




# Sub tuam protectionem


Edited by Jason Smart

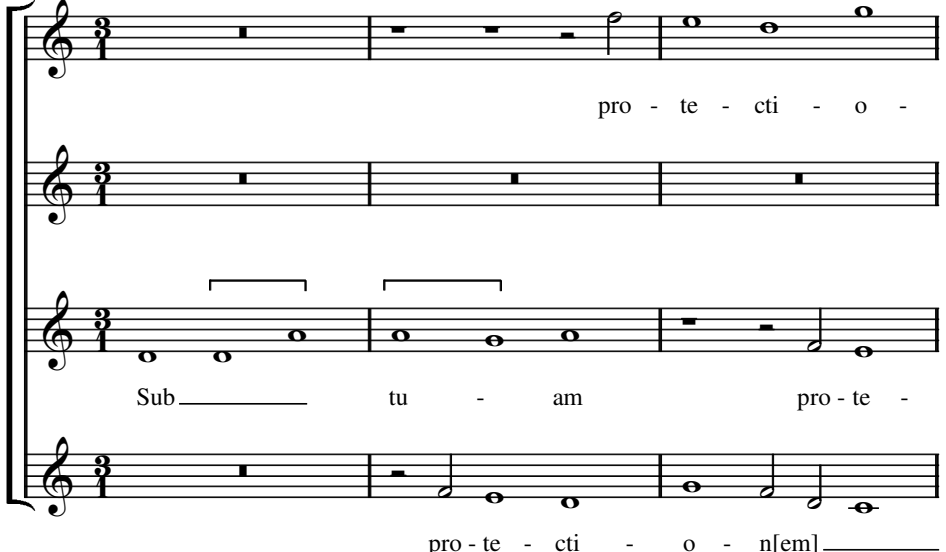
Christopher Tye (c.1505–1572/3)

Treble 1 

Treble 2 

Mean 1 

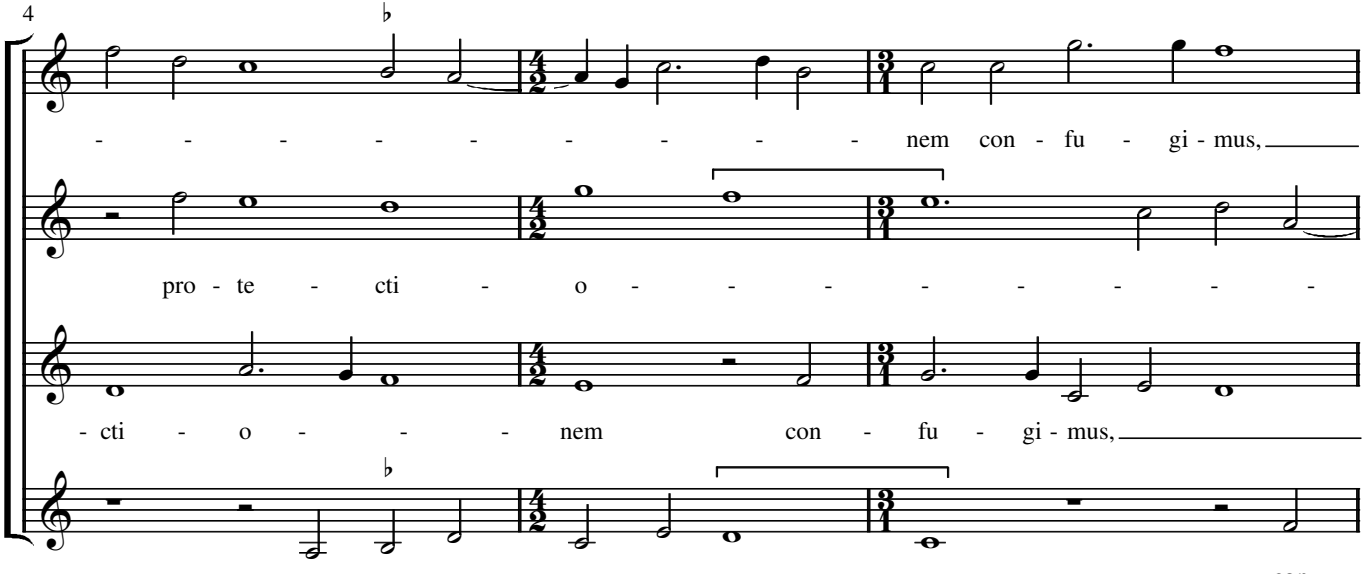
Mean 2 



pro - te - cti - o -

Sub - tu - am pro - te -

pro - te - cti - o - n[em]

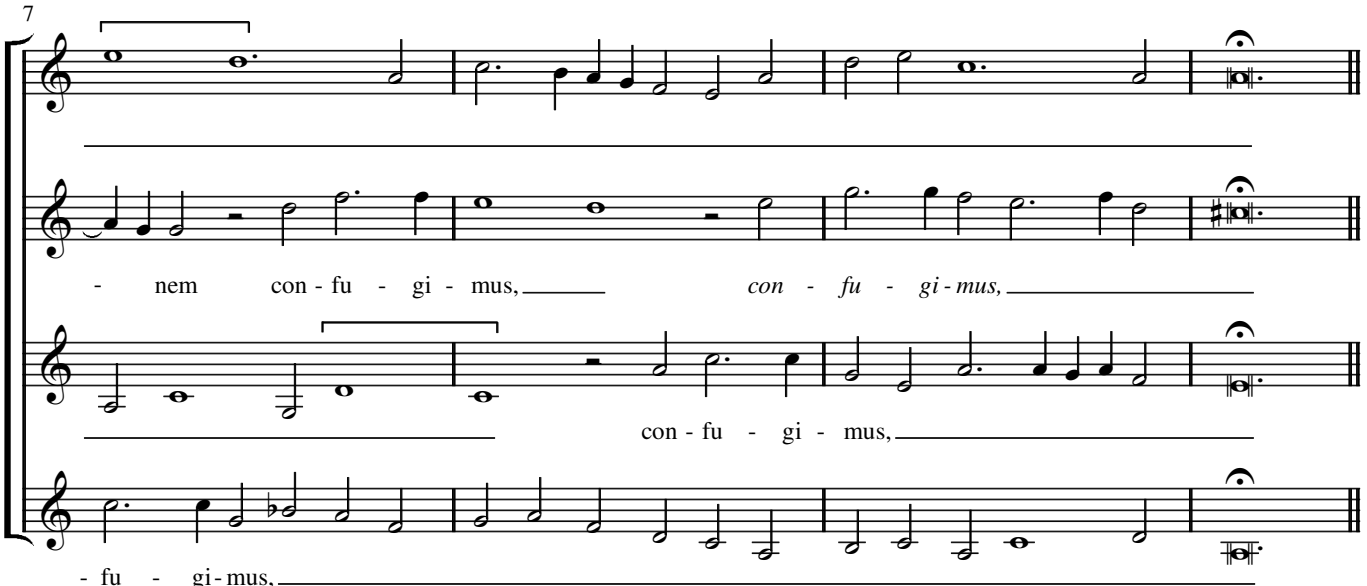
4 

- - - - - nem con - fu - gi - mus,

pro - te - cti - o - - - - -

- cti - o - - - - - nem con - fu - gi - mus,

con -

7 

- - - - - nem con - fu - gi - mus, con - fu - gi - mus,

con - fu - gi - mus,

- fu - gi - mus,

11

O Chri - - ste,  
 O Chri - - ste, quo - cum - que  
 O Chri - - ste, quo - cum - que ven -  
 O Chri - - ste,

15

ven - to ad - ver - si - ta - tis ex - ur - gi - ta - - - -  
 - to ad - ver - si - ta - tis ex - ur - gi - ta - - - - -

18

quo - cum - que ven - to ad - ver -  
 - ti, quo - cum - que ven -  
 - ti, quo - cum - que ven - to  
 quo - cum - que ven - to ad - ver - si - ta - -

21

- si - ta - tis ex - ur - gi - ta -

- to ad - ver - si - ta - tis ex - ur - gi - ta -

ad - ver - si - ta - tis ex - ur - gi - ta -

- - tis ex - ur - gi - ta -

24

- - - ti. Tu e - nim prae - sto no - bis.

- - - ti.

- - - ti.

- - - ti. Tu e - nim prae - sto no - bis. Si

28

Si ad - fu - e - ris, tu

Tu e - nim prae - sto

Tu e - nim

ad - fu - e - ris,

31

e - nim prae - sto no - - - bis. Si \_\_\_\_\_ ad - fu - e - ris,

no - - - - bis. Si ad - fu - e - ris, \_\_\_\_\_

prae - sto no - bis. Si ad - fu - e - - - - ris,

[← ♩ = ♩ →]

34

flu - cti - bus o - pe - ri - ri non pos - si - mus, \_\_\_\_\_

flu - cti - bus o - pe - ri - ri \_\_\_\_\_ non pos - si - mus, -

flu - cti - bus o - pe - ri - ri \_\_\_\_\_ non pos - si - mus, \_\_\_\_\_

flu - cti - bus o - pe - ri - ri non pos - si - mus, \_\_\_\_\_

37

non pos - si - mus, \_\_\_\_\_ non pos - si - mus.

\_\_\_\_\_ non pos - si - mus.

\_\_\_\_\_ pos - si - mus.

\_\_\_\_\_ non pos - si - mus.

## Translation

We flee into your protection, O Christ, whatever wind of adversity assails us, for you are at hand. If you are present, we cannot be overwhelmed by the waves.

*The text is a votive antiphon of Jesus that has been adapted from an antiphon for the feast of the Nativity of the Virgin beginning with the same words.*

## The Music

Taken at face value, the written pitch of Tye's *Sub tuam protectionem* suggests that it is to be sung by two means and two countertenors. Polyphony for two pairs of equal voices is uncommon in the pre-Reformation English repertoire. Apart from an Alleluia by William Mundy, it is found only in a few settings of the responds *Audivi vocem de caelo* and *Hodie nobis caelorum rex*, the verses of which were allocated in the service books to be sung specifically by a group of boys. These works are all restricted to an overall compass of fifteen or sixteen notes and, apart from Tallis's *Hodie nobis* which appears to have been written for an occasion when boys were absent, they were very likely intended to be sung by boys, irrespective of their notated pitch. Tye may also have intended his antiphon to be sung by boys alone.

## 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 at the beginning.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ .

Underlay repeat signs have been expanded editorially in italics.

Material between square brackets is editorial.

## Source

London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1570–c.1578).

17802	(M2)	f.226	at beginning:	Sub tuam / doctor tye
			at end:	doctor Tye
17803	(M1)	f.225	at beginning:	Sub tuam / doctor tye
			at end:	m <sup>r</sup> doctor Cretover Tye
17804	(T1)	f.216 <sup>v</sup>	at beginning:	Sub tuam / doctor Tye
			at end:	doctor Tye
17805	(T2)	f.205 <sup>v</sup>	at beginning:	Sub tuam / doctor tye
			at end:	m <sup>r</sup> doctor Tye

## Notes on the Readings of the Source

In the notes below each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: (1) bar number; (2) voice; (3) reading of the source. Pitches are in capital letters and are those of the edition.

### Accidentals

*Because the edition has been transposed, the references to the note F equate to the flattening, or otherwise, of the note B in the source.*

4 Tr2 ♯ for F / 8 Tr1 ♯ for F / 22 Tr1 ♯ for F / 38 T1 no ♯ for second F /

### Underlay

10 T1 *-mus* below E (not in 9) / 16 Tr2 *-ti* for *-tis* / 22 Tr2 *-ti* for *-tis* / 23 Tr1 *-ti* below D (not in 25) / 38 Tr1 *-mus* below first D (not in 37), *-mus* below G /

### Other Readings

32 T1 second F is E / 34 all parts mensuration symbol  $\text{♩}$  / 38 Tr2 second D is a breve (a viable reading) /