

Omnes gentes

Edited by Jason Smart

Christopher Tye (c.1505-c.1572)

Treble

Mean

Countertenor

Tenor

Bass

Om - nes gen - tes plau - di - te ma - ni -

Om - nes gen - tes plau - di - te ma - ni -

The first system of the musical score consists of five vocal staves (Treble, Mean, Countertenor, Tenor, Bass) and a lute tablature staff. The music is in 4/4 time. The lyrics are: "Om - nes gen - tes plau - di - te ma - ni -". The Countertenor, Tenor, and Bass parts are currently silent, indicated by a large bracket on the right side of the system.

4

- - - bus:

- - - bus: iu - bi -

Om - nes gen - tes plau - di - te ma - ni -

Om - nes gen - tes plau - di - te ma - ni - bus:

Om - nes gen - tes plau - di - te ma - ni -

The second system of the musical score continues the vocal parts. The lyrics are: "- - - bus:", "- - - bus: iu - bi -", "Om - nes gen - tes plau - di - te ma - ni -", "Om - nes gen - tes plau - di - te ma - ni - bus:", and "Om - nes gen - tes plau - di - te ma - ni -". The Countertenor, Tenor, and Bass parts are currently silent, indicated by a large bracket on the right side of the system.

8

iu-bi-la-te De-o in vo-ce ex-ul-la-te De-o, iu-bi-la-te De-o in vo-ce ex-ul-ta-ti-bus: iu-bi-la-te De-o, De-iu-bi-la-te De-o

12

ta-ti-o o in vo-ce ex-ul-ta-ti-o o in vo-ce ex-ul-ta-ti-o o in vo-ce ex-ul-ta-ti-o

16

nis. Quo-ni-am Do-mi-nus ex-cel-sus ter-ri-bi-nis. Quo-ni-am Do-mi-nus ex-cel-sus ter-ri-bi-lis: nis. nis. nis.

21

- lis: rex ma - gnus su - per o - mnem ter - ram.

rex ma - gnus su - per o - mnem ter - ram.

Sub - ie - cit po -

Sub -

26

Sub - ie - cit po - pu-los no - bis,

- pu-los no - bis, po - pu-los no - bis, et

- ie - cit, sub - ie - cit po - pu-los no - bis, et gen -

31

E -

E -

et gen - tes sub pe - di - bus no - stris. E -

gen - tes sub pe - di - bus no - stris. E -

- tes sub pe - di - bus no - stris. E -

36

- le - git no - bis hae - re - di - ta - tem su - am: _____

- le - git no - bis hae - re - di - ta - tem su - am: _____ spe -

- le - git no - bis hae - re - di - ta - tem su - am: spe - ci-em Ja -

- le - git no - bis hae - re - di - ta - tem su - am: spe - ci-em Ja - - -

- le - git no - bis hae - re - di - ta - tem su - am: spe - ci-em

41

spe - ci-em Ja - cob quem di - le - xit. A - scen - dit

- ci-em Ja - cob quem di - le - xit. A - scen - dit De - us

- - cob quem di - le - xit.

- - cob quem di - le - xit.

Ja - cob quem di - le - xit.

46

De - us in iu - bi - lo, et Do - mi - nus in vo - ce tu - bae,

in iu - bi - lo, et Do - mi - nus in vo - ce tu - bae,

A - scen - dit De -

64

- gi no - stro, psal - li - - - te.

re - gi no - stro, psal - li - te.

Psal - li - te De - o no-stro, psal - li - te De - o

Psal - li - te

Psal - li - te De -

68

Quo-ni -

no-stro, psal - li - te: psal - li - te re - gi no - stro, psal - li - - -

De - o no - stro, psal - li - te: psal - li - te re - gi - no - stro, psal - li -

- o no-stro, psal - li - te: psal - li - te re - gi no - stro, psal - - - li -

72

- am rex o - mnis ter - rae De - us: psal - li - te

Quo-ni-am rex o - mnis ter - rae De - us: psal -

- te. Quo-ni-am rex o - mnis ter - rae De - us:

- te. Quo-ni - am rex o - mnis ter - rae De -

- te. Quo-ni - am rex o - mnis ter - rae De - us:

77

sa - pi - en - - - - ter. Re - gna - vit De - us su - per gen -
 - li - te sa - pi - en - - - - - ter. Re - gna -
 psal - li - te sa - pi - en - - - - - ter. Re - gna - vit
 - us: psal - li - te sa - pi - en - - - - - ter. Re - gna - vit De -
 psal - li - te sa - pi - en - - - - - ter. Re - gna -

82

- - - - - tes:
 - vit De - us su per_ gen - - - - - tes: De - us se - det su - per se - dem
 De - us su - per gen - - - - - tes: De - us
 - - us su - per gen - - - - - tes: De - us se - det su - per se - dem san -
 - vit De - us su - per gen - - - - - tes:

87

De - us se - det su - per se - dem san - ctam
 san - ctam_ su - am, De - us se - det su - per se - dem san - ctam su -
 se - det su - per se - dem san - ctam su - am, se - det su - per se - dem_
 - - - - - ctam su - - - - -
 De - us se - det su - per

92

su - am. Prin - ci-pes po - pu - lo -
 - - - - - am. Prin - ci-pes po - pu - lo -
 — san - ctam su - am. Prin - ci-pes po - pu - lo -
 - - - - - am. Prin - ci-pes po - pu - lo -
 se - dem san - ctam su - am. Prin - ci-pes po - pu - lo -

97

- lo - rum con - gre - ga - ti sunt cum De - o A - bra -
 - rum con - gre - ga - ti sunt cum De - o A - bra - ham:
 - rum con - gre - ga - ti sunt cum De - o A - bra-ham, A - bra -
 - rum con - gre - ga - ti sunt cum De - o A - bra -
 - rum con - gre - ga - ti sunt cum De - o A - bra - ham:_____

102

- ham: quo - ni-am di - i for - tes ter - rae ve-he-men-ter
 quo - ni-am di - i for - tes ter - rae
 - ham: quo - ni-am di - i for - tes ter - rae ve-he - men - ter e - le - va - ti sunt,____
 - ham: quo - ni-am di - i for - tes ter - rae ve-he - men - ter e - le -
 — quo - ni-am di - i for - tes ter - rae

Translation

O clap you hands together, all ye people : O sing unto God with the voice of melody.
For the Lord is high, and to be feared : he is the great King upon all the earth.
He shall subdue the people under us : and the nations under our feet.
He shall choose out an heritage for us : even the worship of Jacob, whom he loved.
God is gone up with a merry noise : and the Lord with the sound of the trump.
O sing praises, sing praises unto our God : O sing praises, sing praises unto our King.
For God is the King of all the earth : sing ye praises with understanding.
God reigneth over the heathen : God sitteth upon his holy seat.
The princes of the people are joined unto the people of the God of Abraham : for God, which is very high exalted, doth defend the earth, as it were with a shield.
(*Book of Common Prayer, Psalm 47*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves show the original clef, mensuration symbol and first note for each voice; the piece needed no staff signature.

Editorial accidentals are placed above the notes concerned.

Repeat signs in the underlay have been expanded using italicised text.

Underlay between square brackets is entirely editorial.

Source

Oxford, Christ Church, Mus. 984–8 (1581–1588 with later additions).

984	(Tr)	no.15	in contents table: D ^F Tie. [later hand]
985	(M)	no.15	at end: D. Tie
986	(Ct)	no.15	[no attribution]
987	(T)	no.15	at end: Doctor Tie
988	(B)	no.15	[no attribution]

Notes on the Readings of the Source

Minor ambiguities of underlay have mostly been tacitly corrected, but a few, where alternative readings are worth considering, have been noted below. As with some other English works thought to have been copied from mid-sixteenth-century archetypes, Tye's motet contains some accidentals that, while melodically logical, make little or no harmonic sense. In view of his quirky penchant for unexpected cadences, evident here at bars 4–5 and 43–44, the sharp in the Tenor part at bar 71 has been allowed to stand, but it remains suspect and may be deleted if preferred.

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. ¹D = first note D in the bar (or group of bars). The sign + denotes a tie.

Accidentals

28 T # for G / 34 Ct # is applied to ¹D in 33 / 80 M # for F / 88 M # is applied to the preceding D / 91 Tr # for C / 95 M # for ²F / 99 Tr # for F / 116 B ♯ for lower B before ¹G (anticipating ♯ in 117) / 117 B ♯ for B /

Underlay

36 M slur for ³AF / 38 M slur for GF / 56–57 T *-bae* ambiguously positioned below ¹AF²C / 65 M slur for ¹E²E / 70 T slur for ²CD / 77–78 Tr slur for FE / 83 M slur for G¹A; Ct slur for EF; T slur for CA / 83–84 M slur for ²AD³A / 87 M slur for AGFE / 99–100 T *-ti sunt* below ¹BG / 101–102 B *-ham* ambiguously positioned below ¹AF²A / 103 Tr slur for ¹EF, slur for G¹E, (104) slur for F¹D; (103) Ct slur for CD / 104–105 B *terrae* conjoined below DG+GAG / 110 T *sunt* ambiguously positioned below DG / 114 T *-ti* below E (not in 113) /

Other Readings

24 M F is a corrected G / 58 Tr ²G is amended (incorrectly?) to F; M B is a corrected C / 60 Tr M 'Perge' [continue] after barline at end of page; B 'Verte' [turn] after barline at end of page / 83 M D is a corrected F / 108 T ¹A is G / 114 Tr ²G is F / 116–117 M ²F¹F¹G¹F omitted but insertion sign after ¹F refers to the end of the piece where the missing notes are entered. /