

# 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:	Doctor Tye
30481	(Ct)	f.26	at end:	Doctor Tye
30482	(T)	f.23 <sup>v</sup>	[no attribution]	
30483	(B)	f.25 <sup>v</sup>	[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 <sup>r</sup> Tye
34	(M)	f.149	at end:	D <sup>r</sup> Ty D <sup>r</sup> Ty
38	(B)	f.158	header:	4. voc. Prayse ye y <sup>e</sup> Lord D <sup>r</sup> Tye. Tye.
			at end:	D <sup>r</sup> Tye / :D <sup>r</sup> : Tye: D <sup>r</sup> 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 <sup>v</sup>	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. <sup>2</sup>B = second note B in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and ⁂ an underlay repetition sign.

## Staff Signatures and Accidentals

- A:** 21 Ct ♯ for E / 25 B no ♭ / 32 M no ♯ for <sup>2</sup>B / 44 Ct ♭ for B / 55 B no ♭ / 58 B ♭ for B, no ♭ for <sup>1</sup>E / 60 M no ♭ for E but ♯ for E in 61; B no ♭ / 65 B no ♭ / 66 M no ♯ / 68 Ct ♯ for <sup>1</sup>B / 74 Ct ♯ for E /
- 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 ♭ for lower B only begins with <sup>4</sup>B / 33 B (MS 38 only) new line in source with staff signature bs for upper and lower B begins with <sup>2</sup>E / 51 M ♯ for F / 80 M new line in source with staff signature ♭ for lower B only begins with <sup>2</sup>F / 86 M new line in source with staff signature bs 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 B♭ and E♭. The lower staff has a signature of B♭, but a ♭ 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 E / 20 B ♭ for E / 52 M no ♯, mG mF (no ♯) 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 <sup>2</sup>F, *Lord* is on previous line, but *praise* is marked by a vertical line through the staff to be sung to <sup>3</sup>F / 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 <sup>2</sup>B in 59 / 64–65 M *in heaven and earth for the things that are in heaven and earth*, underlay unaligned / 82 M *-ther* below <sup>2</sup>B, (83) *and* below A / 87–end all parts underlay particularly ambiguous /
- B:** This source makes much use of ingemination signs (ꝛ). 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 <sup>2</sup>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 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) <sup>1</sup>F<sup>2</sup>F are *m m, na-* below <sup>1</sup>F, *nation* for *nations* / 41–42 M slur for BAG, (42) <sup>1</sup>F<sup>2</sup>F are *m m, na-* below <sup>1</sup>F / 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 BCB / 85 M *children of* below <sup>2</sup>AGF, (86) ꝛ below G / 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) sbC is mC mC 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](http://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 <sup>2</sup>AG are *dot-cr q* / 46 M <sup>2</sup>BA are *dot-cr q* / 47 M sbC for *m*-rest mC / 48 Ct F is E / 72 B G is B (without ♯) / 83 M <sup>2</sup>F is E / 85 B <sup>2</sup>D 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 ϕ before start of bar / 58–59 B (MS 38 only) EEF lost through page damage, but ♭ for <sup>1</sup>E remains / 61 M *m sb* for *sb m* / 64–65 M <sup>2</sup>CB are mC+crC crB / 64–66 B (MS 38 only) CDEFGED lost through page damage / 66 M <sup>2</sup>F omitted / 68 M omits passage from <sup>1</sup>E to end of 71, (72) sbE for mE mE, *of the* below EF / 73 M G is A / 78 M *dot-m cr* are *m m* / 93 B (both books) sbE is *dot-mE crD* / 95 M bF for mF mD sbC /
- C:** 1 T clef C4 throughout / 81–82 T FGABCDEDED omitted /