Praise ye the Lord, ye children

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

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of the Lord, of the Lord. Blessed be the name of the Lord, of the Lord. Blessed be the name of the Lord, of the Lord. Blessed be the name of the Lord. Blessed be the name of the Lord. Blessed be the name of the Lord. Blessed be the name of the Lord.

praise ye the name of the Lord. Blessed be the name of the Lord, blessed be the name of the Lord, blessed be the name of the Lord, blessed be the name of the Lord, blessed be the name of the Lord, blessed be the name of the Lord, blessed be the name of the Lord.

for ever-more, for ever-more, blessed be the Lord for ever-more, for ever-more, blessed be the name of the Lord for ever-more, blessed be the name of the Lord, for ever-more, for ever-more, blessed be the name of the Lord for ever-more, blessed be the name of the Lord.
name of the Lord for ever more, for ever more. The Lord's name be praised from the east unto the west, from the east unto the west. The Lord is
Lord is high above all nations, above all nations, above all nations.

The Lord is high above all nations, above all nations, above all nations.

- The Lord is high above all nations, above all nations, above all nations.

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- The Lord is high above all nations, above all nations, above all nations.
Who is like unto the Lord our God, unto the Lord our God, who is like unto the Lord, unto the Lord our God,

Who is like unto the Lord our God, who is like unto the Lord our God, which hath his dwelling on high, on high and yet humbleth himself, which hath his dwelling on high and yet humbleth himself.
-self to behold the things that are in heav'n and earth, the things

that are in heav'n and earth? He raiseth up the weak out of the

are in heav'n and earth? He raiseth up the weak out of the

dust and lifteth the poor out of the mire, out of the
mire. He maketh the barren woman to keep house,

mire. He maketh the barren woman to keep house,

mire. He maketh the barren woman

he maketh the barren woman, the barren woman to keep house, he maketh the barren woman to keep house, he maketh the barren woman to keep house, he maketh the barren woman to keep house

man to keep house, he maketh the barren woman to keep house, he maketh the barren woman to keep house, he maketh the barren woman to keep house

house and to be a joyful mother, to be a joyful mother

house and to be a joyful mother, to be a joyful mother, and to be a joyful mother, and to be a joyful mother, and to be a
be a joyful mother of children. So be it,

joyful mother of children.

So be it, Amen.
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


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: Df Tye
34 (M) f.149 at end: Df Ty Df Ty
39 — —
47 — —
48 — —
49 — —


(T) f.77 v at beginning: Doctor Tye

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 ° for a B equates to a D‴ in the edition.
Staff Signatures and Accidentals

A: 21 Ct # for G / 25 B no ± / 32 M no # for 7D / 44 Ct ± for D / 55 B no ± / 58 B ± for D, no ± for 4G / 60 M no ± for G but # for G in 61; B no ± / 65 B no ± / 66 M no # / 68 Ct # for 7D / 74 Ct # for G /

B: 1–end B staff signature ± 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 7D / 33 B (MS 38 only) new line in source with staff signature ± for upper and lower B begins with 7C / 51 M # for A / 80 M new line in source with staff signature ± for lower B only begins with 7A / 86 M new line in source with staff signature ± 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 Counter tenor 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±b. 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 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 7A, Lord is on previous line, but praise is marked by a vertical line through the staff to be sung to 7A / 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 7D in 59 / 64–65 M in heaven and earth for the things that are in heaven and earth, underlay unaligned / 82 M -ther below 7D, (83) and below C / 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 7E 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) 7A²A are m m, na- below 7A, nation for nations / 41–42 M slur for DCB, (42) 7A²A are m m, na- below 7A / 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 7CBA, (86) 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 7C are dot-cr q / 46 M 7D are dot-cr q / 47 M sbE for m-rest me / 48 Ct A is G / 72 B B is D (without #) / 83 M 7A is G / 85 B 7F 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 38 only) mensuration signature ± before start of bar / 58–59 B (MS 38 only) GGA lost through page damage, but ± for 4G remains / 61 M m sb for sb m / 64–65 M 7ED are mE+crE crD / 64–66 B (MS 38 only) EFGABGF lost through page damage / 66 M 7A omitted / 68 M omits passage from 4G 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 /