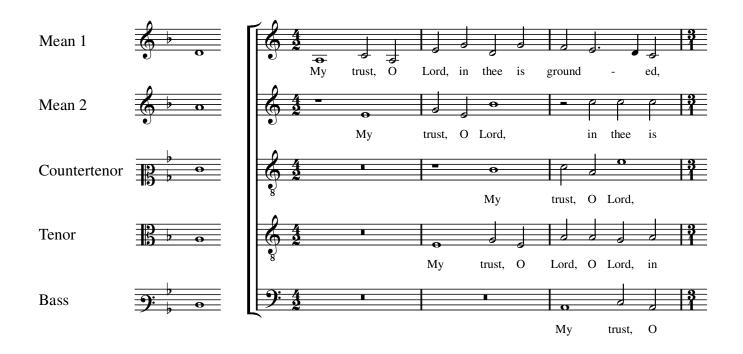
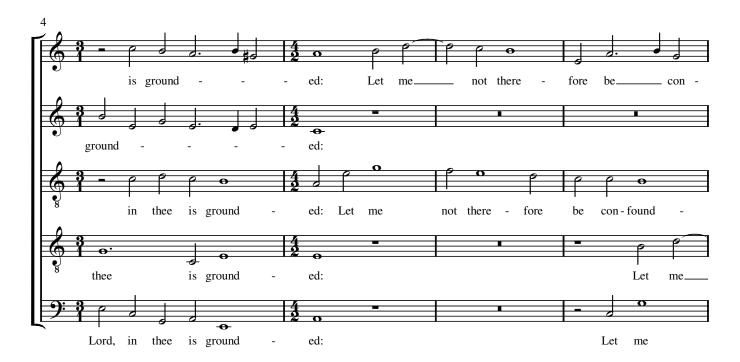
# My trust, O Lord, in thee is grounded

Edited by Jason Smart

Christopher Tye (*c*.1505–1572/3)



















#### **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 stayes.

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 <sup>v</sup> | at beginning: at end: | 5. p <i>ar</i> ts. docter Tye |
| 30482 | (T)  | f.47              | [no annotations]      |                               |
| 30483 | (B)  | $f.50^{\nu}$      | 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.  $^1F =$  first note F in the bar. Note values are abbreviated and italicised. The symbol + denotes a tie and  $\approx$  an underlay repetition sign.

#### **Accidentals**

 $12 T \ddagger for F / 16 M1 \ddagger for {}^{1}F / 64 T \ddagger for {}^{1}F /$ 

# 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  $^2B$  in 27) / 38 T -*ance* below DE, perhaps intended for E / 38 B *make* is a later addition before the  $\approx$  / 40–41 B *for my* is a later addition partially obscuring the  $\approx$  / 56 Ct *health* for *help* (and again in 62) / 71 Ct *Christes* undivided below DCB with consequent dislocation of subsequent syllables until the middle of 73 / 89 Ct -*ing* below B, (90)  $\approx$  below C /

### Other Readings

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