O come, let us sing un - to the Lord; let us heart - i - ly re - joice in God our Sa - viour.

Let us come be - fore his pre - sence with thanks - giv - ing, and sing un - to him with psalms,
18. with psalms. For the

23. Lord is a great God, and a great King above all gods. In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his, for he made

28. hands are all the corners of the earth, and the strength of the earth, and the strength of the hills is his also. The sea is his, for he made
made it, and his hands prepared the dry land.

O come, let us worship, and bow down our selves; let us kneel before the Lord our maker. For he is our God, and we are the people
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on, in time of temptation in the
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they verily hath [not] known my ways.

hath not known my ways. Therefore

my ways, hath not known my ways. Therefore

Therefore swore I unto them in my wrath that

swore I unto them in my wrath that they should not enter into my rest.

they should not enter into my rest, into my rest.

- ter in - to my rest, in - to my rest.

- ter in - to my rest, in - to my rest.

- ter in - to my rest, in - to my rest.

Glo-ry be to the Fa-ther, and

Glo-ry be to the Fa-ther, and to the
Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen, Amen.
Text

Adams’s setting was presumably for use as the invitatory psalm at Matins according to the Book of Common Prayer. His text, however, is not that of the Prayer Book. It has been identified by Roger Bowers as a mixture of verses from the Coverdale Bible of 1535 (the psalter of which is not identical to that in the Book of Common Prayer), the Great Bible of 1539 and translations of the Vulgate. No explanation can be offered for Adams’s omission or the verse ‘When your fathers tempted me, proved me, and saw my works’.

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. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Ligatures are denoted by the sign ─────. Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Source


<table>
<thead>
<tr>
<th>MS</th>
<th>(Ct)</th>
<th>f. 7v</th>
<th>at beginning: 3: partes (later hand) at end: Robart Adams</th>
</tr>
</thead>
<tbody>
<tr>
<td>30480</td>
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<tr>
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<tr>
<td>30482</td>
<td>(T)</td>
<td>f.5v</td>
<td>at end: Robart Adams</td>
</tr>
<tr>
<td>30483</td>
<td>(B)</td>
<td>f.8v</td>
<td>at end: Robart Adames</td>
</tr>
<tr>
<td>30484</td>
<td></td>
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</tbody>
</table>

Notes on the Readings of the Source

MS 30481 contains a single voice-part from an anonymous and unrelated setting of the Venite, apparently not appreciating that Adams’s setting is in only three parts. A later hand clarified this with an annotation at the beginning of the Ct in MS 30480.

The copying is mostly accurate, with only three errors uncorrected. Whilst the intended underlay is mostly clear there are many places where it is ambiguous. These ambiguities have been resolved editorially without comment. The text was entered before the notation and the alignment of the notes sometimes suggests that anacrusis underlay was not intended. This is illusory since the spacing of the notation is erratic with a tendency to group the notes dotted minim-plus-crotchet figures closely. Digital images of the source can be consulted at www.diamm.ac.uk and at https://www.bl.uk/manuscripts/Default.aspx.

As with his setting of the Nunc dimittis, there are moments where Adams’s compositional technique seems to have let him down. The dissonance at the start of bar 111 is not attributable to a copying error. The same may be said of the consecutive unisons at bars 71–2.

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

23 T ¹C is corrected minim
32 T ¹B is A
49 T F is E
53 Ct ²B is corrected minim
57 T The crotchet A seems clear, even though the notehead is unusually large
65 B D is corrected minim
72 B C is corrected minim
77 T DC are minims, (78) B is corrected minim
78 B D is corrected crotchet
93 C have for hath
96 T Wherefore for Therefore