

Haste thee, O God (II)

Edited by Jason Smart

Adrian Batten (1591–1637)

Mean

Countertenor

Tenor

Bass

Haste thee, O God, to de - li -

Haste thee, O God, to de - li -

Haste thee, O God, to de - li -

Haste thee, O God, to de - li -

4

- ver me; make haste to help me, make haste to help me, make haste to help me, make haste to help me

- ver me; make haste to help me, make haste to help me, make haste to help me, make haste to help me

- ver me; make haste to help me, make haste to help me, make haste to help me, make haste to help me

- ver me; make haste to help me, make haste to help me, make haste to help me, make haste to help me

8

me. Let them be a-sham - ed and con - found - ed, con - found - ed that seek af -

me. Let them be a-sham - ed and con - found - ed, con - found - ed that seek af -

me. Let them be a-sham - ed and con - found - ed that seek af -

me. Let them be a-sham - ed and con - found - ed that seek af -

12

that seek af - ter my soul, af - ter my
 - ed that seek af - ter my soul, that seek af - ter my
 af - ter my soul, my soul, that seek af - ter my
 - ter my soul, my soul, that seek af - ter my

16

soul. Let them for their re - ward, let
 soul, my soul. Let them for
 soul. Let them for their re - ward be soon brought to
 soul. Let them for their re - ward be soon brought to shame,

19

them for their re - ward be soon brought to shame, brought to
 their re - ward be soon, be soon brought to shame, let them for
 shame, be soon brought to shame, be soon brought to
 let them for

31

But let all those that seek thee be joy - ful and

But let all those that seek thee be joy - ful and

But let all those that seek thee be joy - ful and

But let all those that seek thee be joy - ful and

35

glad in thee, be joy - ful and glad in thee, and

glad in thee, be joy - ful and glad in thee, and

glad in thee, be joy - ful and glad in thee, and

glad in thee, be joy - ful and glad in thee, and

38

let all such as de - light in thy sal - va - ti - on say al -

let all such as de - light in thy sal - va - ti - on say al -

let all such as de - light in thy sal - va - ti - on say al -

let all such as de - light in thy sal - va - ti - on say al -

42

- way, say — al - way, The Lord be prais - ed,
 - way, say — al - way, The Lord be prais - - - ed, the Lord be
 - way, say — al - way, The Lord be prais - ed, the Lord be
 - way, say — al - way, The Lord be prais - ed, the

46

be prais - ed, the Lord be prais - - - ed.
 prais - ed, be prais - ed, the Lord be prais - - - ed.
 prais - - - ed, the Lord be prais - ed, the Lord be prais - ed. A -
 Lord be prais - ed, the Lord be prais - - - ed. A -

50

A - - - - - men.
 A - - - - [men, A] - - - - men.
 - - - - - men, A - - - - men.
 - - - - - men, A - - - - men.

Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. There are no staff signatures.

Accidentals superfluous in the score are omitted and noted below.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

The bracketed underlay in bar 51 is editorial.

Source

London, Royal College of Music MSS 1045–51 (c.1625).

1045	(Medius Decani)	f.107	in index:	Hast y ^{ee} o god. Batten. 4. <i>parts</i>
1046	(Primus Contratenor Decani)	f.115	in index:	Hast y ^{ee} o god. Batten
1047	(Tenor Decani)	f.109	in index:	Hast thee o god. Batten
			page header:	M ^f Batten 4. <i>parts</i> .
1048	(Medius Cantoris)	f.98	in index:	Hast y ^{ee} ô god. Batten. 4. <i>parts</i>
1049	(Primus Contratenor Cantoris)	f.109	in index:	Hast y ^{ee} ô god. Batten. 4. <i>parts</i> .
1050	(Tenor Cantoris)	f.100	in index:	Hast y ^{ee} ô god. Batten. 4. <i>parts</i>
1051	(Bassus Cantoris)	f.117	in index:	Hast thee ô god. Batten. 4. <i>parts</i> .
			page header:	M ^f . Batten. 4. <i>parts</i> .

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 and side of choir (abbreviated); 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²F = second note F in the bar. The symbol + denotes a tie and ∷ an underlay repeat sign.

Accidentals

7 TD TC # for ²F / 20 CtD CtC # for ²F / 21 MD MC # for ²F / 23 MD MC # for ²F / 29 MD MC # for ²F /

Underlay

5 CtD CtC slur for CD / 7 TD TC slur for FGF / 10 TD TC slur for CBAG / 11 CtD CtC slur for CB / 13 TD TC slur for AB / 14 TD TC slur for GF / 15 CtD CtC slur for DC; TD TC slur for GA / 19 TD *be* ∷ for *be soon* ∷ / 21 TD slur for CBAG, TC has similar slur but extent ambiguous / 23 TD TC slur for BA / 25–27 TC no text cues before ∷ signs / 26 MD slur for FGABC; CtD CtC slur for *there* but extent ambiguous / 29 MD MC slur for GFGF; CtD CtC slur for GA; TC *that* ∷ for *that cry* ∷, TD TC no slur given so perhaps an extra *there* should be sung on ²D / 35 MD MC slur for BA; CtD CtC slur for ¹D²D; BC slur for CG implying *in* on D (but cf. 36) / 36 BC slur for EA / 42–43 TD TC ∷ for *say alway* / 44 CtD slur for *prais-* but extent ambiguous, CtC no slur but underlay clearer; TD TC slur for DC / 45 TD *the* omitted before ∷ / 46 TD TC slur for BAB, possibly including preceding C in TC / 47–48 TC ∷ for *the Lord be praised*, no *the* before following ∷ / 48–49 MD slur for GG+G, MC slur for G+GF but probably neither was intended literally / 49 CtD CtC slur for DC (only) / 51 TC *-men A-* omitted /

Other Readings

34 all parts and manuscripts proportion sign § before triplet; TC ¹G²G are two minims (reading of TD adopted) / 36 BC A is corrected crotchet / 37 all parts and manuscripts mensuration sign ¢ at start of bar /