

Sing we merrily

Edited by Jason Smart

Adrian Batten (1591–1637)

Mean Decani

Mean Cantoris

Countertenor Decani

Countertenor Cantoris

Tenor

Bass Decani [Missing]

Bass Cantoris

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we mer -

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

4

mer - ri - ly un - to God our strength:_____

mer - ri - ly un - to God our strength, our strength:_____

- ri - ly un - to God our strength: make a cheer - ful

mer - ri - ly un - to God our strength:_____

mer - ri - ly un - to God our strength: make a

mer - ri - ly un - to God our strength:_____

mer - ri - ly un - to God our strength:_____

8

make a cheer - ful noise, a cheer - ful _____ noise, make a cheer - ful

make a cheer - ful noise, make a cheer -

noise, make a cheer - ful noise, a cheer - ful noise,

make a cheer - ful noise, make a cheer - ful

cheer - ful noise, a cheer - ful noise, a cheer - ful noise, make a cheer - ful

make a cheer - ful noise, a cheer - ful noise, make a cheer - ful

make a cheer - ful noise, make a cheer - ful noise, make a cheer - ful

12

noise, make a cheer - ful noise un - to the

- ful noise, make a cheer - ful _____ noise, make a cheer - ful noise

make a cheer-ful _____ noise, a cheer - ful noise, un - to the

noise, make a cheer - ful noise, un - to the God

noise un - to the God of Ja -

noise, a cheer - ful _____ noise un - to the God of Ja - cob,

noise un - to the God of Ja - cob, un -

16

God of Ja - cob. un - to the God, un - to the God of Ja - cob, un - to the God, the
 un - to the God of Ja - cob. un - to the God of Ja -
 God, un - to the God of Ja - cob, of
 of Ja - cob, of Ja - cob,
 - cob, un - to the God of Ja - - - cob,
 un - to the God, un - to the God of Ja - - - cob,
 to the God of Ja - cob, un - to the God, un - to the

20

God of Ja - cob, un - to the God, un -
 - cob, of Ja - - - cob,
 - Ja - cob, un - to the God,
 un - to the God, the God of Ja - cob,
 un - to the God of Ja - - - cob,
 un - to the God un - to the God of Ja - cob, un -
 God of Ja - - cob, un - to the God, the

23

to the God of Ja - - - cob. Take the psalm, the psalm, take

the God of Ja - cob. Take the psalm, take

the God of Ja - - - cob. Take the psalm, the psalm, take

the God of Ja - cob. Take the psalm, the psalm,

the God of Ja - cob. Take

- to the God of Ja - cob. Take

God of Ja - - - cob.

27

the psalm, take the psalm, bring hi - ther the tab - ret, the

the psalm, bring hi - ther the tab - ret, the

the psalm, take the psalm, bring hi - ther the tab - ret, the

take the psalm, bring hi - ther the tab - ret, the

the psalm, take the psalm, bring hi - ther the tab - ret,

the psalm, take the psalm, bring hi - ther the tab - ret,

the psalm, take the psalm, bring hi - ther the tab - ret,

Take the psalm, bring hi - ther the tab - ret,

31

mer-ry harp with the lute, the mer-ry harp with the_____ lute,
 mer-ry harp with the lute, the mer-ry harp, the mer-ry
 mer-ry harp with the lute, the mer - ry harp with the_____ lute,
 mer-ry harp with the lute, the mer-ry harp with the_____ lute,
 the mer-ry harp with the lute, with the_____
 the mer-ry harp
 the mer-ry harp with the lute, with

35

the mer-ry harp with the lute, the mer-ry harp with
 harp with the_____ lute, the lute, the mer-ry harp
 the mer-ry harp with the lute, the mer-ry harp with_____
 the mer - ry harp with the_____ lute, with
 lute, the mer-ry harp with the lute, with
 with the lute, the mer-ry harp with the lute, the mer-ry harp with the lute, with____
 the_____ lute, the mer-ry harp with the lute, with the____

Dec.
Can.

the lute. Blow up the trum - pet, the trum -
 with the lute. Blow up, blow up the trum - pet,
 the lute. Blow up the trum - pet, the trum -
 the lute. Blow up, blow up the trum - pet,
 the lute. Blow up the trum - pet, the trum -
 the lute. Blow up, blow up the trum - pet,
 the lute. Blow up the trum - pet, the trum -

- pet, the trum - pet in the new
 the trum - pet, in the new moon, in the new
 - pet, the trum - pet in the new
 the trum - pet, in the new moon, in the new
 - pet, the trum - pet in the new
 the trum - pet in the new moon, in the new
 - pet, the trum - pet in the new moon, in the new

48

moon, and up - on our
moon, and up - on our so - lemn feast, our so - lemn feast
 8 moon, and up - on our so - lemn feast day, our so - lemn
moon,
 8 moon, and up - on our so - lemn feast
 moon,
moon,

51

so - lemn feast day, and up - on our
 day, and up - on our so - lemn
 8 feast day, our feast day,
 and up - on our so - lemn feast day, our so - lemn feast day,
 8 day, our so - lemn feast day,
 and up - on our so - lemn feast
 and up - on our so - lemn

54

feast day, and up - on our so - lemn, our so - lemn feast

feast ——— *day,*

and up - on our so - lemn feast

our so - lemn feast ——— *day,* our so - lemn feast *day,*

our so - lemn feast

day, our so - lemn feast ——— day, and up - on our

feast ——— day, our feast day,

57

day,

and up - on our

day, our so - lemn feast day, and u - pon our

and u - pon our so - lemn feast day, our so - lemn feast ———

day, our so - lemn feast ——— day, our so - lemn feast ———

so - lemn feast ——— day, and up - on our so - lemn feast

and up - on our so - lemn feast ——— day, our so - lemn feast

60

and up - on our so - lemn feast day, our
 so - lemn feast day, our so - lemn feast day, our so -
 so - lemn, our so - lemn feast day, our
 day, and u - pon our so -
 day, our so - - lemn feast day, our
 day, and up - on our so - lemn feast day,
 day, and up - on our so - lemn feast day, our so -

63

so - lemn feast day, our so - lemn feast day.
 - lemn feast, our so - lemn feast, our so - lemn feast day.
 so - lemn feast day, our so - lemn feast day.
 - lemn feast day, our so - lemn feast day.
 so - lemn feast day, our so - lemn feast day.
 our so - lemn feast day, our so - lemn feast day.
 - lemn feast day, our so - lemn feast day.

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.

Spelling of the text has been modernised.

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

Source

London, Royal College of Music MSS 1045–51 (c.1625; seven partbooks from an original set of ten, now lacking the books for Secundus Contratenor Decani, Secundus Contratenor Cantoris and Bassus Decani).

1045	(Medius Decani)	f.119	in index: Sing we merilly. Batt. 7. parts. header: M ^f Batten. 7. parts. at end: A. B. 1623
1046	(Primus Contratenor Decani)	f.126	in index: Sing we meryly. Batten header: M ^f Batten. 7. parts. at end: A. B. 1623
1047	(Tenor Decani)	f.121	in index: Sing we merily. Batten header: M ^f Batten. 7. parts. at end: A. B. 1623. [partly trimmed]
1048	(Medius Cantoris)	f.105	in index: Sing wee merily. Batten. 7. parts header: M ^f Batten. 7. parts. at end: A. B. [partly trimmed]
1049	(Primus Contratenor Cantoris)	f.119	in index: Sing we merily unto god. Batten. 7. parts header: M ^f Batten. 7. parts. at end: A. B. 1623.
1050	(Tenor Cantoris)	f.109	in index: Singe wee merely. Batten. 7. parts header: M ^f Batten 7. parts. at end: A. B Nouem[ber] 4 162[3]
1051	(Bassus Cantoris)	f.124	in index: Sing we merrilie unto god. Batten. 7. parts header: Primus Bassus. M ^f Batten. 7 parts. at end: A. B. Nouember 4. 162[3]

Notes on the Readings of the Source

The sole surviving copy of this anthem is thought to have been copied by John Barnard, a minor canon of St Paul's Cathedral from 1623, probably from Batten's autograph. The text appears authoritative, although two semibreves have been shortened editorially to minims (as noted below under 'Other Readings') in order to eliminate improbable harmonic clashes. The underlay, while not particularly tidy, is almost entirely unambiguous, with all melismas except one accompanied by slurs, although the extent of these slurs is rarely indicated with precision. The slurs have not been recorded below, but the exception is noted. The date appended to the composition in the source, 4 November 1623, is probably that of composition.

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 (e.g. Bc = Bassus cantoris); 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar. Note values are abbreviated in italics. The sign + denotes a tie and *z* an underlay repetition sign.

Accidentals

10 Bc *b* for ¹B / 20 Mc *h* for ²B / 27 Bc *b* for B / 36 Bc *b* for B / 45 Mc *#* for ²C / 47 Md *h* for ²B; Td *h* for ²B / 65 Ctd *b* for ²E /

Underlay

9 Td *z* for *cheerful noise* / 21 Tc *Ja-* in this partbook only (inserted as afterthought) / 23–24 Tc *z* for *of Jacob* / 27 Td *z* (for *take the psalm*) below D / 34–35 Td *z* for *the lute* / 48 Tc *moon* not entered / 60–end Tc *our z* at each entry / 62–63 Ct2 no slurs so underlay ambiguous /

Other Readings

27 Mc *sbA* for ²*mA m-rest* / 46 Tc *sbA* for *mA m-rest* / 62–63 Bc F+F is corrected minim /