay in 32–33 praised (for praised from the east) undivided below mB mC sbG mC though with slur for first two notes in MS 38 / 38–39 M slur for BAG, (39) 1 F 2 F are m m, na- below 1 F, nation for nations / 41–42 M slur for BAG, (42) 1 F 2 F are m m, na- below 1 F / 55–56 M slur for the melisma on our / 58–59 M slur for melisma on on / 60 M B (both B books) numble th two syllables only with nS for nS nS M slur for BCB / 85 M nS M nS
- 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 F is corrected m / 30 M D is corrected m; Ct B is corrected m / 36 T F is corrected m / 44 Ct B is corrected m / 45 M ²AG are dot-cr q / 46 M ²BA are dot-cr q / 47 M sbC for m-rest mC / 48 Ct F is E / 72 B G is B (without \$\\$) / 83 M ²F is E / 85 B ²D is C / 92 M first rest is corrected from b-rest / 95 Ct F is G (perhaps correctly) /
- **B**: 1 B no mensuration signature in MS 38 / 34 B (both books) GG are *dot-m cr* / 43 M rest omitted / 49 B (MS 33 only) mensuration signature ¢ before start of bar / 58–59 B (MS 38 only) EEF lost through page damage, but b for ¹E remains / 61 M *m sb* for *sb m* / 64–65 M ²CB are *m*C+*cr*C *cr*B / 64–66 B (MS 38 only) CDEFGED lost through page damage / 66 M ²F omitted / 68 M omits passage from ¹E to end of 71, (72) *sb*E for *m*E *m*E, *of the* below EF / 73 M G is A / 78 M *dot-m cr* are *m m* / 93 B (both books) *sb*E is *dot-m*E *cr*D / 95 M *b*F for *m*F *m*D *sb*C /
- C: 1 T clef C4 throughout / 81–82 T FGABCDED omitted /