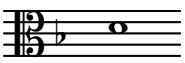
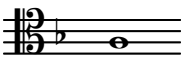



Praise we the Lord

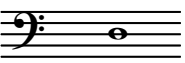
Edited by Jason Smart

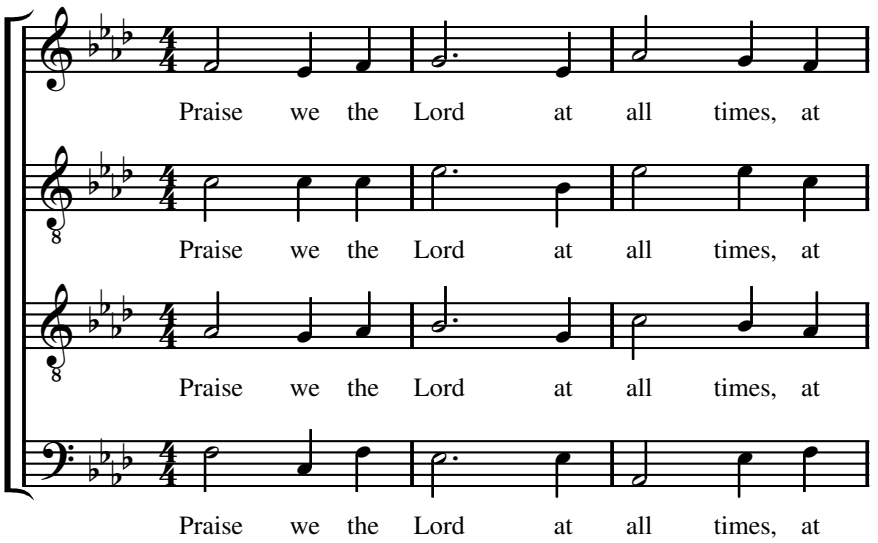
Robert Hasilton (*fl.* c.1550)

Countertenor 

Tenor 1 

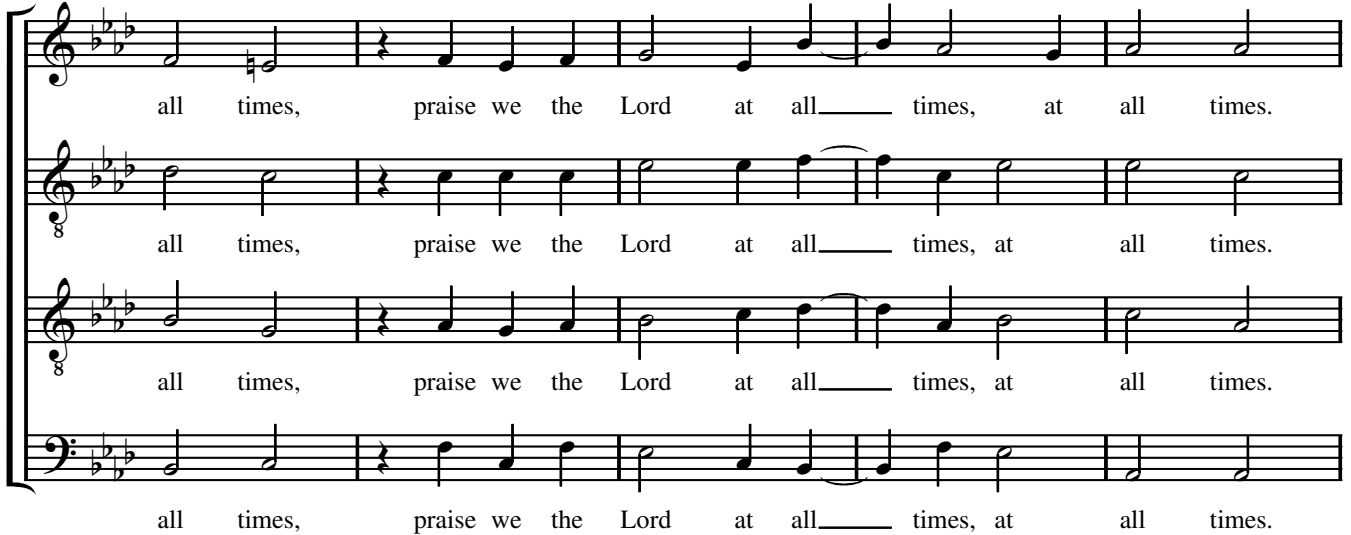
Tenor 2 

Bass 



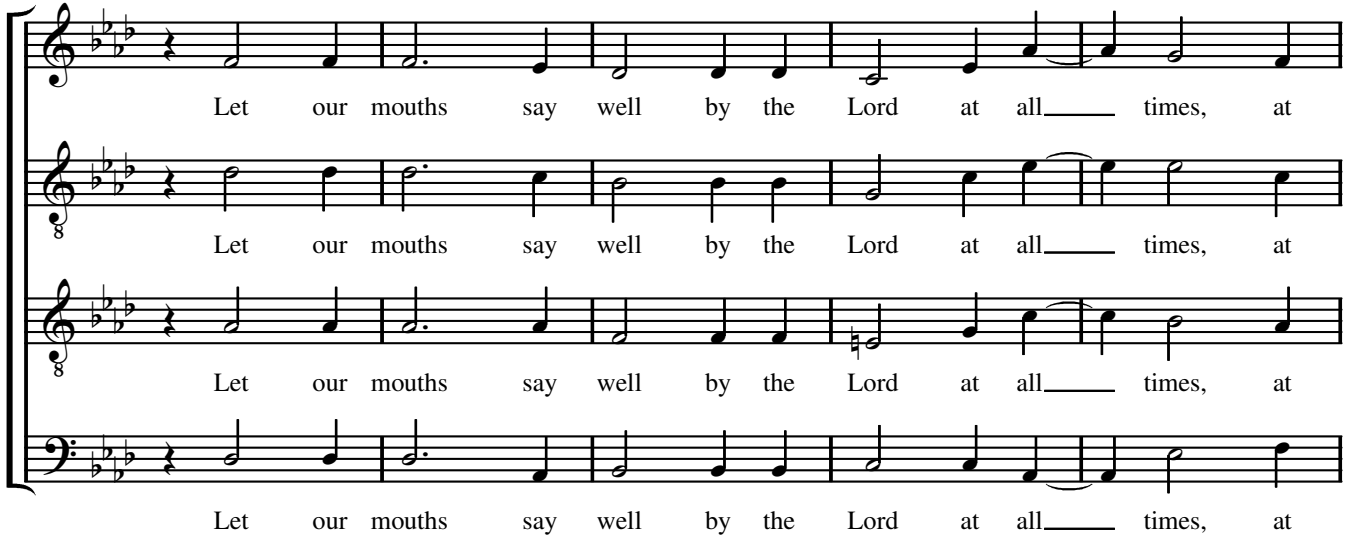
Praise we the Lord at all times, at
Praise we the Lord at all times, at
Praise we the Lord at all times, at
Praise we the Lord at all times, at

4



all times, praise we the Lord at all____ times, at all times.
all times, praise we the Lord at all____ times, at all times.
all times, praise we the Lord at all____ times, at all times.
all times, praise we the Lord at all____ times, at all times.

9



Let our mouths say well by the Lord at all____ times, at
Let our mouths say well by the Lord at all____ times, at
Let our mouths say well by the Lord at all____ times, at
Let our mouths say well by the Lord at all____ times, at

14

[*f*]

all times, that our souls _____ may be re - joic - ed by the Lord

all times, that our souls _____ may be re - joic - ed by the Lord

all times, that our souls _____ may be re - joic - ed by the Lord

all times, that our souls _____ may be re - joic - ed by the Lord

19

at all times, _____ at all times. Meek men shall hear and re -

at all times, at all times. Meek men shall hear and re -

at all times, at all times. Meek men shall hear and re -

at all times, at all times. Meek men shall hear and re -

24

[D.S. al fine]

- joice in the Lord at all times, at all times, at all _____ times.

- joice in _____ the Lord at all times, at all times, at all _____ times.

- joice in _____ the Lord at all times, at all times, at all _____ times.

- joice in the Lord at all times, at all times, at all _____ times.

Critical Commentary

Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves at the start of the piece. No mensuration symbols are given, but ♩ is to be assumed.

Editorial accidentals are placed above the notes concerned.

The spelling of the text has been modernised.

Source

Mornyng and Evenyng Prayer and Communion (John Day, London, 1565. Copy consulted: London, British Library, K.7.e.8).

<i>Medius</i>	(Ct)	sig. Ki	title:	A godly Prayer. / This Meane part is for men.
			at end:	Robert Hasyllton
<i>Contratenor</i>	(T1)	sig. Iii ^v	title:	A godly prayer / This Contra tenor is for men
			at end:	Robert Haselton
<i>Tenor</i>	(T2)	sig. Ki	title:	A godly prayer / This tenor is for Men
			at end:	Robert Haselton
<i>Bassus</i>	(B)	sig. Ki ^v	—	—

This copy has been compared with London, British Library, K.7.e.7, which consists of the *Medius* and *Bassus* books of the set only, both issued with the title page from Day's earlier, aborted attempt to issue the publication: *Certaine notes set forth in foure and three parts* (John Day, London, 1560). As far as this piece is concerned the printing is identical to the 1565 state and is not collated in the notes below.

A solitary voice part from a second setting of the same words by Hasilton is in London, British Library Add. MS. 15166, f.75v.

Notes on the Readings of the Source

1–27 B staff signature one \flat added by hand in K.7.e.8 on all staves except the last (which contains the final five notes).

5 T1 new line in source without staff signature begins with 2nd C, 2nd and 3rd Cs are both A but these two notes are preceded by a direct C at the end of the previous line.

7 T2 direct A at end of line after A.

10 T1 new line in source with staff signature one \flat begins with D; the preceding crotchet D is repeated in error at beginning of line before D.

15 T1 T2 *signum congruentiae* above first note (but not in Ct or B).

22 T1 new line in source begins with second D, \flat for D not repeated.

28 B \flat for D.

28–29 Ct T1 T2 B in all four voice parts *times* is printed below the last three notes, but is presumably intended for the final note.