

*Haste thee, O God, to deliver me*

Verse Anthem for  
SSATB & Organ

Daniel Roseingrave (d. 1727)

ed. Geoffrey Webber

Daniel Roseingrave is thought to have been a chorister at the Chapel Royal alongside Henry Purcell. His subsequent employment variously as an organist, singer and master of the choristers took him to Gloucester, Winchester and Salisbury Cathedrals before settling in Dublin in 1698, where he worked at both St Patrick's and Christ Church Cathedrals. He received a good deal of admonition throughout his career, and a dangerous altercation with another musician at Christ Church in 1699 led to a new order that 'no Vicar or Stipendiary of this church do wear a sword'. At least three of his sons also worked as musicians: Daniel (junior) was organist at Trinity College in Dublin, Thomas enjoyed a highly successful career mainly in London, and Ralph succeeded him as organist of both cathedrals in Dublin. Thomas was responsible for the Stradella-inspired Gloria that was placed in some early sources after the *Nunc dimittis* of the Evening Service in G minor composed by either Henry Purcell or his brother Daniel (Purcell Society Edition vol. 23, *Services*, 2013).

The small quantity of Daniel Roseingrave's church music that survives is mostly incomplete, though a reconstruction of the Magnificat & *Nunc dimittis* from his *Service in F* has been published by the [Church Music Society](#). However, *Haste thee, O God, to deliver me* is one of two anthems that survive complete, the other being *Lord, thou art become gracious* which is available in a printed edition also from the CMS. This edition of *Haste thee, O God* is based on three surviving seventeenth-century sources:

Gloucester Cathedral Library, CM 012 (organ score)

Berkeley, University of California, USA (Jean Gray Hargrove Music Library), MS 751 (organ score)

London, British Library, Add. 29481 (vocal parts)

(For later sources, see [RISM](#).)

Roseingrave was Organist at Gloucester Cathedral 1678-81 and then at Winchester 1681-1692. The Gloucester survival suggests that the anthem was composed whilst Roseingrave worked there, and the so-called 'Berkeley Organ Book' was compiled in part by Roseingrave whilst he was at Winchester. Both organ scores contain an outline only of the vocal parts, but a complete set of vocal parts survives in British Library Add. MS 29481. This manuscript has Gloucester connections in that the owner from 1655, Richard Elliott, has been identified by Ian Cheverton ('English Music of the Early Restoration Period, 1660-c.1676', Ph.D. diss, University of Wales, Cardiff, 1985) as a lay clerk at Gloucester Cathedral after 1660. The copy in the Berkeley book, thought to be autograph, appears to contain a slightly revised version of the work found in the Gloucester sources. In two places the music has been tightened up (e.g. two bars merged into one), and a pause break between the verse and chorus has been removed. Also, the scoring has been altered in the final section of the work, most notably with the verse allocation being extended so the full choir enters only for the final phrase of the piece, and more emphasis is given during this section to the alternation of the 'sides', Decani and Cantoris. Since the changes appear to represent a revision of the work by the composer himself, this edition is based primarily on the Berkeley source, adapting the vocal parts in the BL source as needed.

#### *Editorial policy and critical commentary*

Roseingrave's copy of his anthem in the Berkeley Organ Book is written on two 6-line staves using treble, alto and bass clefs, with much of the detail of the vocal parts present, especially in the verse sections, and limited use of figured bass. The time-signature is 3/1, and although no text is given, the annotations 'Full', 'Vers[e]', 'Cho[rus]', 'Decani', 'Cantoris' and 'Sides' are used. In this edition the vocal parts (and text) have been taken from the BL source, but adapted where needed to fit the Berkeley reading. In the organ part, the normal-size notes and figured bass have been taken from the Berkeley book, but with some additional material from the Gloucester book. The notes in reduced font are editorial. Since Restoration pitch appears to have been higher than today, the music has been transposed up a tone.

Changes to the Berkeley reading:

Bar 37: Tenor/Org, last beat is b (original a) in all sources, suggesting the clash is deliberate.

Bar 41: Tenor, last beat, changed from e' (original d') to remove parallel 5ths.

Bar 62: Tenor, last beat is c#' (original b); b (original a) taken from the Gloucester sources as the harmony is preferable.

Text: Psalm 70 vv. 1-4. Spelling and punctuation adapted to follow the Book of Common Prayer.

# Haste thee, O God, to deliver me

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Full 5

Soprano Decani  
Soprano Cantoris  
Alto  
Tenor  
Bass

Haste thee, O God, to de - li - ver me,  
Haste thee, O God, to de - li - ver me,  
Haste thee, O God, to de - li - ver me, make haste to help me, O  
Haste thee, O God, to de - li - ver me, make haste to  
Haste thee, O God, to de - li - ver me, make

Organ

Full

10

Soprano Dec & Can  
A  
T  
B

make haste to help me, O Lord, make haste to help me, O  
Lord, make haste to help me, O Lord, make  
help me, O Lord, make haste to help me, O Lord, to help me, O  
haste to help me, O Lord, make haste to

Lord, to help me, O Lord.  
 haste to help me, O Lord. Let them be a-shamed and con-found-ed, con-  
 Lord, to help me, O Lord. Let them be a-shamed and con-found-ed, con-  
 help me O help me, O Lord. Let them be a-shamed and con-found-ed, con-  
 Verse

7 6

found-ed, con-found-ed that seek af-ter my soul. Let  
 found-ed that seek, that seek af-ter my soul. Let them be turn-ed  
 found-ed that seek, that seek af-ter my soul. Let them be turn-ed

6

6

7 6

#

#

#

them be turn-ed back-ward and put to con-fu-sion, and put to con-  
 back-ward and put to con-fu-sion, let them be turn-ed back-ward and put to con-  
 back-ward and put to con-fu-sion, let them be turn-ed back-ward and put to con-

#

#

Let them for their re - ward be soon brought to  
 fu - sion that \_\_\_ wish me ev - il. Let them for their re - ward be soon brought to  
 fu - sion that \_\_\_ wish \_\_\_ me e - vil. Let them for their re - ward be soon brought \_\_\_ to

fu - sion that \_\_\_ wish me e - vil. Let them for their re - ward be soon brought to

Full

shame, let them for their re - ward be soon brought to shame, that cry o - ver \_\_\_  
 shame, let them for their \_\_\_ re - ward be soon brought to shame, that cry o - ver \_\_\_  
 shame, let them for their \_\_\_ re - ward be soon brought to shame, that

shame, let them for their re - ward be soon brought to shame,

me There, that cry o - ver me There, there.  
 me There, there, that cry o - ver \_\_\_ me There, there.  
 cry o - ver \_\_\_ me, o - ver \_\_\_ me There, there, that cry o - ver me There, there.  
 that cry o - ver \_\_\_ me there, that cry o - ver \_\_\_ me \_\_\_ There, there.

Verse

55

Soprano  
Decani

But let all those that seek thee be joy - ful, be joy - ful and glad in

Soprano  
Cantoris

But let all those that seek thee be joy - ful, be joy - ful and glad in

Alto  
Cantoris

But let all those that seek thee be joy - ful, be joy - ful and glad in

Verse

6 6 6 # # 6

60

S Dec

thee,

S Can

thee,

A Dec

and let all such as de - light in thy sal - va - tion say al - way, say

A Can

thee,

T Dec

and let all such as de - light in thy sal - va - tion say al - way, say

T Can

and let all such as de - light in thy sal - va - tion

B Can

and let all such as de - light in thy sal - va - tion say al - way, The Lord be

6 6

S Dec and let all such as de - light in thy sal -

S Can and let all such as de - light in thy sal -

A Dec [tr.]  
al - way, The Lord be praised,

A Can and let all such as de - light in thy sal - va - tion say

T Dec [tr.]  
al - way, The Lord be praised,

T Can and let all such as de - light in thy sal - va - tion

B Can  
praised, The Lord be praised,

[tr.]

#6 #

S Dec va - tion say al - way, The Lord be praised, say al - way, The Lord be

S Can va - tion say al - way, The Lord be praised, say al - way, The Lord be

A Dec  
say

A Can  
al - way, say al - way, The Lord be praised,

T Dec  
say

T Can  
say al - way, say al - way, The Lord be (Dec.)

B Dec  
say

6 6 #

S Dec  
praised, say al - way, say al - way, The Lord be praised.

S Can  
praised, say al - way, The Lord be praised.

A Dec  
al - way, say al - way, The Lord be praised, say al - way, The Lord be praised.

A Can  
say al - way, The Lord be praised.

T Dec  
al - way, say al - way, The Lord be praised, say al - way, The Lord be praised.

T Can  
praised, say al - way, The Lord be praised.

B Dec  
al - way, say al - way, The Lord be praised, say al - way, The Lord be praised.  
(+ Can)

Full