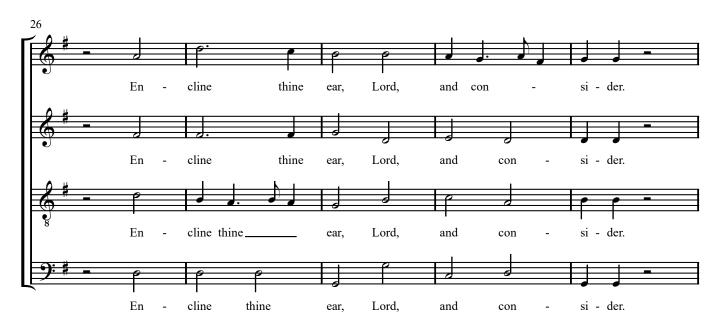# O lord of Hosts

Edited by Jason Smart

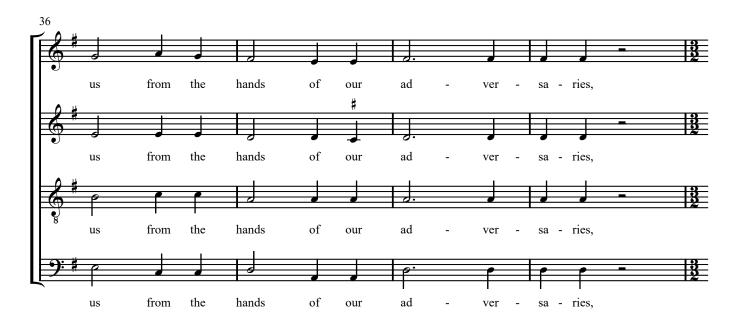Christopher Tye (*c*.1505–1572/3)

Mean: O Lord of Hosts, thou God of Is - ra - el, which sit - test up - on Che - - ru - bin, thou art the God a - lone of

Countertenor: O Lord of Hosts, thou God of Is - ra - el, which sit - test up - on Che - - ru - bin, thou art the God a - lone of

Tenor: O Lord of Hosts, thou God of Is - ra - el, which sit - test up - on Che - ru - bin, thou art the God a - lone of

Bass: O Lord of Hosts, thou God of Is - ra - el, which sit - test up - on Che - ru - bin, thou art the God a - lone of

all the___ king - doms of the world; thou

all the king - doms of the world; thou

all the king - doms of the___ world; thou

all the king - doms of the world; thou

on - ly hast cre - at - ed heaven and earth.

on - ly hast cre - at - ed heaven and earth.

on - ly hast cre - at - ed heaven and earth.

on - ly hast cre - at - ed heaven and earth.

En - cline thine ear, Lord, and con - si - der.

En - cline thine ear, Lord, and con - si - der.

En - cline thine___ ear, Lord, and con - si - der.

En - cline thine ear, Lord, and con - si - der.

O - pen thine eyes and _____ see. De - li - ver

O - pen thine eyes and _____ see. De - li - ver

O - pen thine eyes and see. De - li - ver

O - pen thine eyes and see. De - li - ver

us from the hands of our ad - ver - sa - ries,

us from the hands of our ad - ver - sa - ries,

us from the hands of our ad - ver - sa - ries,

us from the hands of our ad - ver - sa - ries,

to the in - tent all the king - doms of the earth may

to the in - tent all the king - doms of the earth may

to the in - tent all the king - doms of the earth may know____

to the in - tent all the king - doms of the earth may

45 (Soprano) know that thou on-ly art the ___ Lord, may know that

(Alto) know that thou on-ly art the Lord, may know that thou ___

(Tenor) ___ that ___ thou on-ly art the Lord, may know that

(Bass) know that thou on-ly art the Lord, may know that

49 (Soprano) thou on-ly art ___ the ___ Lord. So be ___

(Alto) ___ on - ly art the Lord. So ___ be ___

(Tenor) thou on - ly art the Lord. So be ___

(Bass) thou on - ly art the Lord. So be ___

53 (Soprano) it, so be ___ it, so be ___ it.

(Alto) it, so ___ be ___ it, so be ___ it.

(Tenor) it, so be ___ it, so be ___ it.

(Bass) it, so be ___ it, so be ___ it.

A Note on the Music

The authorship of this anthem is uncertain. Of its four sources, the earliest presents it anonymously. Of two sources dating from the 1560s, one credits the piece to [Christopher] Tye and the other to [John] Sheppard. The latest source, a countertenor part dating from well into the seventeenth century, also credits the piece to Tye. The severely homophonic texture is not typical of either composer, but is a response that either might have made to the demands of the early liturgical reformers for syllabic music that presented the text clearly. There are no obvious parallels with Sheppard's style, but there are hints of Tye's. The light ornamentation in the Tenor in bar 27 recalls a similar moment in Tye's respond *In pace*,[1] and the part writing in bar 15 has a counterpart in his early English *Nunc dimittis*.[2] The most persuasive feature, however, is the succession of irregular interrupted cadences between bars 47 and 55. In England such cadences are quite common in Tye's work, but exceptional in that of other composers, although Tye's son-in-law, Robert White, used the effect very occasionally. Sheppard's output is more extensive than Tye's yet only two instances of a similar cadence appears in his work, in the first verse of his four-part Magnificat and in the last verse of his hymn *Jesu salvator saeculi verbum Patris*.

The text of *O Lord of Hosts*, a setting of selected words from the prayer of Hezekiah (Isaiah 37:16, 17, 20), was identified by James Wrightson as the work of the evangelical reformer Richard Taverner; it appears in his *An Epitome of the Psalmes* (London, 1539). Taverner's text differs from that in his bible of the same year, which retains the wording of Coverdale's bible of 1535. Tye's anthem follows Taverner in giving 'encline' rather than 'incline' in bar 26, but at bar 37 has 'hands' rather than Taverner's 'hand'. Tye also separates Taverner's 'thintent' into two words at bar 40. It is a moot point whether the anthem should end with 'Amen' or 'So be it'. Taverner gives 'Amen, as does source **D**. The manuscript sources all read 'So be it'. Tye's other vernacular anthems show a preference for the latter. Yet it is odd that in both **A** and **C** the Countertenor rhythm for the second iteration (starting in bar 53) does not match the first (see the notes below under 'Underlay'). In **D** there is no discrepancy between bars 51–52 and bars 53–54. The rhythm of **D** here is surely correct and is adopted in the edition, but with the text 'So be it'.

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 start of the piece.

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

Sources

A: Oxford, Bodleian Library MSS Mus. sch. e. 420–22 (*c*.1549–1552; lacking T).

420	(Ct)	f.76	at beginning:	Antem
421	(M)	f.79	at beginning:	Antem
422	(B)	f.74*v*	at beginning:	Antem

B: London, British Library Add. MS 15166 (*c*.1567–88; M only).

(M)	f.87*v*	at end:	Dokter Tye

C: London, British Library Add. MS 29289 (*c*.1625–30; Ct only).

(Ct)	f.94	at beginning:	Dr Tye

D: John Day, *Medius [Contra Tenor / Tenor / Bassus] of the whole psalmes in foure partes* (London, 1563). Copy consulted: London, British Library, K. 1.e.2.

Medius	(M)	p.138	page headings:	A prayer / A praier	S
Contra Tenor	(Ct)	p.140	page headings:	A prayer	S
Tenor	(T)	p.142	page headings:	A praier / A prayer	S
Bassus	(B)	p.144	in contents table:	M[aster] Shepard	
			page heading:	A prayer	S

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[1] Nigel Davison (ed.), Christopher Tye: III: Ritual Music and Motets, *Early English Church Music 33* (London, Stainer and Bell, 1987), p.8, bar 15.

[2] John Morehen (ed.), 'Christopher Tye: I: English Sacred Music', *Early English Church Music 19* (London, Stainer and Bell 1977), p.239, bar 9.

Notes on the Readings of the Sources

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke and the order within each entry is: 1) bar number; 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. ^{2}A = 2nd note A in the bar. Note values are abbreviated in italics (e.g. *dot-cr* = dotted crotchet). The sign + denotes a tie, ⅄ an underlay repeat sign.

Accidentals

A: 31 Ct no ♮ for F / 35 Ct ♯ for F / 47 Ct ♮ for C before E (cancelling previous ♯) /

B: 23 M no ♯ for G / 33 M no ♯ for G /

C: 25 Ct no ♯ for F /

D: 14 Ct ♯ for ^{1}F (implying F♮ in 9?) / 23 M no ♯ for G / 49 B no ♮ for F /

Underlay

A: 10 M *-ru-* below C; Ct *-ru-* below E / 44 Ct *world* for *earth* / 46 M *the* below F / 49 Ct *-ly* below ^{2}E, *art* below ^{3}E with line to E in 50 / 50 M *the* below E / 53–54 Ct no tie, (54) *be* below ^{1}D, *it* below ^{2}D, (55) *So be* below CE /

B: 9 M *sitteth* for *sittest* / 10–11 M *-rubin* undivided below AGF / 16 M slur for AG / 29–30 M *consider* undivided / 32 M slur for BA / 46 M slur for ^{2}AF / 49 M slur for G^{2}B / 52 M slur for G^{2}AF (only) / 54 M slur for ^{1}AG^{2}AF /

C: 9 Ct *sitteth* for *sittest* / 10 Ct slur for ED; *-rubin* ambiguously placed below DCB / 26 Ct *Incline* for *Encline* / 32 Ct *m*E is *cr*E *cr*E, *and* below ^{1}E / 48–51 Ct *though only art the Lord* ambiguously placed, (48–49) slur for F+FE, (49) slur for ^{2}E^{2}F / 52 Ct *it* below D / 53–54 Ct no tie, (54) ⅄ (for *be it*) below B^{2}D, (55) *be* below G, (55–56) ⅄ below *qqqq* /

D: 9–11 M *Cherubin* undivided below DCBAGF / 10 B *m*E for *dot-cr*E *q*E, (9–11) *Cherubin* undivided / 10–11 Ct *Cherubin* undivided below EDCBD / 14 T *Lord* for *God* / 15 T *of* ambiguously placed below FGE / 26–27 M *Incline* for *Encline* / 29–30 M *consider* undivided below GAFGG / 27 T *thine* ambiguously placed below ^{1}AB^{2}A / 32 M *and* below A / 46 M *m*G for *dot-cr*G *q*A, *the* below F / 49 M *the* ambiguously placed / 47–51 Ct ⅄ below F in 48 for *may know that thou only art the Lord* / 50–51 B *m*D+*m*D, *-ly art the Lord* all one note earlier / 51–end all parts *Amen* for *So be it* / 51–52 M *Amen* undivided below BAGA / 51–53 Ct *Amen* undivided below DBDE; T *Amen* undivided below GFGAC; B *Amen* undivided below DEDC / 53–55 Ct *Amen* undivided below DBDC; T *Amen* undivided below GFGAA; B Amen undivided below GDED / 55 B *-men* below E /

Other Readings

A: 32 Ct E is *cr* / 51 M F is E /

B: 33 M G is corrected *m* /

D: 1 all parts no mensuration symbol / 7 B G is *m* / 13 Ct *m m* for *dot-m cr* / 27 Ct *m m* for *dot-m cr* / 37 Ct ^{1}D^{2}D are *cr m* / 46 Ct ^{2}D is F / 48–49 Ct *cr*F+*cr*F for *cr*F+*q*F *q*E / 49 M G^{2}B are *dot-cr q* / 51 B G is A / 55 M E is *m* / 56 Ct *q*C *q*B *dot-cr*D *q*C for *cr*C *m*D /