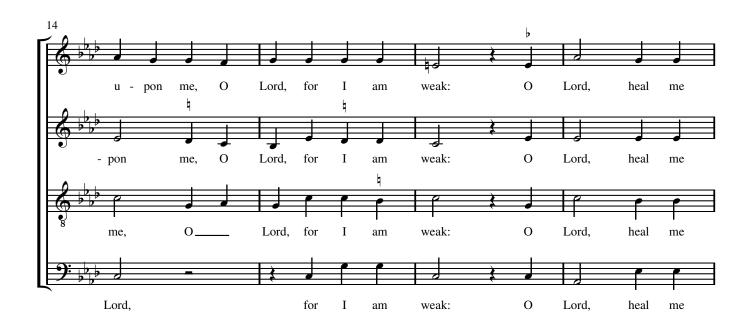
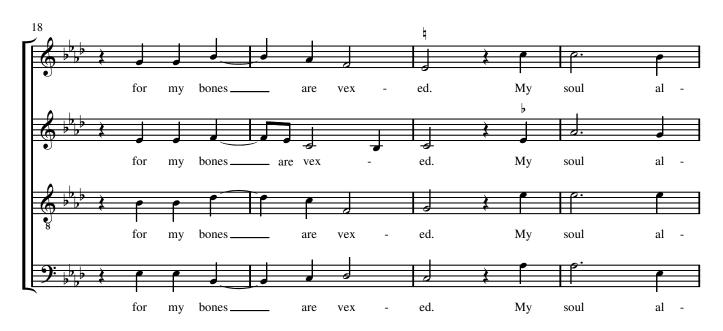
# O Lord, rebuke me not

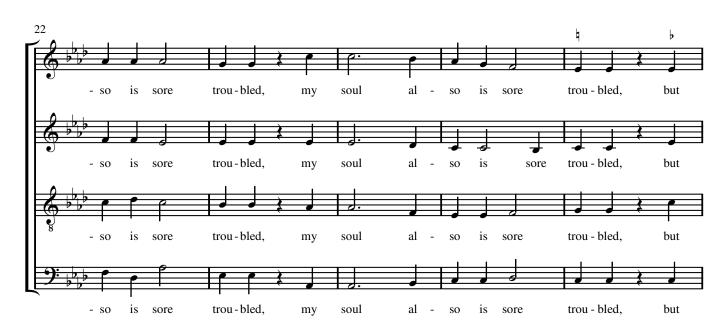
Edited by Jason Smart

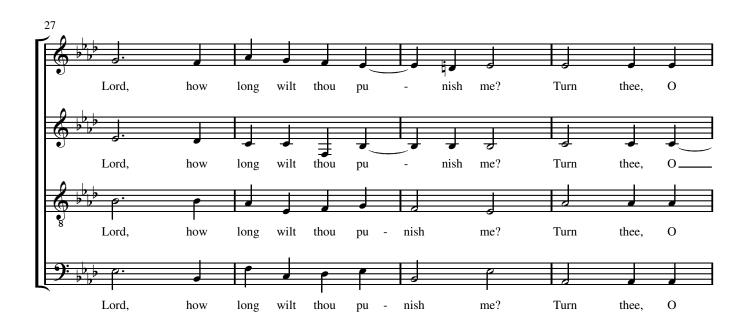
Christopher Tye (*c*.1505-1572/3)

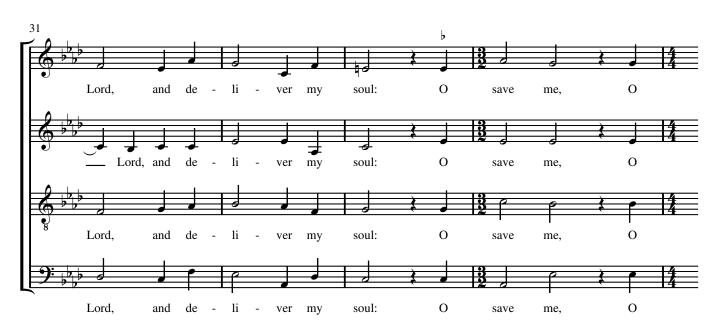


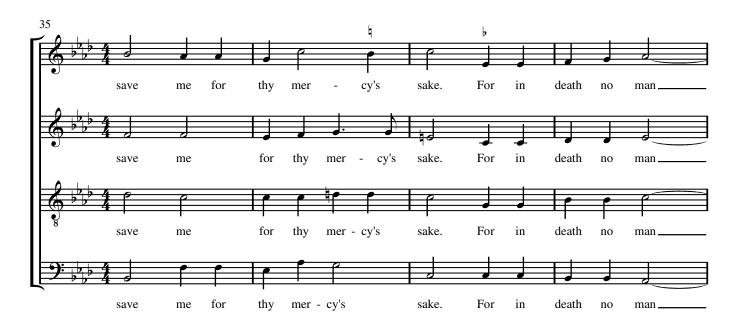


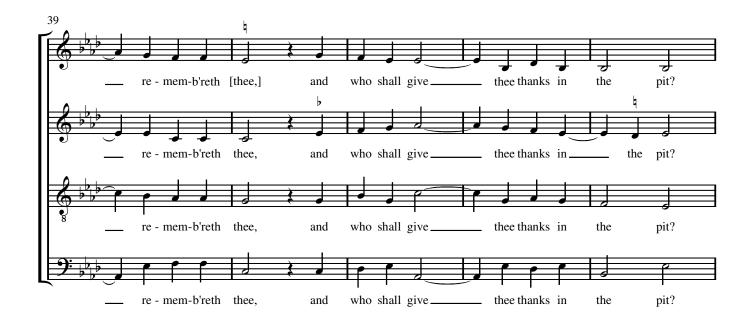


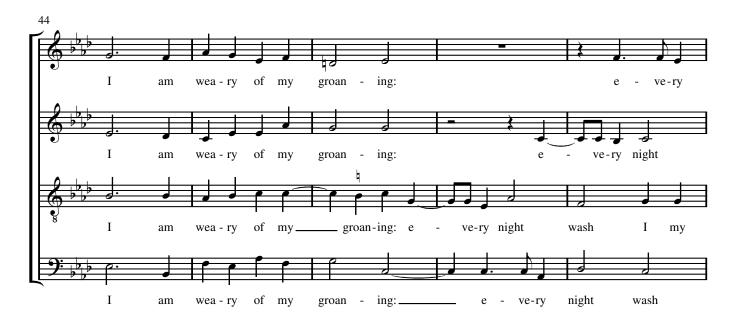


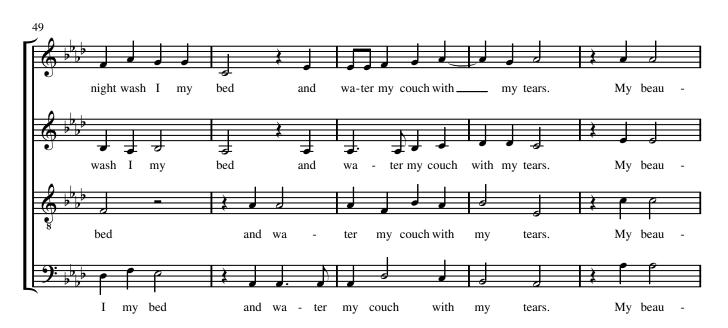


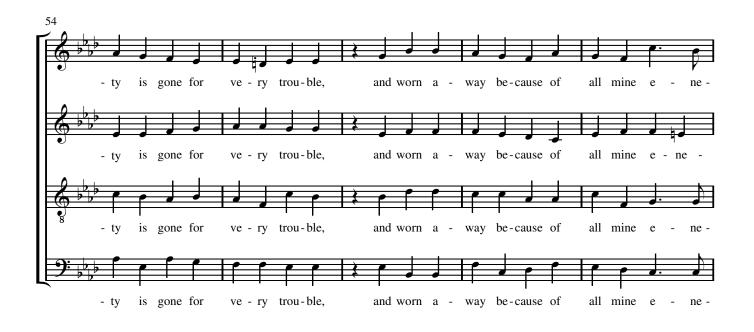


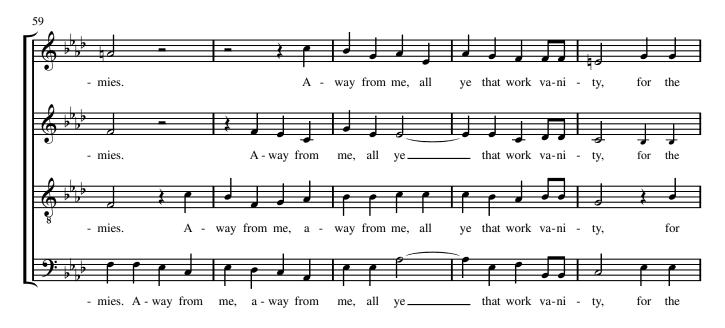


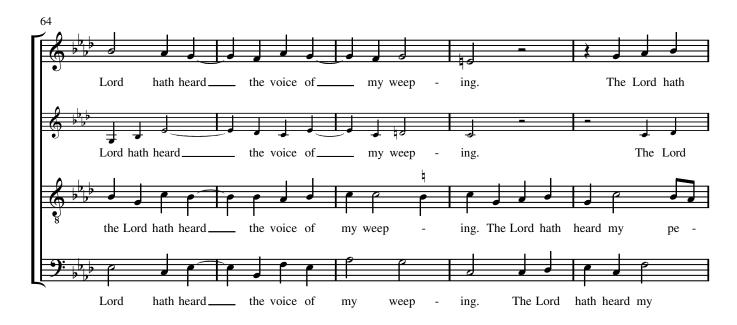


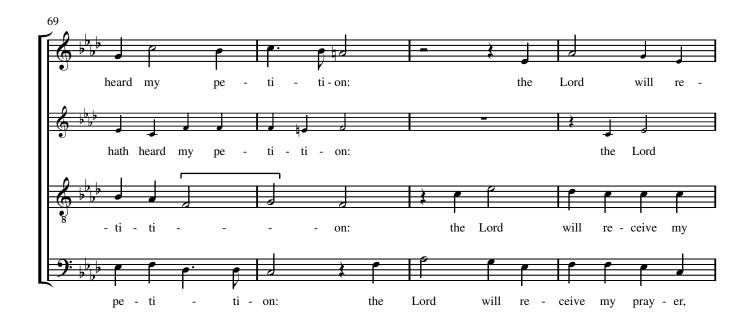




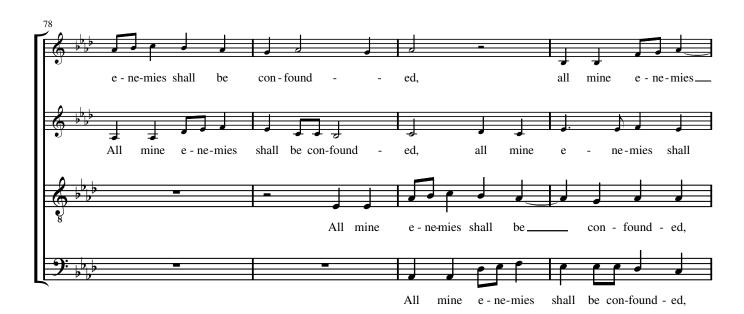


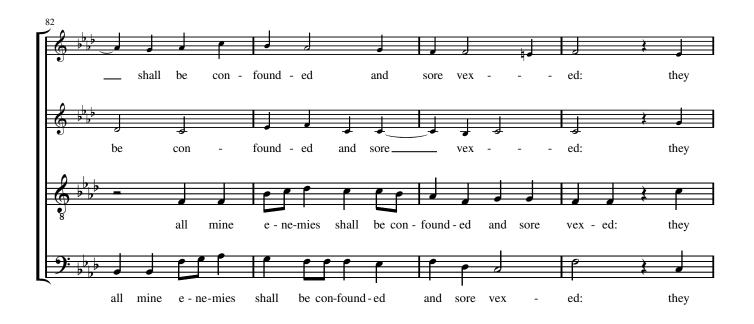


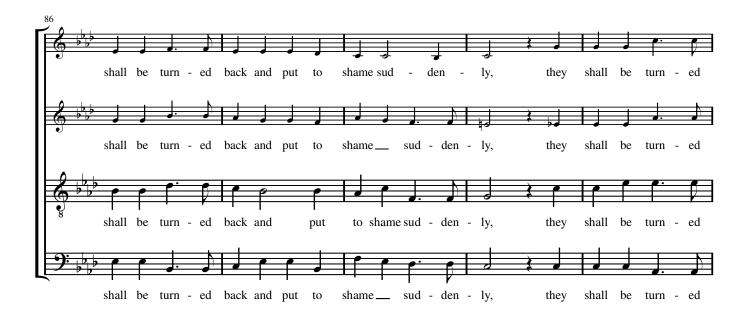


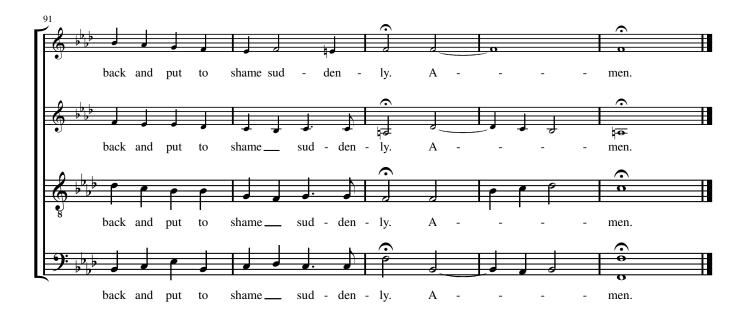












#### Source

A London, British Library, Add. MSS 30480–4 (c.1580).

30480	(Ct1)	f.56	[no attribution]
30481	(Ct2)	f.62	[no attribution]
30482	(T)	f.57 <sup>v</sup>	[no attribution]
30483	(B)	f.62	[no attribution]
30484	_	_	

**B** Cambridge, Queen's College, Old Library, G.4.17 (T only, c.1636).

G.4.17	(T)	f.75	header:	O Lord rebuke me not Doctor. Tye.
			at beginning in right-hand margin:	Doctor Tye

#### **Editorial Conventions**

The original clef, staff signature and first note of each part are shown on the prefatory staves at the start of the piece. There are no mensuration symbols in the copy text (source A).

Accidentals which are entirely editorial are placed above the notes concerned and remain operative throughout the bar. Accidentals resulting from modernisation of the original staff signature are placed before the note and have a superscript dot.

Underlay between square brackets is editorial.

The sign denotes a ligature.

The missing ends of the countertenor parts have been reconstructed editorially in small notation.

### **Commentary**

Both countertenor parts are incomplete in the source: the scribe entered all the necessary underlay, but, for reasons unknown, the notation ends at bar 72 in Countertenor 1 and bar 63 in Countertenor 2.

Source  $\mathbf{B}$  agrees well with source  $\mathbf{A}$ , but sometimes amends rhythms while attempting to improve the word underlay. The most significant difference is that in  $\mathbf{B}$  the Amen ends in the middle of a staff with a double bar and is followed immediately by a Gloria. That Gloria is not edited or collated here.

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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g.  ${}^{3}E$  = third note E in the bar. Note values are abbreviated: m = minim; dot-cr = dotted crotchet, etc. The symbol  $\approx$  denotes an underlay repetition sign and + denotes a tie.

## Notes on the Readings of the Sources

## Source A

2 Ct2  $^3$ E is a corrected cr / 9 T chasten undivided below CBA (reading of **B** adopted) / 14 T O ambiguously placed below GA / 31–32 Ct1 confideth for delivered / 37 Ct2 E is a corrected cr; B  $^1$ C is a corrected cr / 38–39 Ct2 mE only for mE+crE / 40 Ct1 thee omitted / 42 Ct1  $\flat$  for D; T A is B (at start of new line. Direct at end of previous line is also B) / 43 Ct2  $^2$ E is a corrected cr / 48–49 TB washing for  $wash\ I$  / 58 Ct1 my for mine; Ct2  $\flat$  misplaced as  $\sharp$  before second F / 68 T C is cr / 69–70 T petition undivided below AFGF; B petition undivided below EFDDC / 75–80 B underlay misaligned due to omission of bracketed text; all is below C+C / 86 T B is A (**B** confirms that the T, not the B, is wrong here) / 91 T  $\flat$  for D / 94 T  $\flat$  for D /

## Source B