

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

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

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

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

8

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

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

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

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

22

shame, be soon brought to shame, brought to shame, that
 their re-ward be soon brought to shame, that cry o-ver
 shame, be soon brought to shame, that cry o-ver
 their re-ward be soon brought to shame, that cry o-ver

25

cry o-ver me, There, there, there, that cry o-ver
 me, that cry o-ver me, There, there, that
 me, that cry o-ver me, that cry o-ver me, that cry o-ver
 me, There, there, that cry o-ver me, There, there, that cry o-ver

28

me, that cry o-ver me, There, there.
 cry ov-er me, There, there, that cry ov-er me, There, there.
 me, There, there, that cry o-ver me, There, there.
 me, There, there.

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. ²G = second note G in the bar. The symbol + denotes a tie and ∷ an underlay repeat sign.

Accidentals

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

Underlay

5 CtD CtC slur for DE / 7 TD TC slur for GAG / 10 TD TC slur for DCBA / 11 CtD CtC slur for DC / 13 TD TC slur for BC / 14 TD TC slur for AG / 15 CtD CtC slur for ED; TD TC slur for AB / 19 TD *be* ∷ for *be soon* ∷ / 21 TD slur for DCBA, TC has similar slur but extent ambiguous / 23 TD TC slur for CB / 25–27 TC no text cues before ∷ signs / 26 MD slur for GABCD; CtD CtC slur for *there* but extent ambiguous / 29 MD MC slur for AGAG; CtD CtC slur for AB; TC *that* ∷ for *that cry* ∷, TD TC no slur given so perhaps an extra *there* should be sung on ²E / 35 MD MC slur for CB; CtD CtC slur for ¹E²E; BC slur for DA implying *in* on E (but cf. 36) / 36 BC slur for FB / 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 ED / 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 AA+A, MD slur for A+AG but probably neither was intended literally / 49 CtD CtC slur for ED (only) / 51 TC *-men A-* omitted /

Other Readings

34 all parts and manuscripts proportion sign § before triplet; TC ¹A²A are two minims (reading of TD adopted) / 36 BC B is corrected crotchet / 37 all parts and manuscripts mensuration sign ¢ at start of bar /