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 children, praise ye the Lord, ye children, praise ye the Lord, ye children: praise ye the Lord, ye children, praise ye the Lord, ye children:

Praise ye the Lord, ye children, praise ye the Lord, ye children, praise ye the Lord, ye children:

Lord, ye children, ye children, praise ye the Lord, ye children: praise ye the Lord, ye children:

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

praise ye the name of the Lord, of the Lord, praise praise ye the name of the Lord,
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, 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, of the Lord. Blessed be the name of the Lord, of the Lord. Blessed be the name of the Lord, of the Lord.
Lord's name be praised from the east unto the west, from the east unto the west. The Lord is

The Lord's name be praised from the east unto the west, from the east unto the west. The Lord is

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more, for ever more.

name of the Lord for ever more, for ever more. The name of the Lord for ever more,
The Lord is high above all nations, above all nations, above all nations.

and his glory is above the heavens, is above the heavens, is above the heavens.

above the heavens, is above the heavens, above the heavens.
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, which hath his dwelling on high, and yet humbl eth himself.
- 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

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

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
mire. He maketh the barren woman to keep house,
mire. He maketh the barren woman to keep house,
mire.
He maketh the barren woman to keep house,
mire.
He maketh the barren woman to keep house.

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

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

mother of children. So be it,

be a joyful mother of children. So be it,

joyful mother of children.

So be it, Amen.

So be it, Amen.

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


<table>
<thead>
<tr>
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<th>Bar(s)</th>
<th>Voice(s)</th>
<th>Reading of the Source</th>
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<tbody>
<tr>
<td>A</td>
<td>f.24</td>
<td>a end:</td>
<td>Docter Tye</td>
</tr>
<tr>
<td>A</td>
<td>f.26</td>
<td>at end:</td>
<td>Docter Tye</td>
</tr>
<tr>
<td>A</td>
<td>f.23v</td>
<td>[no attribution]</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>f.25v</td>
<td>[no attribution]</td>
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B Cambridge, Peterhouse, MSS 34, 33, 38 (the ‘former’ Caroline set of partbooks, c.1625–40; M and B only).

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<tr>
<td>B</td>
<td>f.149</td>
<td>at end:</td>
<td>D Tye</td>
</tr>
<tr>
<td>B</td>
<td>f.149</td>
<td>at end:</td>
<td>D Ty D Ty</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>at end:</td>
<td>D Tye / :D: Tye: D of Mu</td>
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<td>B</td>
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<tbody>
<tr>
<td>C</td>
<td>f.77v</td>
<td>at beginning:</td>
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D British Library, Add. MS 30513 (the ‘Mulliner Book’, early 1560s; two extracted points of imitation only, arranged for keyboard).

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<tr>
<td>D</td>
<td>f.65</td>
<td>between staves:</td>
</tr>
<tr>
<td>D</td>
<td>f.65</td>
<td>between staves:</td>
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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  an underlay repetition sign.
Staff Signatures and Accidentals

A: 21 Ct ‡ for E / 25 B no ‡ / 32 M no ‡ for 2B / 44 Ct ‡ for B / 55 B no ‡ / 58 B ‡ for B, no ‡ for 1E / 60 M no ‡ for E but ‡ for E in 61; B no ‡ / 65 B no ‡ / 66 M no ‡ / 68 Ct ‡ for 1B / 74 Ct ‡ for E /

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 3B / 33 B (MS 38 only) new line in source with staff signature ‡ for upper and lower B begins with 2E / 51 M ‡ for F / 80 M new line in source with staff signature ‡ for lower B only begins with 2F / 86 M new line in source with staff signature ‡ 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 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 Eb. 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 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 engimension 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 2C is crC crC and underlay in 25–26 is Lord for evermore (in 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) 1F2 are m m, na- below 1F, nation for nations / 41–42 M slur for BAG, (42) 1F2 are m m, na- below 1F / 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 2AGF, (86) ∗ 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.

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 ‡ for 1E remains / 61 M m sb for sb m / 64–65 M 2CB are mC-crC crB / 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) 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 FGABCDED omitted /