







Venite

Edited by Jason Smart

Robert Adams (*fl. c.1540–50*)


Mean  
Tenor  
Bass  

O come, let us sing un -


O come, let us sing un -

O come, let us sing un - to the

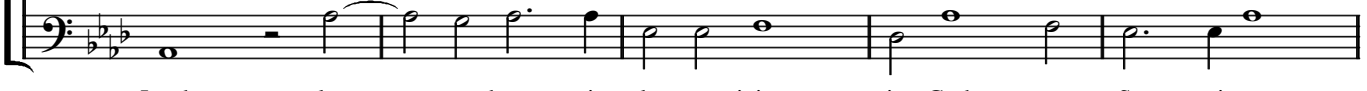
5



- to the _____ Lord; let _____ us heart - i - ly re - joice in God our Sa - vi -

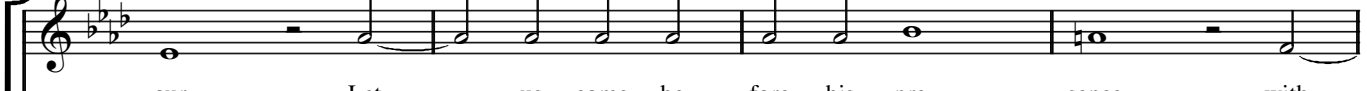


- to the Lord; let us heart - i - ly re - joice in God our Sa - vi -

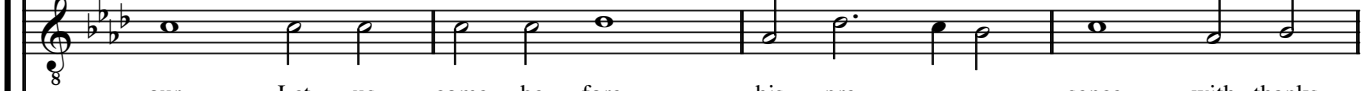


Lord; let _____ us heart - i - ly re - joice in God our Sa - vi - our.


10



- our. Let _____ us come be - fore his pre - sence with _____

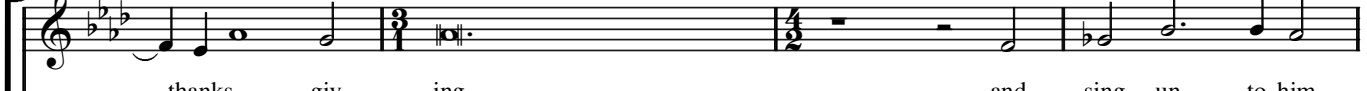


our. Let us come be - fore his pre - - sence with thanks -

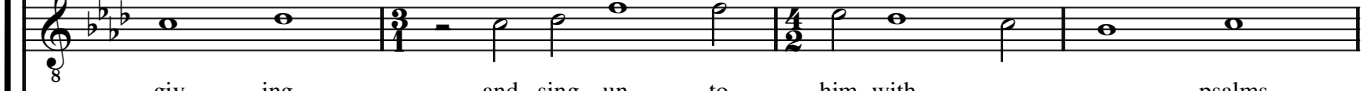


Let us come be - fore _____ his pre - sence with

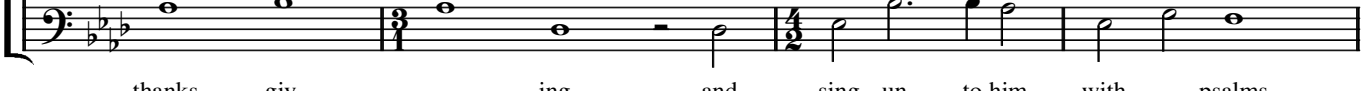
14



_____ thanks - giv - ing, and sing un - to him



- giv - ing, and sing un - to him with _____ psalms,



thanks - giv - - - ing, and sing un - to him with _____ psalms,

18

with psalms. For the Lord is a great God,

23

Lord is a great God, [and] a great King a - bove all gods. In his
and a great King a - bove all gods. In his hands are all

28

hands are all the cor - ners of the earth, and the strength of the
the cor - ners of the earth, and the strength
all the cor - ners of the earth, and the strength of the hills

32

hills is his al - so. The sea is his, for he
of the hills is his al - so. The sea is his, for he made
is his al - - - so. The sea is his, for he made

37

made it, and his hands pre - par - ed the

it, and his hands pre - par - ed the dry

it, and his hands pre - par - ed the

41

dry land. O come, let us wor - ship, and bow

land. O come, let us wor - ship, and

dry land. O come, let us wor - ship, and

47

down our selves; let us kneel be - fore

bow down our selves; let us kneel be - fore the

bow down our selves; let us kneel be - fore the Lord our

52

the Lord our mak - er. For he is our God, and we are

Lord our mak - er. For he is our God, and we are the peo -

mak - er. For he is our God, and we are the peo - ple

57

— the — peo - ple of his pas - ture, and the
 - ple of his pas - ture, and the sheep of his hands, of
 of his pas - ture, and the sheep of his hands,

61

sheep of his hands. To - day if ye will hear his
 his hands. To - day if ye will hear his voice, hard-en
 of his hands. To - day if ye will hear his

66

voice, hard - en not your hearts, when ye pro -
 not your hearts, when ye pro - vo - ked
 voice, hard - en not your hearts, when ye pro-vo - ked

70

- vo - ked me in time of temp - ta - ti - on,
 me in time of temp-ta - ti - on, in time of temp - ta - ti -
 me in time of temp - ta - ti - on, in

74

in time of temp - ta - ti - on in -
 on, in time of temp-ta - ti - on in the
 time of temp - ta - ti - on in the wil - der - -

78

the wil - der - ness. For - ty years long was I
 wil-der - - - ness. For - ty years long was I griev -
 - - - - ness. For - ty years long was I griev -

83

griev - ed with this ge - ne-ra - ti - on and said:
 - ed with this ge - ne-ra - ti - on and said:
 - ed with this ge - ne - ra - ti - on and said, and

88

they ev - er err in their hearts, in their hearts;
 they ev - er err in their hearts; they ve-ri-ly
 said: they ev - er err in their hearts; they ve-ri-ly hath not known

93

they ve - ri - ly hath [not] known my ways.
 hath not known my ways. There - fore
 my ways, hath not known my ways. There - fore

97

There-fore sware I un - to them in my wrath that
 sware I un - to them in my wrath that they should not en -
 sware I un - to them in my wrath that they should not en -

102

- they should not en - ter in - to my rest.
 - ter in - to my rest, in - to my rest.
 - ter in - to my rest, in - to my rest.

106

Glo - ry be to the Fa - - - - -
 Glo - ry be to the Fa - - - - - ther, and
 Glo - ry be to the Fa - - - - - ther, and to the

110

- ther, and to the Son, and to the Ho - ly Ghost; —
 to the Son, and to the Ho - ly Ghost, Ho - ly Ghost;
 Son, and to the Ho - ly Ghost; As it

114

— As it was in the be - gin-ning, is now, and ev - er
 As it was in the be - gin - ning, is now, and
 — was in the be - gin - ning, is now, and ev - er shall be,

119

shall be, world with-out end, world with-out end. A - men,
 ev - er shall be, world without end. A - men, world —
 is now, and ev - er shall be, world with-out end. A -

123

world with-out end. A - men, A - - - - - men.
 — with-out end. A - men, world with-out end. A - men.
 - men, world with-out end. A - - - - - men.

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 $\overline{\quad}$.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Source

London, British Library, Add. MSS 30480–4 (c.1570–c.1590).

30480	(Ct)	f. 7 ^v	at beginning:	3· partes (later hand)
			at end:	Robart Adams
30481	—	—		
30482	(T)	f.5 ^v	at end:	Robart Adams
30483	(B)	f.8 ^v	at end:	Robart Adames
30484	—	—		

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 anacrusic 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*