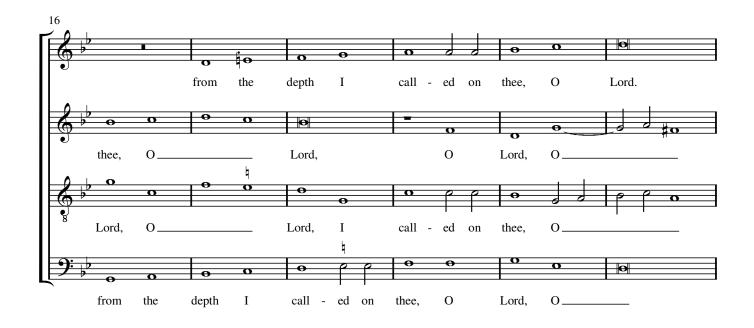
# From the depth I called

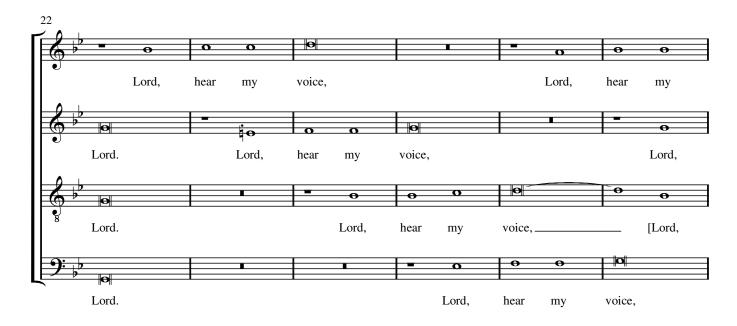
Edited by Jason Smart

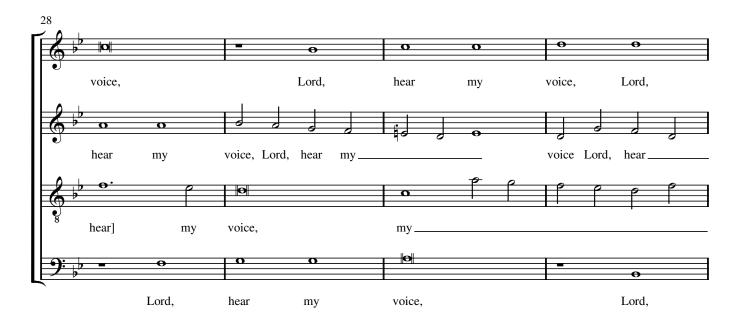
Christopher Tye (*c*.1505–1572/3)

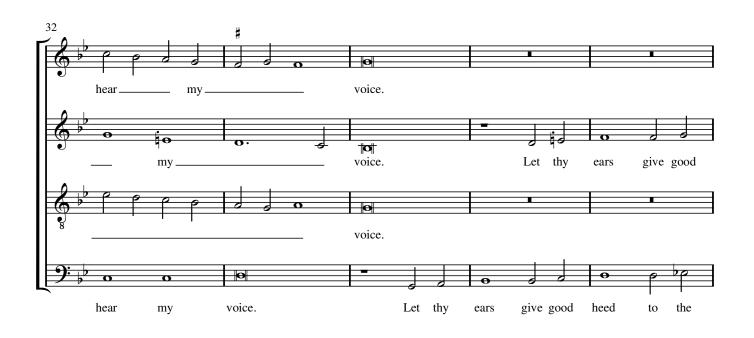


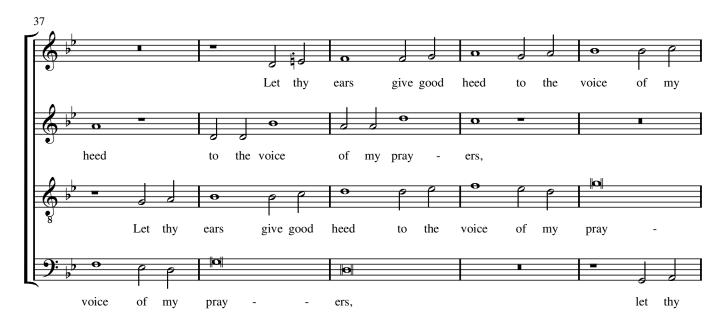
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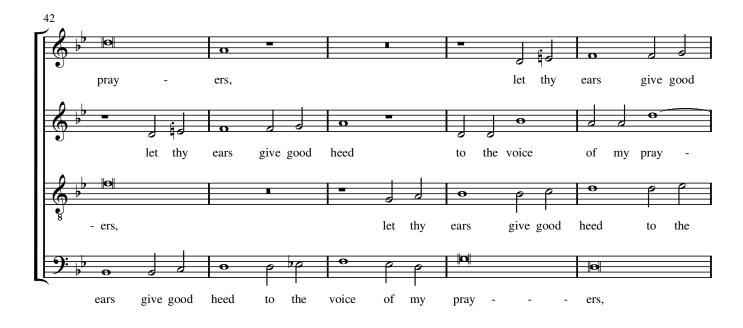


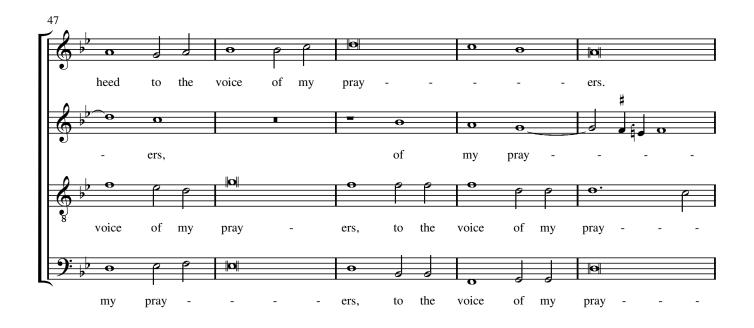


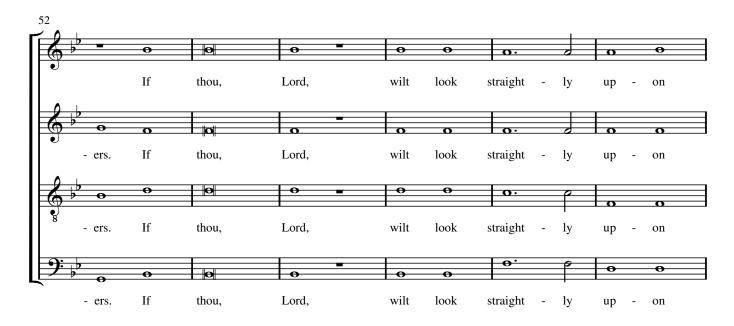


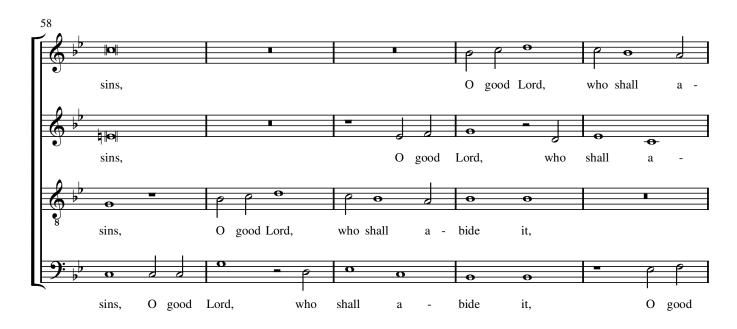


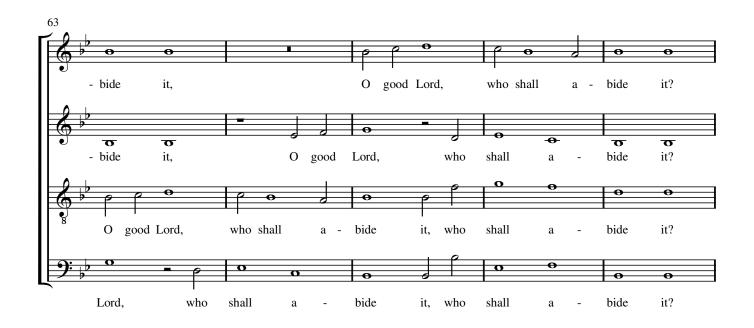


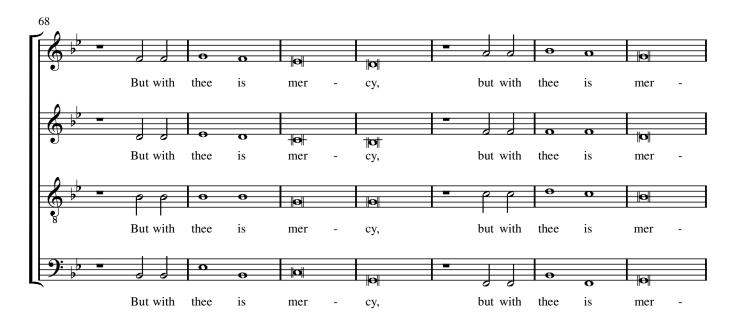


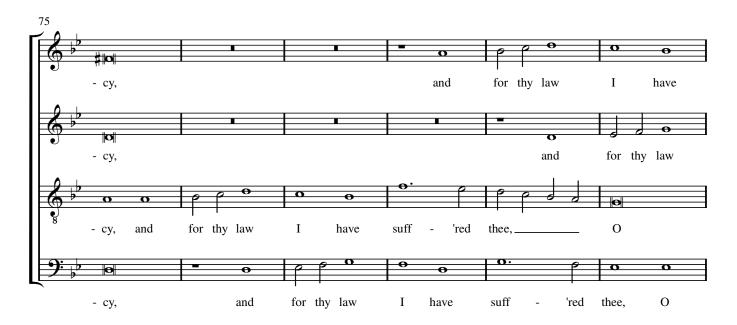


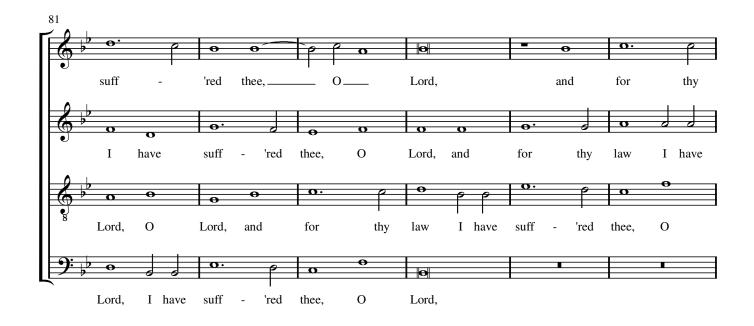


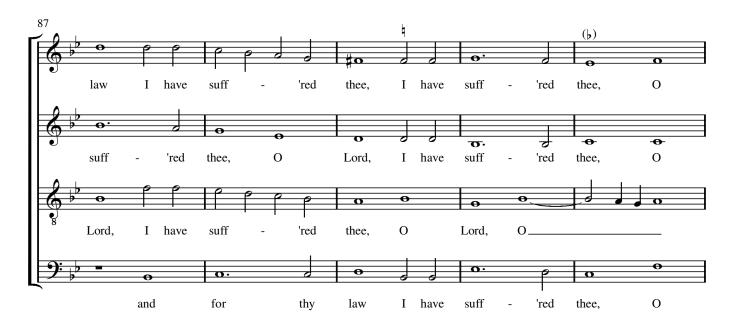


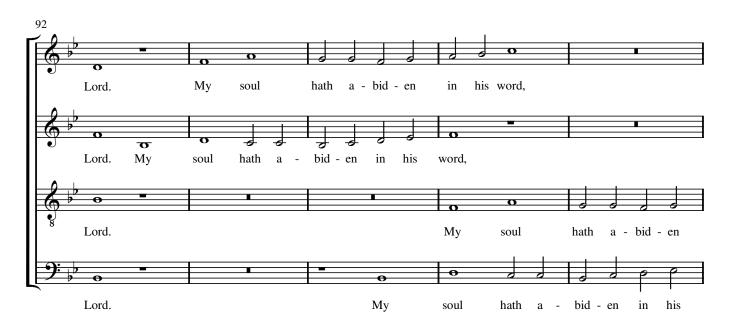


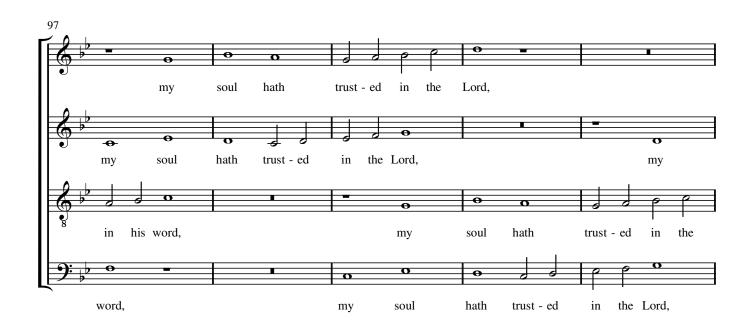


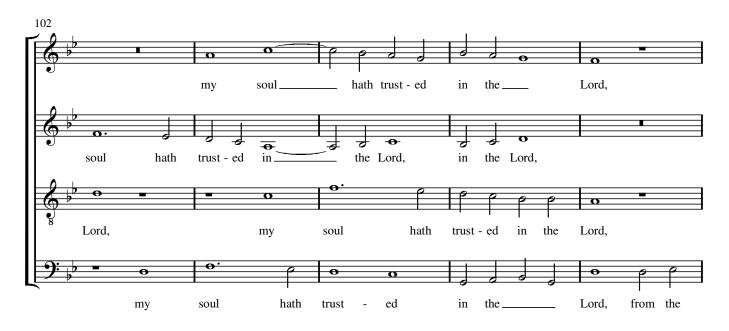


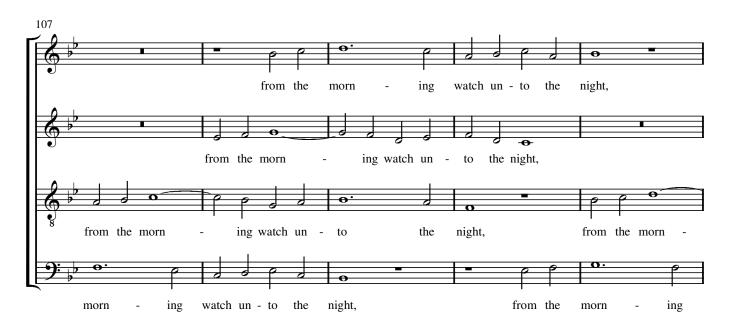


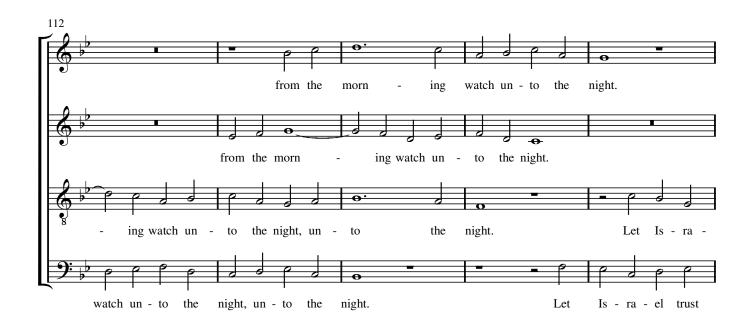


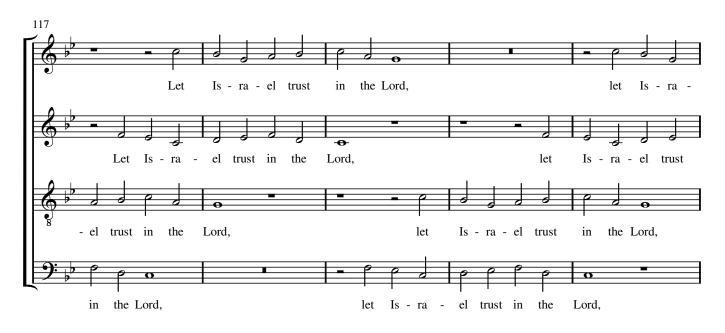


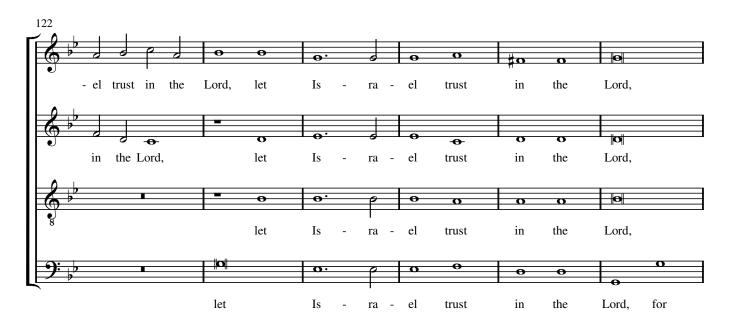


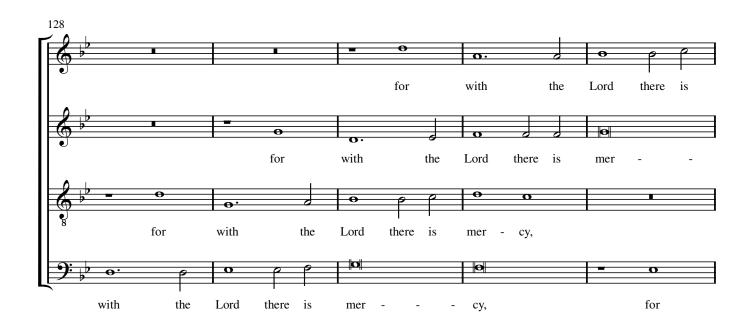


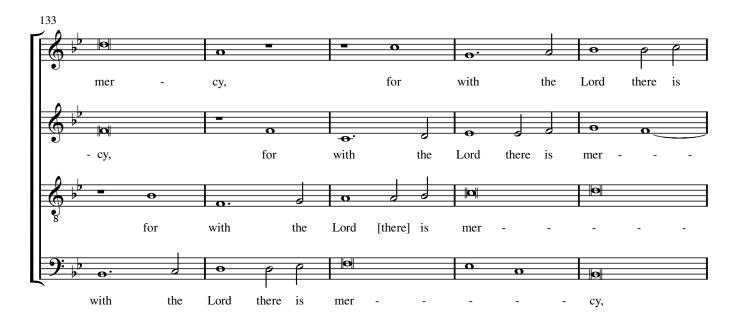


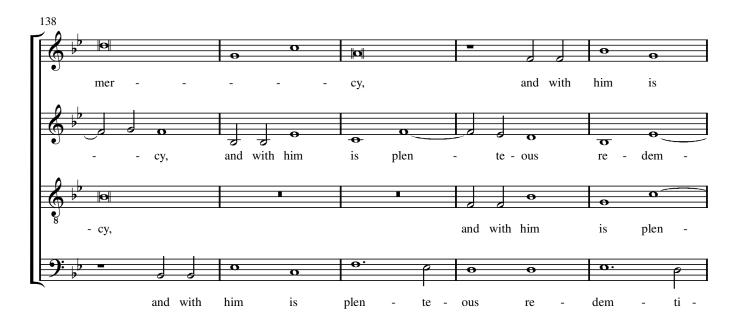


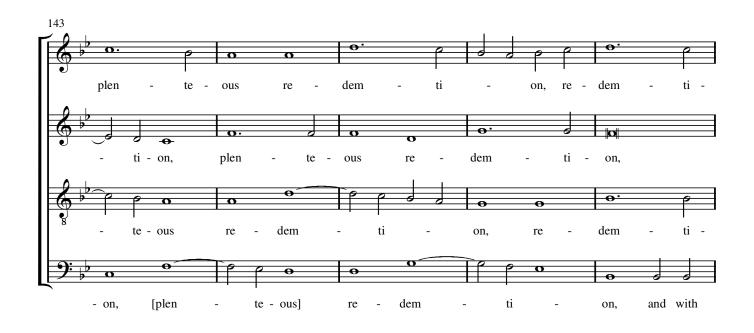


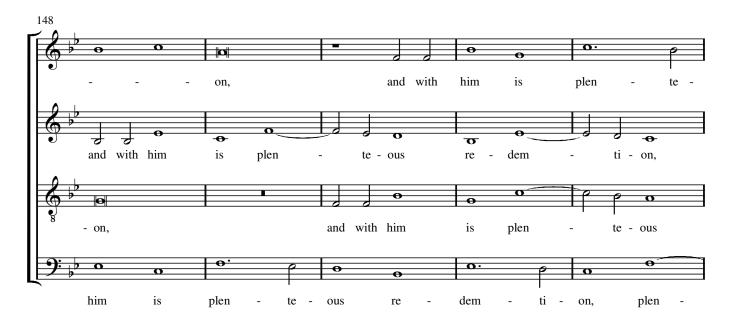


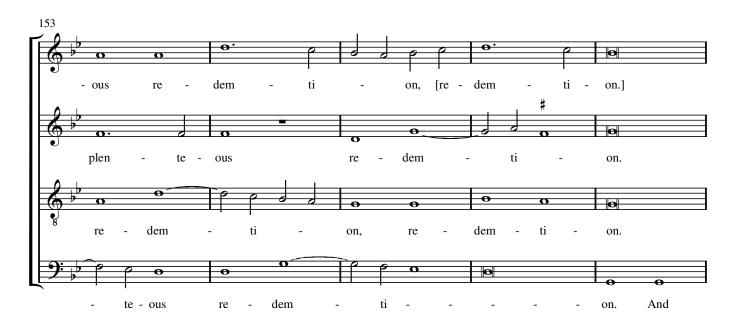


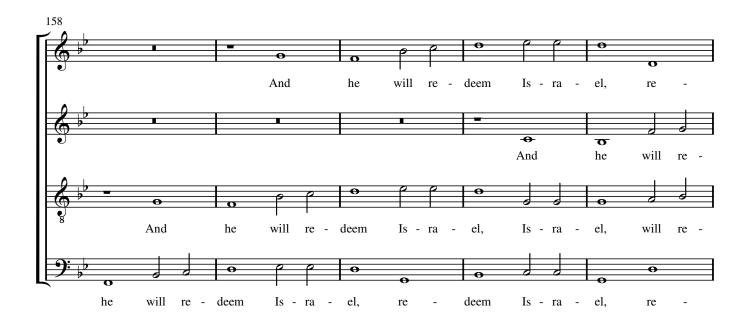


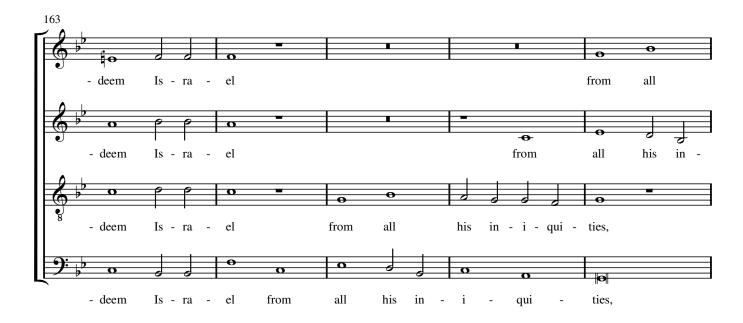


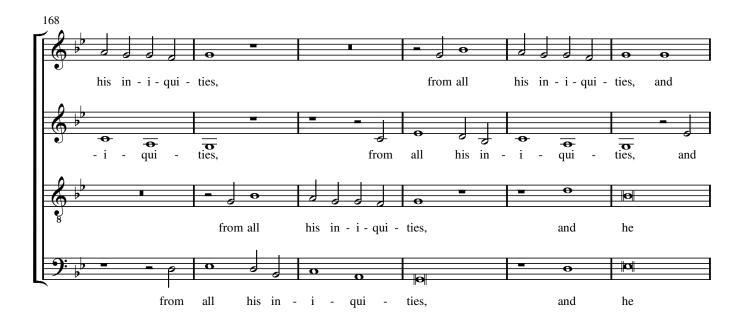


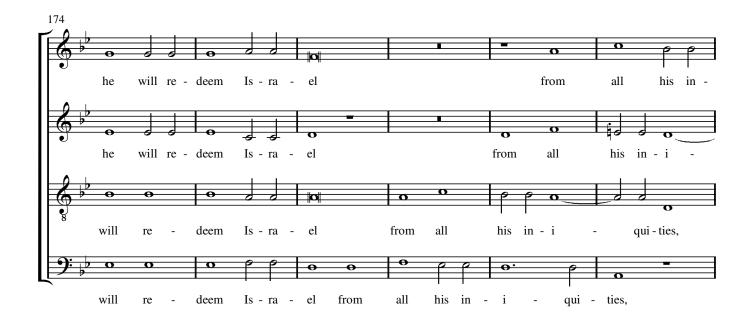


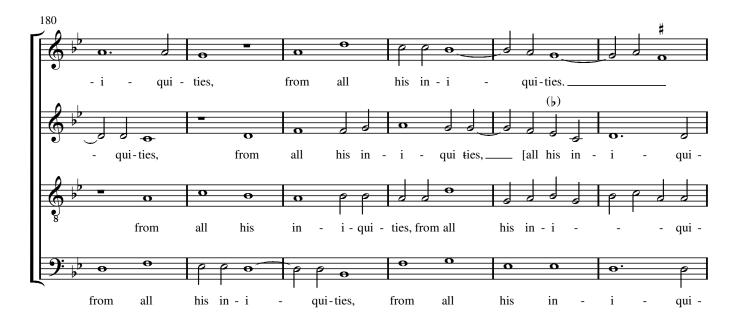


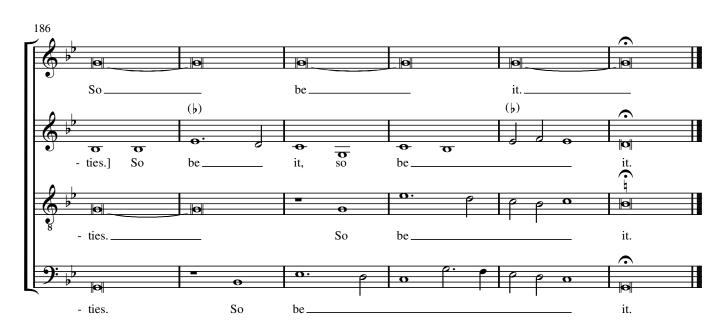












The text, a translation from the vulgate of psalm 130, is from the King's Primer of 1545. It has the following heading: 'The synner beying punished for his synnes, desireth to be deliuered bothe from synne and punishement.'

The 1545 text has some small differences from that set by Tye:

Bars 49–52 prayer for prayers.

Bars 58–61: *O Lord* for *O good Lord*.

Bars 108–15: unto night for unto the night.

Bars 165–83: from his iniquities for from all his iniquities.

Bars 186-end: Glory to the Father &c for So be it.

## **Editorial Conventions**

The nomenclature of the voice-parts follows the Tudor convention. The third voice is clearly at the pitch of a (Tudor) Countertenor, relative to the other voices, although it is labelled 'Tenor' in the partbook.

The original clef, staff signature, 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. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot. Superscript accidentals in brackets are editorial inflections of the original notation that are rendered redundant by the modernisation of the staff signature.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

#### Sources

London, British Library, Add. MSS 30480–4 (c.1570–c.1590).

30480	(M1)	f.41	header at beginning;	
			at end:	docter Tye
30481	(M2)	f.47	at end:	Tye
30482	(Ct)	f.43	header at beginning; at end:	Tenor Tye
30483	(B)	f.46	at end:	Tye
30484				

Two late sources, London, Royal College of Music MS 1054 (17th–18th century) and John Page, *Harmonia Sacra* (London, 1800) have not been collated here. They halve the notes values of the edition, give some significantly different underlay, and replace the last six bars with an Amen of unknown authorship.

# Notes on the Readings of the Sources

The underlay syllables are only loosely aligned with the notes to which they are to be sung. It is invariably clear which phrases of text belong to which musical phrases, but whenever there are more notes than syllables precision is lacking. The editor has resolved these ambiguities tacitly.

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 references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g.  $^2F =$  second note F in the bar. Note values are abbreviated in italics. The sign  $\times$  denotes an underlay repeat sign (here functioning as a text extender) and + a tie.

## **Staff Signatures and Accidentals**

8 M2 \( \) for F / 11 M2 \( \) above G (on B line) / 13 M2 \( \) is \( \) applied to following F / 32 Ct \( \) for E / 51 B new line begins with D, staff signature \( \) for B only / 55 M2 new line begins with  $^2$ F, staff signature \( \) s for upper and lower B and E (and thus to  $^1$ C in 175) / 56 M1 new line begins with  $^1$ A, staff signature \( \) s for upper and lower B (and thus to end) / 59 B new line begins with D, staff signature \( \) s for B and E / 65 B \( \) for  $^3$ B, (66) \( \) for E / 70 M1 \( \) for E / 109 B new line begins with E, staff signature \( \) for B only / 116 B new line begins with  $^2$ E, staff signature \( \) for B and E / 124 M2 \( \) for  $^1$ E; B \( \) for  $^1$ E / 139 B \( \) for E / 175 M2 new line begins with  $^1$ C, staff signature \( \) s for upper and lower B only /

## Underlay

6 M2 Lord, O below DC (scribe originally wrote O Lord only three times and inserted the fourth (for bars 9–11) only after the notation had been added / 27 Ct my below B / 30–31 Ct voice ambiguously aligned below G¹FED (not in 34), (32) × below E, (33) × below ¹A / 31 M2 voice, Lord hear all one note earlier / 83 M2 sbF is mF mF, implying three syllables for preceding suffered / 91 M1 sbE is mE mE, thee below ²E, implying three syllables for preceding suffered / 135 Ct there lost through damage to page / 143–146 B redemption undivided below F+FEDDG+GF / 152–153 M1 plenteous undivided below CBAA, (154–156) redemption undivided below CBABCDC /

# **Other Readings**

10 M1 C is corrected cr/13 Ct C is corrected m/64 Ct B is corrected m/81 M1 C is corrected cr/114 B B is corrected m/162 M2 B is corrected m/166 M2 new line with clef C2 begins with C (and thus to end) /