

My trust, O Lord, in thee is grounded

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Mean 1

Mean 2

Countertenor

Tenor

Bass

My trust, O Lord, in thee is ground - ed,

My trust, O Lord, in thee is

My trust, O Lord,

My trust, O Lord, O Lord, in

My trust, O

4

is ground - - - ed: Let me not there - fore be con -

ground - - - ed:

in thee is ground - ed: Let me not there - fore be con - found -

thee is ground - ed: Let me

Lord, in thee is ground - ed: Let me

8

- found - ed, let me not be con - found - ed,
 Let me not there - fore be con - found-ed,
 - ed, [let me not there - fore be con-found - ed, let
 me not there - fore be con - found-ed, [let me not there -
 fore be con-found - ed, let me not

13

found - ed. From all sin and in - i - qui - ty
 [let me not there - fore be con - found - ed.]
 me not there - fore be con - found - ed.]
 - fore be con - found - ed.]
 there - fore be con - found - ed.

17

- ty In thy good - ness de - liv - er me,
 From all sin and in - i - qui - ty In thy good - ness de - liv - er

21

in thy good -
 - ty In thy good - ness de - liv - er me,
 me,
 From all sin and in - i - qui - ty In thy good - ness de - liv - er
 From all sin and in - i - qui -

25

- ness, in thy good - ness de - liv - er me.
 in thy good - ness de - liv - er me. Bow
 in thy good - ness de - liv - er me. Bow down thine
 me, [in thy good - ness de - liv - er me.]
 - ty In thy good - ness de - liv - er me.

29

Bow down thine ear and hear my
 down thine ear, [thine ear] and hear my griev - ous groan,
 ear, thine ear and hear my griev - ous groan,
 Bow down thine ear, [thine ear] and hear my griev - ous
 Bow down thine ear and hear my griev - ous groan,

33

griev - ous groan, my griev - ous groan:
 [my griev - ous groan:]
 [and hear my griev - ous groan:]
 groan, [my griev - ous groan:] Make haste for
 [my griev - ous groan:] Make haste for my de -

37

Make haste for my de - li - ver-ance, make haste for my de -
 Make haste for my de - li - ver-ance, [for
 Make haste for my de - li - ver - ance, [make haste for my de - li - ver -
 my de - li - ver - ance, de - li - ver-ance, [for
 - li - ver-ance, make haste for my de - li - ver-ance, for

41

- li - ver - - - - ance, [de - li - ver - ance.] Be thou my rock and
 my de - li - ver - ance.] Be thou my rock and sure fort -
 - - - - - ance, de - li - ver - ance.] Be thou my rock and sure
 my de - li - ver - ance.]
 my de - li - ver - ance.]

45

sure fort - - - ress To save me in
 - ress, [be thou my rock and sure fort - ress] To save
 fort - ress To save me
 Be thou my rock and sure fort - ress To
 Be thou my rock and sure fort - ress To save

49

all my dis - tress, [in all my] dis - tress.
 - - - me in all - - - my dis - tress, - - - in all my dis - tress.
 in all my dis - tress, [in - - - all - - - my dis - tress.]
 save me in all my dis - tress, [in all my dis - tress.]
 me in all my dis - tress, in all my dis - tress.

53

For all my trust thou art a - lone My sure help and pro - tec - ti -
 For all my trust thou art a - lone My sure - - - help and pro - tec - ti -

58

- on, thou art a - lone

For all my trust thou art a - lone My sure help

- on, my sure help and -

For all my trust thou art a - lone My sure help and - pro - tec - ti -

For all my trust thou art a - lone My sure help and pro - tec - ti - on,

63

my sure help and pro - tec - ti - on, [pro - tec - ti - on.]

and pro - tec - ti - on, and pro - tec - ti - on, [pro - tec - ti -

- on, [my sure help and pro - tec - ti -

- on, [my sure help and pro - tec - ti - on.]

my sure help and pro - tec - ti - on, and pro -

67

In - to thy hands I do be - take My soul to save for Christ - es sake. From

- on.] In - to thy hands I do be - take My soul to save for Christ - es sake. From

- on.] In - to thy hands I do be - take My soul to save for Christ - es sake. From

In - to thy hands I do be - take My soul to save for Christ - es sake. From

- tec - ti - on. In - to thy hands I do be - take My soul to save for Christ - es sake. From

72

hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in

hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in__

hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in

hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in

hell thou hast re - deem - ed me O Lord thou God of ve - ri - ty. Glo - ry to God in

77

e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost.

e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost.

e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost.

e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost. As it was in the

e - ve - ry coast, The Fa - ther, the Son and the Ho - ly Ghost. As it was

81

As it was in the be - gin - ning, [as it was in the be -

As it was in the be - gin - ning, [as it was in the be - gin - ning,] as it was in the

As it was in the be - gin - ning, [as it was in the be - gin - ning,]

be - gin - ning, [as it was in the be - gin - ning,]

in the be - gin - ning, [as it was in the be - gin -

85

- gin - ning, Is and] shall be, world with-out end-ing, with - out
 be - gin - ning,] Is and shall be, world with - out end -
 Is and shall be, [is and shall be,] world___ with -
 Is and shall be, world with - out_____ end - ing, *is and shall be, world*
 - ning,] Is and shall be, world with - out end - ing, [is and shall be,

89

— end - - ing, *with - out end - - - -*
 - ing, with - out end - ing, [with - out end - ing, with - out end - ing, with -
 - out end - - - ing, *world with - out end - ing, world*
 with - out end - ing, with - out end - - - - ing, [with -
 world with - out end - ing,] with - out end -

93

- ing, *with - out end - - - - ing.*
 - out end - - - - ing, *with - out end - ing.]*
 with - out end - - - - ing.
 - out end - - - - end - ing,] *with - out end - ing.*
 - ing, *with - out end - - - - ing, [with - out end - ing.]*

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 unless cancelled.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay within square brackets is entirely editorial.

Source

London, British Library, Add. MSS 30480–4 (c.1570–90).

| | | | | |
|-------|------|-------------------|------------------|-----------------------|
| 30480 | (M1) | f.45 | header: | An Anthem .v. partes. |
| 30481 | (Ct) | f.51 ^v | at beginning: | 5. parts. |
| | | | at end: | docter Tye |
| 30482 | (T) | f.47 | [no annotations] | |
| 30483 | (B) | f.50 ^v | at beginning: | v. voc. |
| 30484 | (M2) | f.4 | [no annotations] | |

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. 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; 2) voice; 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. ¹A = first note A in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and *z* an underlay repetition sign.

Accidentals

12 T *b* for A / 16 M1 *b* for ¹A / 64 T *b* for ¹A /

Underlay

The underlay is frequently ambiguous and especially so in the last seven bars.

12–15 B underlay is later addition / 29–30 T *Bow down thine ear* dislocated (starts at ²D in 27) / 38 T *-ance* below FG, perhaps intended for G / 38 B *make* added later before the *z* / 40–41 B *for my* added later partially obscuring the *z* / 56 Ct *health for help* (and again in 62) / 71 Ct *Christes* undivided below FED with consequent dislocation of subsequent syllables until the middle of 73 / 89 Ct *-ing* below D, (90) *z* below E /

Other Readings

4 B G is corrected minim / 8 T D is corrected minim / 7 B E is low C / 10 M2 D is corrected minim / 17 Ct E is corrected minim / 28 Ct CC are *dot-m cr* (rhythm amended to match other voices) / 38 Ct new line in source begins with F, erroneous clef C5 and *b* in top space in addition to correct clef and signature (and thus until ²G in 70 when new line starts with upper clef deleted) / 45 Ct C is corrected minim, (47) *sb-rest m-rest* for *b-rest*, (51) stem of G struck through / 57 Ct ²E is *dot-m*, (58) C is *m* / 59 M1 ¹G is F; M2 ²D is C / 62 Ct B is corrected minim / 79 B ¹D is F / 80 M2 B is corrected minim / 89 B new line in source begins with E, clef C5 and staff signature upper B^b only / 94 B *mG mC* for *sbG* /