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The anthems of Thomas Ford (ca. 1580–1648)

Hsieh, Fang-lan Lin, Ph.D.

The Louisiana State University and Agricultural and Mechanical Col., 1989

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**THE ANTHEMS OF
THOMAS FORD (CA. 1580-1648)**

A Dissertation

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

in

The School of Music

by

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May 1989

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ABSTRACT

The twenty anthems of Thomas Ford which are kept in Oxford, Christ Church Library (Mss. 56-60 and Mss. 736-738), provide the primary material for the present study. Fourteen of those pieces are full anthems written for three-voice chorus of contratenor, tenor, and bassus. Four three-voice verse anthems are incomplete because of missing instrumental parts, and the two six-voice anthems (one is a verse anthem, the other one is a full anthem) are also missing bassus parts.

Ford's brief biography and a survey of his works, found in Chapter I, provide a context for the study of his anthems. Chapter II contains an overview of the anthem literature from the middle of the sixteenth century to the middle of the seventeenth century. The anthem has undergone many changes since its inception, and the overview reflects these changes in anthem style, illuminating the place of Ford's works in the anthem literature of the period.

In Chapter III, the sources of Ford's anthems, the editorial approach to transcriptions, and the anthem texts are described. Various aspects of melody, harmony, counterpoint, form, and rhetorical devices, as well as performance practice of Ford's anthems are presented. Some musical features of Ford's anthems are compared with features of his ayres, madrigals, and instrumental music in Chapter IV. In addition, Ford's anthems are compared with works of his contemporaries--Thomas Tomkins, Thomas Weelkes, Orlando Gibbons, Francis Pilkington, Robert Ramsey, and Martin Peerson. The comparative study highlights the compositional style of Ford's anthems demonstrating that

some of them are masterful and comparable to great works of the seventeenth century. All are conscientious works of a skilled composer and they deserve a prominent place in the anthem literature.

CHAPTER I

INTRODUCTION

BRIEF BIOGRAPHY OF THOMAS FORD

Little is known about the personal history or ancestry of Thomas Ford (ca. 1580-1648), an English composer of vocal and instrumental music. His date of birth is not certain, although it is usually assigned to ca. 1580. Ford was appointed in 1611 as one of the musicians of Prince Henry of Wales, the eldest son of King James I. In the list of those who attended the funeral of Prince Henry in 1612, Ford's name is found (Lord Chamberlain's Records, vol. 555).¹ The appendix to Dr. Birch's The Life of Henry, Prince of Wales shows that Ford's salary in 1611 was 30 pounds per annum, which was later increased to 40 pounds.² In 1625, Ford was appointed as one of the eighteen chamber musicians for King Charles I's Chapel Royal.³ There, he was led by Master of Music Nicholas Lanier (1588-1666) and specialized in lute, viol, and voice.

Ford received a salary of 80 pounds per annum in 1625, "for the place which he

¹Henry Cart de Lafontaine, The King's Musicke: a Transcript of Records Relating to Music and Musicians, 1460-1700 (New York: Da Capo Press, 1973), 50.

²Thomas Birch, The Life of Henry, Prince of Wales, Eldest Son of King James I, Compiled Chiefly from his Own Paper, and Other Manuscripts, Never Before Published (London, Printed for A. Millar, 1760).

³Charles I was an amateur musician who studied viol with Coperario (Jeffrey Pulver, "The Viols in England," Proceedings of the Royal Musical Association 47 (1920-21): 12).

formerly held, fortie pounds yearly, and the place which John Ballard, lately deceased, held, and now bestowed upon him, the said Thomas Foord, fortie poundes yearly."⁴ The following year, his annual salary was raised to 120 pounds according to the Calender of State Papers of July 11, 1626. Ford's salary apparently remained the same at least until 1641, as stated in the records of Michaelmas of that year (Lord Chamberlain's Records, vol. 476).⁵

Ford served King Charles I from his coronation in 1625 until the Civil War in 1642. In November 1648, Ford died and was buried on the 17th of that month at St. Margaret's, Westminster. With the restoration of the crown, Ford's former post was shared by Charles Coleman (ca. 1605-1664) and Henry Lawes (1596-1662), as stated in Lord Chamberlain's Record, vol. 477, dated June 16, 1660:⁶

Dr. Coleman appointed for the viol, among the lutes and voices in Mr. Thomas Ford's place. Mr. Henry Lawes composer in the private musick for lutes and voices in Mr. Thomas Ford's place.

Ford's will, which was located at Somerset House, comprised mostly bequests to some of Ford's contemporary musicians, including Walter Porter (ca. 1587?-1659, see p. 59) and Captain Henry Cooke (ca. 1615-1672), and his forgiveness of certain debts to other men who owed him.⁷ Ford's will indicates that he was not only a generous man but that he had a close personal relationship with his colleagues.

⁴Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period* (London, Printed for the author, 1789), 3: 361-362.

⁵Lafontaine, *The King's Musicke*, 111.

⁶Ibid., 118.

⁷Cecil S. Emden, "Lives of Elizabethan Song Composers: Some new Facts," *Review of English Studies* 2 (1926): 416-22.

THE MUSIC OF THOMAS FORD

Musicke of Sundrie Kindes

After the success of Dowland's First Book of Songs or Ayres of 1597, a number of composers devoted their efforts to the compositions of ayres.⁸ These works combined melody and English lyric verse in "one of the most perfect fusions of music and poetry that has ever been witnessed in English culture."⁹ Ford, one of these many composers of ayres, published Musicke of Sundrie Kindes in 1607 in London.¹⁰ This was the only publication of Ford's works published during his lifetime apart from two anthems in Sir William Leighton's Tears or Lamentations of a Sorrowful Soul. Musicke of Sundrie Kindes was published as a single volume in two parts. The parts, or "kindes," are explained in the subtitle, as follows:

The first whereof are, Aires for 4. Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two voices, and two Basse Viols in parts, tuned the Lute way. The second are Pavens, Galiards, Almains, Toies,¹¹ Jigges, Thumpes,¹² and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performed. Imprinted at London by John Windet at the Assignes of William Barley and are to be sold by John Browne in Saint Dunstons churchyard in Fleetstreet. 1607.

⁸The ayre, a form simpler than the madrigal, as Edmund Fellowes differentiates, is for a single voice with instrumental accompaniment played by a lute and bass viol, or for voices in homophonic style (Fellowes, The English Madrigal, repr. ed. Salem, New Hampshire: Ayer Co., Publishers, Inc., 1984, p. 41).

⁹Vincent H. Duckles, "English Song and the Challenge of Italian Monody," Words to Music: Papers on English Seventeenth-Century Song (Los Angeles: University of California, 1967), 6.

¹⁰The collection is reproduced in facsimile in 1971 by the Scolar Press (Thomas Ford. Musicke of Sundrie Kindes. 1607, English Lute Songs, 1597-1632, vol. 21, ed. by David C. Greer. Menston, England: Scolar Press, 1978).

¹¹A toy is a piece for lute or virginal, simple in form and light in texture; many of them have the character of the alman, coranto, or jig. The style is always straightforward with limited contrapuntal elaboration.

¹²A thump is a seventeenth century piece which used left hand pizzicato and was limited to open strings. In the last piece of the second book, with the alternative title "Mr. Richard Martin's thump," the thump is to be executed with the first or second finger of the left hand.

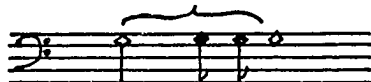
The first part was dedicated to Sir Richard Weston, the first Earl of Portland; and the second one to Sir Richard Tichborne.¹³ Ford and other composers during the seventeenth century dedicated their collections to celebrated persons, expecting "to find patronage for their work among the nobility, . . . and the minor government officials of the day."¹⁴

The first part of Musicke of Sundrie Kindes contains ten ayres which are intended for performance either by a solo voice with lute or bass viol accompaniment or by four unaccompanied voices. The ayres are listed as follows:

1. Not full Twelve Years
2. What then is Love?
3. Unto the Temple of thy Beauty
4. Now I See thy Looks were Feigned
5. Go, Passions, to the Cruel Fair
6. Come, Phyllis, Come into these Bowers
7. Fair, Sweet, Cruel
8. Since first I Saw your Face
9. There is a Lady Sweet and Kind¹⁵
10. How shall I then Describe my Love?

A footnote at the bottom of the Table of Contents in the original edition explains how the bass player must accommodate the vocal part to his instrumental style and technique:

When you sing alone to the Basse, such notes as are broken or divided by reason of the words, must be sung or plaide in one stroke according to this Direction



¹³Sir Richard Weston (1577-1635) was knighted by James I in 1603 and became the first Earl of Portland in 1633. An important official of James I and Charles I, he made great efforts to stabilize the financial and political position of the kingdoms. He remained a high government official for nearly two decades and served in all the parliaments of the 1620s. Little is recorded about Sir Richard Tichborne except that he was known as a dependant and cousin of Weston.

¹⁴E. D. Mackerness, A Social History of English Music (London: Routledge & Kegan Paul, 1964), 67.

¹⁵"Fair, Sweet, Cruel" is also copied in British Library Add. 31806; "Since first I Saw your Face" in Add. 29291 and 31415; "There is a Lady Sweet and Kind," in Add. 29291.

Fellowes had the highest praise for Ford's ayres: "This set of ayres is one of the most beautiful of the song literature, it may be compared with that of Dowland for beauty of melody."¹⁶ Three ayres appeared in modern notation in Noah Greenberg's An Elizabethan Song Book.¹⁷ The ninth one, "There is a Lady Sweet and Kind," was also published in modern edition by Philip Wilson and Philip Heseltine (pseudonym Peter Warlock).¹⁸

The first part ends with a piece entitled "a Dialogue," for two voices with an accompaniment by two bass viols played *lyra way*, i.e., in multiple stops from a tablature. The dialogue is a setting of lyrics involving a conversation between two characters; in it the two voices answer each other and join at the end.

The second part of Musicke of Sundrie Kindes contains eighteen so-called "lessons,"¹⁹ which are pieces for instrumental ensembles. At the end of some pieces in this collection, Ford entered names associated with the pieces as a sign of respect and friendship. "And if you do Touch me I'll Cry" (no. 11) was designated Sir Richard Tichborne's toy, the dedicatee of the second part. Other titles at the end of some pieces in the second part also include names of friends, acquaintances, important people, or musicians.

¹⁶Fellowes, The English Madrigal Composers (Oxford: Clarendon Press, 1921), 321. Fellowes was the first to publish Ford's ten ayres in modern edition in The English School of Lutenist Song Writers, 1921.

¹⁷Noah Greenberg ed., An Elizabethan Song Book: Lute Songs, Madrigals and Rounds, music ed. by Noah Greenberg; text ed. by W. H. Auden and Chester Kallman (New York: Doubleday, 1956).

¹⁸Ford, "There is a Lady Sweet and Kind," ed. by Philip Wilson and Philip Heseltine (London: Oxford University Press, 1923).

¹⁹In the Table of Contents, Ford called the pieces "lessons." Generally speaking, these lessons are "pieces of easy rhythmical structure, originally presumably intended for educational purposes, with melodies easy to play . . ." (Ernst H. Meyer, Early English Chamber Music. from the Middle Ages to Purcell, 2d rev. ed. London: Lawrence & Wishart, 1982, p. 151).

A Pavan (no. 1, M. Southcote's pavan)
 The Galliard (no. 2, [M. Southcote's] galliard)²⁰
 An Alman (no. 3, M. Westouer's farewell)
 A Pavan (no. 4, M. Mayne's choice)
 A Pavan (no. 7, Sir Richard Weston's delight)
 An Alman (no. 8, Mounsieur Lullere his choice)
 The Wild Goose Chase (no. 9, Sir John Philpot's delight)
 The Bag-pipes (no. 12, Sir Charles Howard's delight)
 Why not Here (no. 13, M. Crosse his choice)
 Whip it and Trip It (no. 15, M. Southcote's jig)
 Cat of Bardy (no. 16, The Queen's jig)
 A Snatch and Away (no. 17, Sir John Paulet's toy)
 A Pill to Purge Melancholy (no. 18, M. Richard Martin's thump)

Much early seventeenth century music for instruments was written with the amateur performer in mind. Members of the gentry and lesser nobility kept and played viols; they also helped support composers of viol music. In the title page of his Musicke of Sundrie Kindes, Ford explained that the pieces were "very easy to be performed." The nature of the compositions, their instrumentation, and their dedications all indicate that Ford and his publisher expected their buyers to be of the gentry.²¹

As stated in the title page of the original edition, the last piece of the first part and all the pieces of the second part are written for two bass viols. These pieces reflect the growing importance in the early seventeenth century of the lyra viol or the bass viol played "liera way."²² The viol music played lyra way is "related to lute music of the time, in that music for lyra viol and lute were both written in French lute tablature, [a series of letters in alphabetical order to indicate the fret at which any string is to be stopped]. The use of the tablature facilitated the reading of multiple stops, implied polyphony and broken chords that

²⁰This pavan and galliard for viol duet have been transcribed in Musica Britannica, 9: 205-206.

²¹Walter Woodfill, Musicians in English Society from Elizabeth to Charles I (Princeton: Princeton University Press, 1953), 227.

²²The lyra viol was a member of the viol family. It had six strings and seven frets. The strings of a lyra viol were lighter and the bridge less round than division or consort bass viols (Christopher Simpson, The Division-Viol or the Art of Playing "ex tempore" upon a Ground, 1667, a lithographic facsimile of the 2d ed. London: J. Curwen & Sons Ltd., 1955, pp. 1-2). There were various tunings of the instrument during the seventeenth century; about sixty tuning variants in use were investigated by Frank Traficante (The New Grove Dictionary of Musical Instruments, s.v., "Lyra Viol," by Frank Traficante).

are characteristics of the style of lyra viol music. The tablature also made it possible for a variety of tunings to be used to facilitate the playing of chords."²³

There were only a few composers from the beginning of the seventeenth century known to have written for the lyra viol: Tobias Hume (ca. 1569-1645), Alfonso Ferrabosco II (before 1578-1628), Lanier, Thomas Lupo (fl. 1605), William Corkine (fl. 1610-12), and Ford. The lyra viol remained popular through much of the century, with works by such notable composers as John Jenkins (1592-1678), William Lawes (1602-1645), and Christopher Simpson (ca. 1605-1669), among others.²⁴

²³Ila H. Stoltzfus, "The Lyra Viol in Consort: an Example from Uppsala, Universitets-biblioteket IMhs 4:3," Journal of the Viola da Gamba Society of America 17 (1980): 47.

²⁴Idem, "The Lyra Viol in Consort with Other Instruments" (Ph. D. dissertation, Louisiana State University, 1982), 3.

Sacred Canons

Ford wrote four sacred canons. All were included in John Hilton's anthology of catches, rounds, and canons--Catch that Catch Can, which was published by John Playford in 1652. The pieces were "Haste Thee, O Lord" (a canon at the unison, p. 101), "I am so Weary" (a canon at the fifth, p. 102),²⁵ "Lord, I Lift my Heart to Thee" (a canon at the unison, p. 102), and "Look Down, O Lord" (a canon at the unison, p. 111).²⁶ "Haste Thee, O Lord," anonymous in Hilton, is attributed to Robert Ramsey (fl.c. 1612-44, see chapter IV) in Harley Ms. 7337, but it bears an ascription to Ford in many other manuscripts in which it appears.²⁷

Canon was considered at this time to be a musical technique of the *prima prattica* in Italy, but in England the vocal canon as an individual piece still made significant appearances in catch collections. Thomas Ravenscroft's Pammelia (1609), an anthology of one hundred anonymous pieces, was the first collection to contain individual vocal canons.²⁸ That collection was followed by two others, Deuteromelia (1609) and Melismata (1611), also by Ravenscroft. Afterwards many other collections were published, the most successful one being Catch that Catch Can. The vocal canons of Ford and other composers of the period provided music for social gatherings and festivities; they functioned as musical entertainment, even though many have sacred or serious texts.²⁹ In addition, some sacred canons may well have served teaching purposes in religious

²⁵This canon is also preserved in British Library Add. 11608, 29291, 31819, and Harley Ms. 7337.

²⁶"I am so Weary" and "Look Down, O Lord" were reprinted in Burney's A General History of Music, 3: 415-416.

²⁷The canon ascribed to Ford is preserved in British Library Add. 11608, 29291, 29386, 31462, 31463, 31806, 35038, and Harley Ms. 7337 (Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum. London: The Trustees of the British Museum, 1964, 1: 117).

²⁸New Grove Dictionary of Music and Musicians, s.v., "Canon," by Alfred Mann and J. Kenneth Wilson.

²⁹Besides the one hundred catches and rounds in Catch that Catch Can, forty-two sacred hymns and canons are also included in the collection; some of those pieces with sacred texts are in Latin.

education for the young.

Madrigals

Twenty-one secular madrigals by Ford are preserved in Oxford, Christ Church Library, Mss. 56-60 and Mss. 736-738. Seventeen are three-voice settings and four are for six voices; they are preserved in the same manuscripts side by side with the anthems. Some of the vocal parts of the madrigals are of interest equal to those of the anthems and are developed from the same melodic ideas; others are homophonic pieces. One of them, "Sigh no more, Ladies," for two tenors and a bass without accompaniment, appears in modern edition for vocal soloist with keyboard accompaniment in Four English Songs of the Early Seventeenth Century (1925).³⁰ Three of Ford's madrigals, "Oh, How my Soul," "Sweet yet Cruel," and "What Greater Joy," are included in this study (see chapter IV).

Another group of ten three-part madrigals now in the Fellows' Library at Winchester College bears the ascription "Mr. Ford's three part."³¹ Fellowes believes that these are not the work of Thomas Ford, pointing out that Ford is a common name, that the madrigals are written in a "later hand," and that the madrigals are "not of much merit and therefore it seems unlikely that they are the work of Thomas Ford."³²

Instrumental Music

In addition to the eighteen dance movements for two bass viols in the second part of Musicke of Sundrie Kindes, several pieces for viol ascribed to Ford appear in various manuscripts. These include six incomplete fantasias for five viols in Royal College of Music, Ms. 1.145 (the missing part can be added from British Library Add. 17792-6,

³⁰Heseltine, ed., Four English Songs of the Early Seventeenth Century (London: Oxford University Press, 1925), [8-11].

³¹The set of partbooks preserved at Winchester College also contains about seventy Italian canzoni and seventeen French chansons.

³²Fellowes, The English Madrigal Composers, 322.

where the pieces are complete, though anonymous); one fantasia for two bass viols (Oxford, Bodleian Library Mss. C. 59-60), an ayre *a 4* (British Library, Add. 40657-61, presumably for viols),³³ and an alman *a 3* (Oxford, Christ Church Library Mss. 379-81). The fantasias display admirable contrapuntal skill, and they are sometimes more serious and complex than Ford's other instrumental music. Jacobean Consort Music includes in modern edition one five-voice manuscript fantasia and two of Ford's consort pieces from the second part of Musicke of Sundrie Kindes.³⁴

Ford was a versatile composer, writing not only tuneful ayres but also sophisticated consort pieces. The pieces composed after Ford joined the Chapel Royal in 1625 reflect, according to Meyer, the state of intellectualism and over-development that had been reached under Charles I;³⁵ the trend can be noted in his contrapuntal fantasias as exemplified in the Fantasia *a 5* in Jacobean Consort Music (see chapter IV, p.124).

The Anthems

Twenty-six anthems by Ford are known, and they are listed in table 1:

Table 1.--Anthems by Thomas Ford

Title	Type & No. of Part	Source
I. Complete		
Almighty God, which Hast me Brought	f4	<u>Tears</u> ³⁶
At Night Lie Down	f3	Mss. 736-738
Bow Down Thine Ear	f3	Mss. 736-738
Forsake me Not	f3	Mss. 736-738
Glory be to the Father	f3	Mss. 736-738
Go Wounded Soul	f3	Mss. 736-738
Hear my Prayer	f3	Mss. 736-738
How Sits this City	f3	Mss. 736-738
My Griefs are Full	f3	Mss. 736-738

³³The piece has been transcribed by Gordon Dodd for two treble, tenor, and bass viols, entitled "Aire G" (Viola da Gamba Society Publications, SP 62).

³⁴Thurston Dart and William Coates, eds., Jacobean Consort Music, Musica Britannica, vol. 9 (London: Stainer & Bell, published for the Royal Musical Association, 1962).

³⁵Meyer, Early English Chamber Music, 194.

³⁶Cecil Hill, ed., Sir William Leighton: The Tears or Lamentations of a Sorrowful Soul, Early English Church Music, vol. 11 (London: Stainer & Bell, Published for the British Academy, 1970).

My Sins are Like	f3	Mss. 736-738
Not unto Us	f5	<u>Tears</u>
O Clap your Hands	f3	Mss. 736-738
O Praise the Lord	f3	Mss. 736-738
Praise the Lord, O my Soul	f3	Mss. 736-738
Strike Thou the Anvil	f3	Mss. 736-738
Why art thou so Heavy	f3	Mss. 736-738
II. Missing the Instrumental Parts		
Hail, Holy Woman	v3	Mss. 736-738
Let us with Loud and Cheerful Voice	v6	Mss. 56-60
Say Bold but Blessed Thief	v3	Mss. 736-738
Strike, Lord, Why wilt Thou	v3	Mss. 736-738
Yet if His Majesty	v3	Mss. 736-738
III. Missing the Lowest Parts		
Let us with Loud and Cheerful Voice	v6	Mss. 56-60
Miserere my Maker	f6	Mss. 56-60
IV. Text and the Bass Part Only		
All Glory be to God	f	
V. Texts Only		
Blessed be the Lord	v	
Look, Shepherds, Look	v	
VI. Doubtful Work		
Let God Arise	f5	

Of those that are incomplete, the full anthem "All Glory be to God" survives only with the text and bass part.³⁷ The verse anthems "Blessed be the Lord" and "Look, Shepherds, Look" lack all the vocal parts, but their texts are contained in two manuscripts, Harley Ms. 6346 and Oxford, Bodleian Library Ms. Rawl. Poet. 23. The latter one also survives in James Clifford's collection of anthem texts, The Divine Services and Anthems usually Sung in the Cathedrals and Collegiate Choirs of the Church of England, 1663.

Two of Ford's anthems have appeared in a modern edition of Sir William Leighton: The Tears or Lamentations of a Sorrowful Soul, "Almighty God which Hast me Brought" and "Not unto Us."³⁸ The five-voice full anthem "Let God Arise,"³⁹ which appears in

³⁷The text is located in both British Library Harley Ms. 6346, and Oxford, Bodleian Library Ms. Rawl. Poet. 23; the bass part is in Lambeth Palace, Ms. 764 and Christ Church Library, Ms. 181.

³⁸"Almighty God which Hast me Brought" is from British Library Add. 31415. The piece has been transcribed and arranged in no less than ten different versions (Nancy K. Nardone, Sacred Choral Music in Print. Philadelphia: Musicdata, 1981), 353. "Not unto Us" has also been collected in Sacred Motets or

Rimbault's Collection of Anthems (1846), is attributed to Byrd in a post-Restoration bass partbook compiled in ca. 1670 (Oxford, Christ Church Library, Ms. 1012); the bass part only is included in vol. 16 of the Collected Vocal Works of William Byrd. However, the piece is probably the work of Thomas Ford, as John Merro suggested in an annotation on the manuscript, London, British Library, Mss. Add. 17792-6 and New York Public Library, Drexel Mss. 4180-4185.⁴⁰

* * * * *

Ford's anthems are the focus of this study. Although Ford has been considered a prominent composer of ayres and viol music, his anthems have been treated only rarely in studies of the anthem in the seventeenth century. Fellowes listed only two of his anthems, preferring to categorize Ford as "one of the great group of English lute-song composers."⁴¹

In order to understand the style of Ford's anthems and the position of his works in the anthem literature, the writer will give an overview of anthems to ca. 1650. The development of full and verse anthems, the important sources of early anthems, and some individual works will be discussed.

The survey of early anthems will be followed by a description of Ford's anthems according to the following categories:

- (1) sources of the anthems
- (2) editorial approach to transcriptions
- (3) texts
- (4) expressive effect, rhetoric, and affection

Anthems (Sir F. Bridge, ed., Sacred Motets or Anthems. London: Novello & Co. Ltd., 1922).

³⁹Edward F. Rimbault, ed., A Collection of Anthems, for Voices and Instruments (London: Chappell, Printed for the Members of Musical Antiquarian Society, 1846), 61-69.

⁴⁰Both manuscript collections were compiled by John Merro of Gloucester in the early seventeenth century (William Byrd, the English Anthems, the Byrd Edition, vol. 11, ed. by Craig Monson. London: Stainer & Bell, 1983, p. viii).

⁴¹Fellowes, English Cathedral Music from Edward VI to Edward VII, 5th ed., rev. by J. A. Westrup (London: Methuen & Co. Ltd., 1969), 106.

- (5) melody
- (6) harmony
- (7) counterpoint
- (8) form
- (9) performance practice

Afterwards, Ford's anthems will be related to his other vocal and instrumental music according to such features as melodic pattern, style, and expressive effect. The use of contrapuntal and other techniques of Ford's instrumental music will also be noted in his anthems.

In addition, his anthems will be compared with works of some of his eminent contemporaries, such as Thomas Tomkins (1572-1656), Thomas Weelkes (1575-1623), and Orlando Gibbons (1583-1625), and some of his lesser known contemporaries, such as Francis Pilkington (ca. 1570-1638, three anthems), Robert Ramsey (fl. ca. 1612-1644, fifteen anthems), and Martin Peerson (ca. 1572-1650, twenty-one anthems). Following the summary and conclusions of the study, an appendix will include a complete list of Ford's works, transcriptions, and a critical commentary of the anthems of Thomas Ford.

CHAPTER II

A SURVEY OF ANTHEM COMPOSITIONS TO CA. 1650

The anthem originated during the time of Edward VI (1547-1553) and evolved continually through the middle of seventeenth century, the time of Ford's death. An overview of this development illuminates the place of Ford's anthems.

Two types of anthems were produced in the Elizabethan and Jacobean periods--the full anthem and the verse anthem. A form growing out of the motet, the full anthem was an unaccompanied, entirely choral piece. The verse anthem, on the other hand, had passages for soloist(s) with organ or instrumental ensemble accompaniment alternating with other passages for full chorus.

The Development of the Full Anthem

The full anthem originated during the Reformation in England. Early reformers promoted the use of native language and syllabic church music in the service in an attempt to enable the congregation to understand and presumably take an active part in the worship. The new vernacular church music produced a simple homophonic style of music for the expanding middle classes who becoming prosperous and learned. Some of the anthems in the new style were also composed for private family devotions.

At the same time, Latin church music continued to be composed and sung in England. The Latin language was still used, and motets were sung in the collegiate chapels of Oxford, Cambridge, Eton, and Winchester, as well as in the Chapel Royal. The Cantiones Sacrae of Tallis and Byrd (1575) as well as the latter's Gradualia (1605, 1607) provide evidence that motets and other Latin church music were still in demand.

In the first few decades of the Reformation, a number of anthems were set homophonically and syllabically,¹ not unlike the metrical psalms of the period. Anthems written in the middle and late sixteenth century by Tye and Tallis were generally simpler in style than motets. The texture is also often homorhythmic and syllabic with clearly demarcated phrases. The anthem texts were taken from either Scripture or the Book of Common Prayer.

In the Elizabethan period, a more sophisticated style of anthem was produced by composers such as Byrd, Tomkins, Weelkes, and Gibbons. Their anthems were quite similar to the motet of the period. Milsom states:

Early composers of anthems . . . had already produced substantial quantities of music by the time of the Reformation. It is therefore hardly surprising that they should have drawn upon familiar and well-tried compositional techniques and formal structures in the creation of a new repertoire, selecting elements which met the requirements of the church reformers and discarding those which did not.²

¹This type of texture had already been seen in many secular songs and instrumental pieces in the so-called "Henry VIII's Manuscript" (London, British Library Add. 31922). The modern edition of the collection appears in vol. 18 of *Musica Britannica*, Music at the Court of Henry VIII, ed. by John Stevens, 1962).

²John Milsom, "Songs, Carols and *Contrafacta* in the Early History of the Tudor Anthem," Proceedings of the Royal Musical Association 107 (1981-82): 34.

Later, in the Jacobean period, when the verse anthem became the predominant form of polyphonic church music, the full anthem continued to be widely cultivated, and was greatly influenced by the style of the Elizabethan madrigal. Dramatic and emotional texts were often chosen for anthems by composers such as Lanier and Porter, who increasingly used musical word painting techniques. This kind of anthem simultaneously allowed the composers to create dramatic effects and convey personal religious experiences, while recognizing the anthem tradition and maintaining the seriousness of its content.

The Development of the Verse Anthem

While the full anthem in the Elizabethan and Jacobean periods consistently extended the vocal resources of the full chorus, the verse anthem provided opportunities for imaginative treatment of solo voices. The verse anthem also afforded considerable opportunities for the creation of a dramatic style and the extension of traditional polyphonic techniques.

Scholars have not determined the origin of the verse anthem. They agree, however, that the consort song played an important role in the early development of the verse anthem.³ For instance, Morehen regards the interrelationship between these two forms as follows:

The contemporary verse anthem proper, . . . is . . . an offshoot of the consort song, though the reasons for this assumption and processes by which the two forms are connected, have never satisfactorily been explained.⁴

Around the end of the sixteenth century, the form of the consort song with the

³The consort song is a type of English secular song of the late sixteenth and early seventeenth centuries for solo voice(s) with an obligato accompaniment of a consort of viols (New Grove Dictionary of Music and Musicians, s.v., "Consort Song," by Philip Brett).

⁴John Morehen, "The English Consort and Verse Anthems," Early Music 6 (1978): 381.

addition of a full chorus is identical to that of the verse anthem with instrumental ensemble accompaniment, sometimes called the "consort anthem." Consort anthems differ from verse anthems in the designation of accompanying forces as well as in the performance function. The consort anthem with viol accompaniment is written for domestic use, while the verse anthem with organ accompaniment is for liturgical use. In addition, the vocal ensemble of the consort anthem has one singer to a part, whereas the chorus sections of the verse anthem are sung by eighteen or twenty singers.⁵

The usual structure of a verse anthem employed by early composers such as Farrant, Mundy, and Byrd often begins with an instrumental introduction, followed by the solo verse and its instrumental accompaniment. The chorus, with the instrument(s) doubling the choral parts, follows the first verse. The verse-chorus pattern is repeated several times. Besides doubling the chorus and providing an independent accompaniment for the soloist(s), the instrumental part often has interludes that anticipate the musical motives of the succeeding verse sections, as located in Mundy's "Ah, Helpless Wretch" (see p. 39). The close relationship between the solo verse and chorus appears in many verse anthems in which the choral material, both music and text, is drawn from the end of the preceding verse and develops it. However, some verse anthems, such as Gibbons', are through-composed, having no thematic connection between verse and chorus sections.

⁵Ibid., 382.

Anthems Adapted from Motets

In addition to the newly composed full and verse anthems, some pieces existing in the Elizabethan period were *contrafacta* of Latin church music with English texts. Milsom speculates that the *contrafacta* anthems may well have been written to fill a temporary gap at times of liturgical reform until new music became available.⁶ Unlike its frequent use in Lutheran music of the sixteenth century, *contrafactum* played a less significant part in the early development of English anthems; there are only about thirty examples of *contrafacta* anthems that have been identified from the middle of the sixteenth century.⁷

It is unclear why there were so few motet adaptations in England. Daniel proposed some possible answers:

- 1) the earliest examples of *contrafacta* had not survived,
- 2) there was not a great demand for choir music in England because of the disruption of choir schools of cathedral and collegiate churches,

⁶Milsom, "Songs, Carols and *Contrafacta* in the Early History of the Tudor Anthem," 35.

⁷Ralph T. Daniel, "*Contrafacta* and Polyglot Texts in the Early English Anthems," Essays in Musicology. A Birthday Offering for Willi Apel, ed. by Hans Tischler (Bloomington, Indiana: Indiana University, School of Music, 1968), 101.

- 3) English composers were remarkably facile in furnishing new music,
- 4) some of the early anthems were in fact *contrafacta* but the models on which they are based have either not been identified or have not survived.⁸

Some anonymous *contrafacta* in the incomplete Wanley Partbooks (tenor book missing, see p. 24) which borrow from the structures of Sarum rite, have been identified. As noted by Milsom,

plainsong and derived faburden may have served as a foundation of several anthems in the Wanley Partbooks, although the loss of the tenor book from this set has prevented any definite identifications from being made.⁹

Some texts of the pieces are translated from Sarum ritual items: "In no Kind of Creature do we Trust and Hope" is translated from the respond "Spem in alium;" "The Spirit of the Lord has Replenished the Compass of the Earth" uses both the text and form of the Whitsunday Introit "Spiritus Domini replevit orbem terrarum."¹⁰

The earliest known examples of *contrafacta* anthem were the two pieces based on the "In nomine" portion of "Missa Gloria Tibi Trinitas" by John Taverner (ca. 1490-1545). These two anthems were included in John Day's Certain Notes of 1560 (see p. 27). One setting begins with the text "In Trouble and Adversity,"¹¹ the other with "O Give Thanks unto the Lord, for He is Gracious." The former text is attributed to Thomas Causton (ca. 1520/25-1569) in the medius partbook, but described as "In Nomine of Master Taverners" in the bass part. Causton was also named as the composer of the second setting in the medius and tenor books, so he must also be the one responsible for the adaptations.¹²

⁸Ibid.

⁹Milsom, "Songs, Carols and *Contrafacta* in the Early History of Tudor Anthem," 35.

¹⁰Ibid.

¹¹John Taverner, c. 1495-1545, Tudor Church Music, vol. 3 (London: Oxford University Press, Published for the Carnegie United Kingdom Trust, 1924), 199-200.

¹²Daniel, "*Contrafacta* and Polyglot Texts in the Early English Anthems," 101.

Two other full anthems by Taverner are motet adaptations: "I Will Magnify Thee," adapted from "Gaude plurimum," and "O Most Holy and Mighty Lord," from "Mater Christi." Only single voices of both pieces survive in King's College, Cambridge, Rowe Music Library Ms. 316.

Thomas Tallis (ca. 1505-1585) adapted no fewer than fourteen anthems from his own motets, most of which were taken from Cantiones Sacrae of 1575. Of his *contrafacta* anthems four are adaptations of "Absterge Domine" and two are of "O sacrum convivium." The identified *contrafacta* anthems are listed in table 2:¹³

Table 2.--Tallis' *Contrafacta* Anthems

Anthems	Motets
Arise, O Lord, and Hear	Salvator mundi: I
Blessed are Those that are Undeiled	Beati immaculati
Blessed be Thy Name	Mihi autem nimis
Discomfort them, O Lord	Absterge Domine
Forgive me, Lord, my Sin	Absterge Domine
I Call and Cry to Thee	O sacrum convivium
If ye Love me	Caro mea vera est cibus
O God, be Merciful	Absterge Domine
O Praise the Lord, All ye Heathen	O salutaris hostia
O Sacred and Holy Banquet	O sacrum convivium
Sing and Glorify	Spem in alium
When Jesus Went	Salvator mundi: II
Wipe away my Sins	Absterge Domine
With all our Hearts	Salvator mundi: I

William Byrd (ca. 1542-1623) had at least twelve *contrafacta* anthems, three from the motet "Ne irascaris." Most of his adapted anthems were early works, and it is possible that the adaptations were made by Byrd himself soon after the originals had appeared.¹⁴ The *contrafacta* anthems "O Lord, Turn Thy Wrath" and "Bow Thine Ear" appeared in numerous sources, including Thomas Myriell's manuscript Iustitiae Remedium (1616), in

¹³New Grove Dictionary of Music and Musicians, s.v., "Tallis, Thomas," by Paul Doe.

¹⁴Peter le Huray, Music and the Reformation in England 1549-1660 (New York: Oxford University Press, 1967), 241.

which both Latin and English versions are preserved in the same collection. Byrd's known motet adaptations are listed in table 3:¹⁵

Table 3.--Byrd's *Contrafacta* Anthems

Anthems	Motets
All ye People, Clap your Hands	Alleluia, Ascendit Deus
Arise, O Lord, why Sleepest Thou	Exsurge Domine
Behold, I Bring you Glad Tidings /	Ne irascaris /
And there was with the Angel	civitas sancti
Behold now, Praise the Lord	Laudate pueri
Be not Worth very Sore	Civitas sancti tui
Bow Thine Ear	Civitas sancti tui
Let not our Prayers	Nos enim pro peccatis
Let not Thy Wrath	Ne irascaris
Let us Arise from Sin	Attollite portas
Lift up your Heads	Attollite portas
O Lord, Give Ear to the Prayers	Memento, homo
O Lord, Turn Thy Wrath	Ne irascaris

Others also made *contrafacta* adaptations of motets. Christopher Tye's "I Lift my Heart to Thee" was originally titled "Amavit" in London, British Library Add. Ms. 31390.¹⁶ John Sheppard's (ca. 1520-ca. 1563) "I Cried unto the Lord" was preserved in the beginning folio of King's College, Rowe Music Library Ms. 316 with the title "Voce mea ad dominum."¹⁷ Robert White's (ca. 1535-1574) "O Lord, Deliver Me" is an adaptation of the "Cognovi Domine" section of his motet "Manus tuae." The anthem is contained in Oxford, Christ Church Library Mss. 56-60, the same collection which also includes Ford's two six-voice anthems. Another motet adaptation of White, "Praise the Lord, O my Soul," was taken from the "Speret Israel" section of the motet "Domine non est exaltatum."

¹⁵New Grove Dictionary of Music and Musicians, s.v., "Byrd, William," by Joseph Kerman.

¹⁶Daniel, "Contrafacta and Polyglot Texts in the Early English Anthems," 106.

¹⁷Only the cantus partbook of this manuscript is extant. The first thirty-one folios of the collection are devoted largely to Latin works and to motets with English words substituted.

The motet adaptations by Taverner, Tallis, Byrd, and other composers suggest that "there must have been a need for large-scale anthems in motet style, a need that could not be satisfied from the contemporary repertory of English anthems."¹⁸

The Anthem in the Church Service

In the earliest years of the Reformation, anthems were sung at the close of Morning and Evening Prayer, unofficially taking the place of the votive antiphon customarily sung by the English after certain Offices.¹⁹ The practice was not made official until the reign of King Charles II (1660-1685). In the Prayer Book of 1662, the rubrical provision was made for the anthem: "In Quires and Places where they sing, here followeth the Anthem," that is, the choir sings the anthem after the third Collect (between the third Collect and the Litany of Morning and Evening Prayer). Although a second anthem had been sung after the sermon in the Chapel Royal, only one anthem was performed in the church service around the middle of the seventeenth century.

¹⁸Le Huray, Music and the Reformation in England, 194.

¹⁹Doe, Tallis (London: Oxford University Press, 1968), 50.

The Church Choir

The early Anglican church choirs were not greatly different from the choirs before the Reformation, since the church tended to preserve the tradition of the past. But monasteries were dissolved during the years from around 1536 to 1558, the year of the accession of Elizabeth I, and many choir schools of cathedral and collegiate churches were disbanded as a result of the Chantries Acts in 1545-1547. While choir schools of cathedrals and collegiate churches were closed, the Chapel Royal still retained and employed a number of singers and composers. The maintenance of the Chapel Royal as a musical institution gave opportunities for the best musicians and composers to work in an ideal environment. It regularly employed thirty-two men and twelve boys from the mid-sixteenth century until the Civil War.²⁰ In addition, since the smaller choirs had disappeared with the dissolution of the monasteries and collegiate churches, the cathedrals and Chapel Royal remained the places where many early anthems were performed.²¹

The size of cathedrals and collegiate church choirs varied from place to place. According to James Smith, cathedral choirs of sixteen men and eight boys were the average size in 1540s. Some small choirs comprising twelve men and six to eight boys were formed at the cathedrals of Bristol, Carlisle, Chester, Gloucester, and Rochester; larger choirs of twenty to twenty-four men and ten boys were established at Westminster Abbey and at the cathedrals of Canterbury, Durham, Winchester, and Worcester.²² Of course, it is possible that the official choristers may have been supplemented by additional singing boys from the outside for festive occasions, and that not all members sang at every service.

²⁰New Grove Dictionary of Music and Musicians, s.v., "Chorus," by James Smith.

²¹In the cathedrals established by Henry VIII and his successors, more than thirty choir schools were constituted and allowed to continue on the old model.

²²New Grove Dictionary of Music and Musicians, s.v., "Chorus," by Smith.

Sources of Early Anthems

Although the anthem had become a major genre of church music by the beginning of the seventeenth century, music for the English rite had been composed since the middle of the sixteenth century. The most important sources of the early anthem are the Wanley Partbooks, Lumley Partbooks, and John Day's Certain Notes Set forth in Four and Three Parts to be Sung at the Morning Communion and Evening Prayer.²³ The first two collections were of particular interest for early English church music, since both were copied around the period of the Act of Uniformity and the publication of the first Book of the Common Prayer in 1549.²⁴

Wanley Partbooks

The Wanley Partbooks, Oxford, Bodleian Library Music School E. 420-22, were compiled in ca. 1546-1548. It was originally a set of four partbooks, but the tenor book is now missing,²⁵ leaving only the parts for contratenor I, II, and bass. The collection contains works of a wide variety of forms and styles. Of about ninety sacred pieces with English texts in the collection, ten are settings of the complete Office of Holy Communion (including Kyrie, Credo, Gloria in excelsis, Sanctus, Benedictus, and Agnus Dei) and occupy the most prominent position in the collection.²⁶ Also included are five Morning and Evening Canticles, three settings of the Lord's Prayer, and seventeen anthems with prose texts from the Psalms or Gospels. No composers are named in the Partbooks;

²³Ibid., s.v., "Anthems," by Le Huray.

²⁴"The Act of Uniformity of January 21, 1549, directed that after June 9 the first Book of Common Prayer be used, and none other" (Gustave Reese, Music in the Renaissance. New York: W.W. Norton Co., 1959, p. 796).

²⁵The tenor partbook was already lost before Humfrey Wanley, librarian to Lord Harley, owned the set in the early eighteenth century.

²⁶Three of them are adaptations with English texts of Latin Masses. Two are by John Taverner, one is "Sine nomine," or "The Meane Mass", transcribed in Tudor Church Music, 3: 143; the other is "Small Devotion Mass" which is also found in the same collection, 3: 169. The third one is by John Heath (fl. 1550), entitled "Communion Service."

however, a few of them have been identified through concordances in Certain Notes, which contain attributions. Composers thus identified include Tallis, Sheppard,²⁷ Taverner, Robert Okeland (fl. 1532-55),²⁸ Causton, Robert Johnson (ca. 1500-ca. 1560),²⁹ and William Whybroke (fl. 1520-1550).³⁰

Most of the pieces in the Wanley Partbooks are simple syllabic and chordal settings, but some are more elaborate and contrapuntal. The canticle *Nunc dimittis* (Lord, let Thy Servant now Depart) by Tye is a consistently contrapuntal piece with lengthy imitative passages.³¹ Tallis' "If ye Love Me," also in the Partbooks is discussed below in the chapter (see p. 32).

²⁷Sheppard was *Informator choristarum* at Magdalen College, Oxford from 1543 to 1548. He went to the Chapel Royal afterwards, for his name was in the list of the Gentlemen of the Chapel Royal in 1552, and he was at the Chapel Royal throughout the 1550s.

²⁸Okeland was a Gentleman of the Chapel Royal between 1546 and 1548 and the organist at St. Mary-at-Hill between 1553 and 1555. Both his "Praise we the Father" and "Praise the Lord, O our Souls" are collected in both the Wanley Partbooks and Day's Certain Notes.

²⁹Johnson was a Scottish priest and composer. He was accused of heresy and fled to England about 1535.

³⁰Whybroke was one of the Minor Canons of St. Paul's Cathedral in London from 1531 to 1535.

³¹It has been suggested that this piece is one of Tye's earliest English works. The text comes from the Marshall Primer of c. 1535. The piece is transcribed by Jeremy Noble in Le Huray's The Treasury of English Church Music (Cambridge: Cambridge University Press, 1982), 1-6.

Lumley Partbooks

The Lumley Partbooks, London, British Library, Royal Appendix 74-76, were compiled in 1547-1552. This set of Partbooks, approximately contemporary with the Wanley Partbooks, is also incomplete, missing the bassus book. The three remaining parts are the triplex, contratenor, and tenor. A variety of pieces were copied in the manuscript--three hymns, one Magnificat with English text, twenty-two anthems, Services, madrigals, and instrumental music. The instrumental pieces include lute music and string duets, trios, quartets, and quintets, as well as a septet. The lack of music for the Communion Service included in the Lumley Partbooks suggests that the collection may have been intended for private use rather than for church.³² Nearly all of the music is anonymous; Tallis is the only composer named in the vocal part of the manuscript. The pieces known to be written by Tallis are the Benedictus for men's voices and the anthem "Remember not, O Lord."³³

Twenty-nine sacred vocal pieces of the Lumley Partbooks have been published in modern edition by Blezzard.³⁴ She has reconstructed the bassus parts for all the twenty-nine pieces in a simple harmonic style. In certain pieces, the tenor parts constitute the harmonic bass of the piece so that no bassus part is required.

Most of the sacred vocal music in the Partbooks is homophonic and syllabic, in keeping with the restrictions of the Reformation.³⁵ Two anthems from the Lumley

³²Le Huray, Music and the Reformation in England, 181.

³³The keyboard version of "Remember not, O Lord" is in The Mulliner Book and transcribed in Musica Britannica, 1: 36-37.

³⁴Judith Blezzard, ed., The Tudor Church Music of the Lumley Books, Recent Researches in the Music of the Renaissance, vol. 65 (Madison: A-R Editions, Inc., 1985).

³⁵One of the principal promoters of Reformation, Archbishop Cranmer wrote a letter to Henry VIII advocating the syllabic style of English church music. In the letter of 1545, he suggested that "the song should be made thereunto would not be full of notes, but, as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly." This was adopted under Edward VI in 1547, when it was ordered that "no anthems were to be allowed but those of our Lord and they in English, set to a plain and distinct note, for every syllable one" (Oliver Strunk, ed., Source Readings in Music History. New York: W.W. Norton Co., 1950, pp. 350-351).

Partbooks that illustrate the note-against-note style are "O Lord Christ Jesu" and "Praised be God."³⁶ In these lengthy antiphonal anthems, chords in root position dominate; inversion and altered chords appear very rarely.

There are no anthem adaptations from Latin originals in the Lumley Partbooks, but some pieces are constructed on the basis of contrapuntal, imitative texture, notably in the simple setting of the Magnificat which intersperses one or two brief homophonic passages.³⁷ Two settings of the canticle *Nunc dimittis* are partially set in imitative style.³⁸ The structure of the two canticles is identical: both open homophonically for four measures, with contrapuntal and homophonic textures alternating throughout the pieces.

Certain Notes

The earliest printed collection of English church music, Certain Notes (London, 1560), was published by John Day.³⁹ The complete title reads as follows:

Certaine notes set forthe in foure and three partes, to be sung at the Mornyng, Communion and Evenyng Praier, very necessairie for the Church of Christe to be frequented and used: and unto them added divers Godly Praiers & Psalms in the like forme to the honor & prayse of God. Imprinted at London over Aldersgate, beneath S. Martin's by John Day. 1560. Cum gratia et privilegio Regiae Maiestatis.

The collection was widely used in cathedral and collegiate choirs, so the 1565 second edition, which was identical in contents to the first edition, bore the new title:

Mornyng and Evenyng Praier and Communion, set forthe in foure partes to be song in Churches, both for men and children, wyth dyvers other godly praiers and Anthems of sundry men's doyns.

³⁶Blezzard, ed., Tudor Church Music of the Lumley Books, 84-89; 90-98.

³⁷*Ibid.*, 44-51. Numbered 12 by Blezzard, it is the only Magnificat setting in the Partbooks.

³⁸*Ibid.*, 101-103; 117-119.

³⁹Day (1522-1584) was an early printer who also published many religious works. Between the years 1562 and 1583, he printed thirty-six editions of Sternhold-Hopkins psalter (New Grove Dictionary of Music and Musicians, s.v., "Day, John," by Miriam Miller).

About twenty anthems are included in the collection, some of which are also found in the Wanley Partbooks. This publication includes many works by Thomas Causton--two full Services (one for men, the other for children), Magnificat and *Nunc dimittis* (an alternative setting of the Evening Canticles of the Service for men), and six anthems.⁴⁰ It seems that Causton enjoyed a great popularity during that period, yet little is known about him. He was a Gentleman of the Chapel Royal from the period of 1550 to 1569; he was succeeded in his position, in October 1569, by Richard Farrant (see p. 35). Besides the pieces contained in Certain Notes, two other anthems of Causton, "O Most High and Eternal King" and "Yield unto God," are known. Sheppard's "Submit Yourself" and Tallis' "Hear the Voice and Prayer" are also contained in the publication; they are discussed in detail under the headings of each individual composer.

In order to represent a survey of the development of anthems from the beginning of the Reformation to the time of Ford's death, certain anthems of several composers are described. Some composers chosen for this study are well known, such as Tye, Tallis, Byrd, Tomkins, Weelkes, and Gibbons. However, other lesser-known composers, such as Sheppard, Farrant, William Mundy, and Porter, also contributed a great deal to the anthem literature. Features of selected anthems of each of these composers are presented in chronological order.

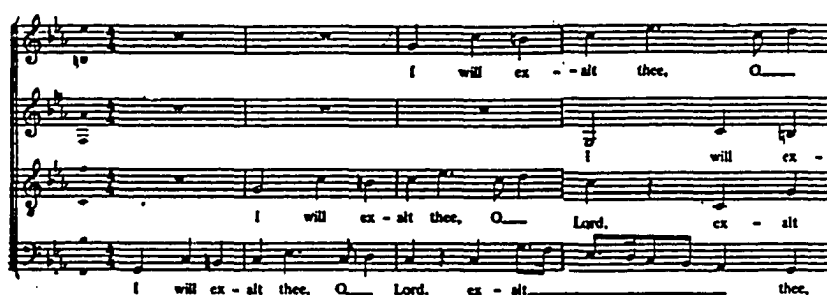
Christopher Tye (ca. 1500-1573)

Thirteen extant anthems are attributed to Christopher Tye,⁴¹ all of which are for full

⁴⁰Daniel & Le Huray, The Sources of English Church Music, 1549-1660, Early English Church Music, suppl. vol. 1 (London: Stainer & Bell, Published of the British Academy, 1972), 2: 90.

⁴¹Of his English church music, Tye translated fourteen chapters from The Acts of the Apostles in

choir of men and boys, most in four parts. Tye's anthems generally fall into short sections each consisting of canonic imitation in syllabic style. In "I Will Exalt Thee, O Lord,"⁴² the subject that opens the anthem is followed by other parts in canonic imitation, and all four voices cadence at m. 10 (Example 2-1); afterwards, a new series of subject entries on the next phrase of text follows in a like manner.



Example 2-1. Tye, "I Will Exalt Thee, O Lord," mm. 1-4.

Generally speaking, Tye's anthems are in motet style; the texture changes from contrapuntal to homophonic only for contrast or to articulate formal division. In "I Will Exalt Thee, O Lord," after a series of contrapuntal passages, the first section of the piece is concluded by a homophonic passage. The second section, however, is not terminated by a setting on the words "Amen" or "So be it," as usually found in Tye's anthems.

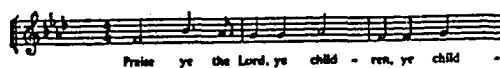
Closely adhering to Cranmer's precepts, syllabic text setting prevails in Tye's anthems; long melismas are extremely rare. Melismatic passages occur on the penultimate

1558, the music was dedicated to King Edward VI for appointing him Music Master to the royal family. The modern edition is done by John Morehen and included in Early English Church Music, vol. 19, Christopher Tye: English Sacred Music, I. "I Lift my Heart to Thee" and "O Lord, Deliver Me" are musically identical.

⁴²Tye, English Sacred Music, I, Early English Church Music, vol. 19, ed. by John Morehen (London: Stainer & Bell, Published for the British Academy, 1977), 125-145.

syllable in cadential formulas in some pieces. Melodic movement is mainly stepwise; all leaps are confined to the common practice.

A number of imitative subjects in Tye's anthems have upward leaps, especially between the first two notes. Subjects containing leaps and ascending melodies are often associated with the texts in praise of God or rejoicing, examples of which can be found in "I Will Exalt Thee, O Lord" (see Example 2-1) and "Praise ye the Lord, ye Children," among others (Example 2-2).



Example 2-2. Tye, "Praise ye the Lord, ye Children," mean part, mm. 1-3.

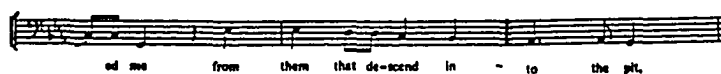
Many cross relations appear in "I Will Exalt Thee, O Lord," such as at m. 55 (Example 2-3). The use of cross relations including simultaneous cross relations is not only a characteristic of Tye's harmonic style but also of the other composers of the sixteenth and seventeenth centuries.



Example 2-3. Tye, "I Will Exalt Thee, O Lord," m. 55.

A textual phrase or a single word often provided inspiration for Tye to use text painting devices. He wrote a descending line for the text "from them that descend into the

pit" in "I Will Exalt Thee, O Lord" (Example 2-4). Another example that shows Tye's attention to text painting is found in "I Have Loved."⁴³ The composer has used downward melismas in all the voices to express the sliding of the feet at mm. 105-111 (Example 2-5).



Example 2-4. Tye, "I Will Exalt Thee, O Lord," bass part, mm. 47-49.



Example 2-5. Tye, "I Have Loved," mm. 105-106.

Tye's "I Will Exalt Thee" and "Sing unto the Lord" are grouped together as the first and second sections of one anthem, a practice clearly derived from the motet. Tye's grouping of two pieces, which expanded the scale of the early anthem, is followed by Byrd, Ford, and other composers in the Tudor and Jacobean periods. Byrd's "Christ Rising Again" and its second part "Christ is Risen," Ford's "Bow Down Thine Ear / Be Merciful unto Me" and "O Clap your Hands / He Shall Choose out an Heritage for Us" are only a few of the numerous examples.

Thomas Tallis (ca. 1505-1585)

Besides the fourteen motet adaptations (see p. 20), eleven full anthems can

⁴³Ibid., 77-98.

definitely be attributed to Tallis. A wide range of style characterizes his church music. Doe notes at least three styles apparent in Tallis' anthems and Services: (1) the short anthem style for four vocal parts, (2) the elaborate anthem style with richer texture, perhaps intended only for the Chapel Royal, and (3) nine Psalm tune settings for four vocal parts in simple, mainly chordal style.⁴⁴

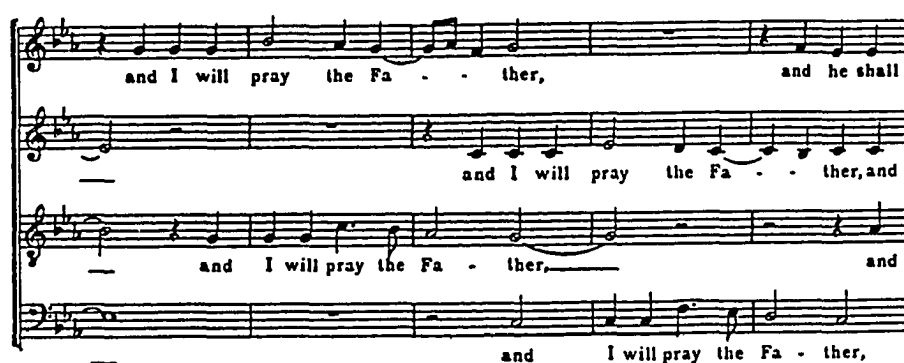
The anthems of Tallis composed during the experimental years, when the English language was first introduced into the services of the church, are in the simple settings for four vocal parts; examples include "If ye Love Me," "Hear me, O Lord," "Hear the Voice and Prayer," and "Purge me, O Lord." These simple anthems serve as brief interludes after the third Collect. The texts are set syllabically with very little repetition of text; melismatic passages are used mainly at cadential points.

"If ye Love Me" has a homophonic beginning for four measures;⁴⁵ from measure 5, the contrapuntal technique prevails in the rest of the piece. The various phrases of the text are set forth polyphonically by successive points of imitation, just as in a motet. While keeping the note-against-note text underlay, some words are set melodically so that all the voices declaim the same word at the end of the phrases. The vocal range of the anthem is limited to an octave, and with the exception of the bass part, the motion of the vocal parts is mainly stepwise.

A common rhythmic pattern of repeated notes in the sixteenth century is often a subject for imitation. The repeated notes at the beginning of the phrase "and I will pray the Father" are imitated by the other three parts (Example 2-6).

⁴⁴Doe, Tallis, 50.

⁴⁵This anthem is located in Le Huray's Treasury of English Church Music, 1545-1650, 11-13. It is identified by Bumpus as an adaptation of Tallis' motet "Caro mea vera est cibus" (John Bumpus, A History of English Cathedral Music, 1549-1889. London: Gregg International Publishers, 1972, p. 46).



Example 2-6. Tallis, "If ye Love Me," mm. 5-9.

The formal structure ABB, which involves the block repetition of the second half or final section of a work, is used in the anthem. This form had become common during the later years of Henry VIII's reign, and its popularity continued in the Elizabethan period, as evident in the repertories of the consort song and lute song. Tallis used the form quite extensively for his anthems, as did Ford, who applied the form not only to his anthems but also to his madrigals.

In a similar style, "Hear the Voice and Prayer" commences with canonic imitation, and each section closes with block harmony.⁴⁶ As far as the text underlay is concerned, the piece is kept primarily in syllabic style until the last few measures, where the melismatic phrases are observed.

An important characteristic of Tallis' anthems is the rhythmic interplay among the voices that results from the variety of rhythms in the individual voices and the less rigorous imitation. In addition, Tallis usually employed the longest notes at the beginning and the end of a piece. Long notes are also given to important words, such as "true God" and

⁴⁶Le Huray, ed., *Anthems for Men's Voices* (London: Oxford University Press, Music Department, 1965), 1: 2-4. Identified by Bumpus, the anthem is based on the ancient hymn "Christe, qui lux es et dies" (Bumpus, *History of English Cathedral Music*, 46).

"Christ" (Example 2-7) in the anthem "O Lord, Give Thy Holy Spirit."⁴⁷ The long notes set these words apart from the words near them, making an example of the expressive use of rhythm.



Example 2-7. Tallis, "O Lord, Give Thy Holy Spirit," treble part, mm. 20-22.

John Sheppard (ca. 1520-ca. 1563)

Sheppard's English church music is of considerable importance as shown by the printing of his anthems in several collections. Of his nine complete full anthems, seven are for four-voice, two are for three-voice chorus.⁴⁸ Some of his anthems are preserved in the early manuscripts (e.g. Wanley Partbooks) and printed sources (Certain Notes). Some are collected in John Barnard's The First Book of Selected Church Music (1641) and in James Clifford's The Divine Services and Anthems (1664).

As in Tallis' early anthems, the words of the anthem "Submit Yourself" are set contrapuntally and with syllabic text underlay.⁴⁹ Although this anthem is in ABB form, the second section has a shortened second ending or B section.

Sheppard's Easter anthem "Christ Rising Again," whose text is derived from the Book of Common Prayer (1549), has an essentially contrapuntal texture punctuated by

⁴⁷Tallis, English Sacred Music I: Anthems, Early English Church Music, vol. 12, ed. by Leonard Ellinwood (London: Stainer & Bell, Published for the British Academy, 1971), 25-28.

⁴⁸One of the three-voice anthem "Steven First after Christ" is preserved in the Royal Music Library, London, Ms. 24, d3 and printed by Sir John Hawkins in his A General History of the Science and Practice of Music (London: Novello, Ewer & Co., 1875), 358-359.

⁴⁹Le Huray, ed., Anthems for Men's Voices, 1: 5-7.

short chordal passages.⁵⁰ On a larger scale than "Submit Yourselves," the two-part anthem "Christ Rising Again / Christ is Risen Again" for men's voices is written in a solemn liturgical style and ends with two florid settings of "Alleluia," one at the end of each section. Like "Amen," the text "Alleluia" inspired numerous composers of the period to employ complex contrapuntal writing and sonorous treatment of the word. Of the fourteen early anthems on the text of "Christ Rising Again" known up to 1660,⁵¹ one is by Sheppard, the other one by Byrd. Sheppard's piece shows fewer attempts at dramatic word painting than Byrd's setting (see p. 41), except at the beginning of the second part, where the ascending melodic line expresses the words "Christ is risen again" (Example 2-8).



Example 2-8. Sheppard, "Christ Rising Again," baritone part, mm. 44-45.

Richard Farrant (ca. 1525-1580)

A contemporary of Sheppard, Farrant wrote full anthems that show his assurance in Reformation style.⁵² "Hide not Thou Thy Face" is one example of the simple style of Reformation service music which characterizes his full anthems.⁵³ This anthem is set homophonically, and the few non-harmonic notes are used mainly as passing tones. Derived from Psalm 27:9, syllabic text underlay is observed except at the cadential points

⁵⁰Ibid., 2: 5-11.

⁵¹Daniel & Le Huray, *The Sources of English Church Music*, 1: 46.

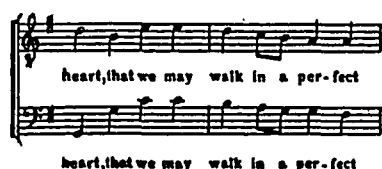
⁵²Farrant was one of the Gentlemen of the Chapel Royal during the reigns of Edward VI, Mary Tudor, and Elizabeth. He resigned the post in 1564 and became the Master of the Choristers at St. George's Chapel, Windsor; but returned to the Chapel Royal as Master of Choristers in 1569. The two four-voice full anthems "Call to Remembrance" and "Hide not Thou Thy Face" both were printed by Barnard in the *First Book of Selected Church Music* and by Clifford in the *Divine Services and Anthems*.

⁵³Le Huray, ed., *Treasury of English Church Music*, 46-47.

where two eighth notes are used.

Farrant's four-voice anthem "Lord, for Thy Tender Mercy's Sake" combines homophonic and contrapuntal textures in an ABB form.⁵⁴ Using the words from John Bull's Christian Prayers (1568), the anthem opens with homophonic phrases, but the repeated second section begins with imitations. This brief imitative section relieves the anthem from the stiffness of the pervasive homophony. The style of this piece is common in many other anthems. It seems to anticipate the later futing tune in form and style.⁵⁵

A trait found rather frequently in Ford's anthems can also be located in "Lord, for Thy Tender Mercy's Sake": the tenor and bass parts have a brief passage of parallel thirds from m. 16 to m. 17 (Example 2-9). Farrant also employed the devices of parallel thirds and sixths in "Call to Remembrance"⁵⁶: parallel thirds between the soprano and alto parts at mm. 12-13; parallel sixths between the soprano and tenor parts at mm. 15-16 (Example 2-10). This technique of using parallel motion of a third or sixth between parts can be located frequently in Ford's anthems (see p. 105).

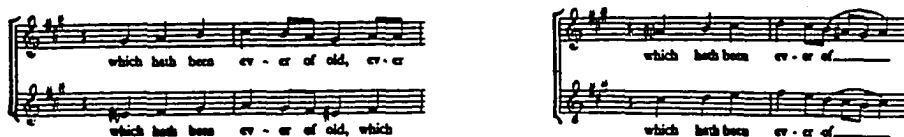


Example 2-9. Farrant, "Lord, for Thy Tender Mercy's Sake," tenor & bass parts, mm. 16-17.

⁵⁴Ibid., 48-49. The anthem is also ascribed to John Hilton the elder (d. 1608).

⁵⁵A futing tune also begins with a first section in plain homophony, and after a cadence and a pause, proceeds to the second section, in which voices entered imitatively.

⁵⁶Christopher Morris, comp., The Oxford Book of Tudor Anthems: 34 Anthems for Mixed Voices (New York: Oxford University Press, 1978), 50-54.



Example 2-10. Farrant, "Call to Remembrance," soprano & alto parts, mm. 12-13; soprano & tenor parts, mm. 15-16.

Although Byrd is generally credited with beginning the new form of the verse anthem, several early examples having characteristics of the verse anthem are found in sources antedating Byrd's. Farrant and Mundy (discussed below) are the first composers to experiment with composing verse anthems. The former's "When as we Sat in Babylon," reconstructed by Le Huray from two extant organ parts,⁵⁷ is considered to be one of the very earliest verse anthems and is dated from the 1560s or early 1570s. This anthem is an embryo of the verse-anthem form. Here the last phrase of the solo verse the music of which is repeated by the organ part has a text. It is supposedly intended for the chorus (Example 2-11). The strophic verse section with independent organ accompaniment is rather straightforward; the brief chorus (or the texted organ part) is chordal with the upper voice containing the melody.



Example 2-11. Farrant, "When as we Sat in Babylon," mm. 21-25.

⁵⁷Le Huray, *Music and the Reformation in England*, 221.

William Mundy (ca. 1529-1591)

Mundy composed five extant full anthems and one verse anthem.⁵⁸ Written for Compline, his widely disseminated four-voice anthem "O Lord, the Maker of all Things" is composed for *decani* and *cantoris* choirs on a text that first appeared in the King's Primer of 1545.⁵⁹ The anthem is in the usual ABB form and concludes with a brief melismatic "Amen." Both choirs simultaneously sing the opening sixteen measures and the entire second section in four-part imitative polyphony. The *decani* and *cantoris* sing short phrases alternately in a homophonic style in the middle section (mm. 16-27). This change of texture is similar to the polychoral music of the Venetian School of the late sixteenth century.

"Let us now Laud" is mainly built on short imitative phrases with each new text section featuring a different subject.⁶⁰ Based on a poetical text of unknown authorship, the anthem closes with the Lesser Doxology and a florid setting of "Amen."⁶¹

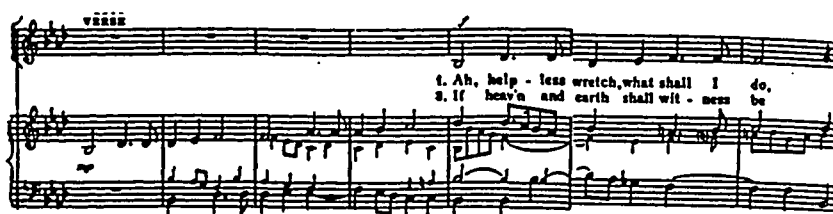
⁵⁸Mundy had been a chorister at Westminster Abbey from 1542 to 1543. From 1548 he was a parish clerk at St. Mary-at-Hill in London. A few years later, he went to St. Paul's before accepting the appointment at the Chapel Royal in 1563.

⁵⁹Le Huray, *Treasury of English Church Music*, 22-27.

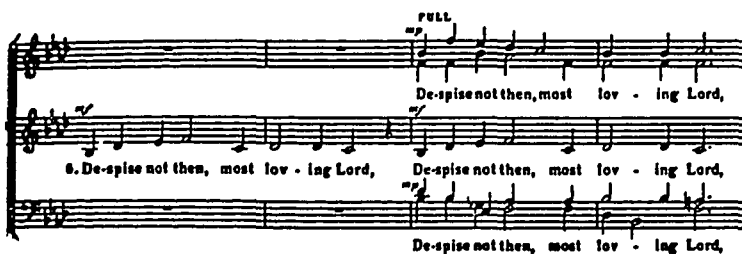
⁶⁰Idem, *Anthems for Men's Voices*, 1: 15-21.

⁶¹The Lesser Doxology is usually sung following the Psalms or paraphrase of Psalms.

Mundy's strophic verse anthem "Ah, Helpless Wretch" is scored for contratenor solo, five-voice chorus, and organ.⁶² The anthem begins with an organ introduction whose uppermost melody contains the opening phrase of the solo part (Example 2-12). The low tessitura and narrow range of the solo voice are aimed to depict the deep penitence of the text, which is taken from The Poore Widowes Mite (1583)--a collection compiled by William Hunnis, Master of the Children. In the verse sections, the music of the organ and the solo voice are related by the interlocking of musical motives. Examples are found in some brief interludes where the musical motives appear first in the organ and are then imitated by the solo voice. The chorus and the solo part are also closely related, as the alto part of the chorus often imitates the last phrase of the solo voice (Example 2-13).



Example 2-12. Mundy, "Ah, Helpless Wretch," mm. 1-7.



Example 2-13. Mundy, "Ah, Helpless Wretch," mm. 46-49.

William Byrd (ca. 1542-1623)

Byrd is one of the greatest composers of English church music. He wrote both

⁶²Le Huray, Treasury of English Church Music, 28-32.

anthems and Latin church music,⁶³ reflecting both his Catholicism and his membership in the Chapel Royal. Nearly seventy anthems and anthem-like pieces were published in the three collections: Psalmes, Sonets, and Songs (1588), Songs of Sundrie Natures (1589), and Psalmes, Songs, and Sonnets (1611).⁶⁴ These three large collections contain a total of one hundred and fourteen pieces and include both sacred and secular pieces. The collections are significant because of their "maintenance of a line of development which led from the court and domestic music of Henry VIII's time to the Jacobean verse anthem and ayre."⁶⁵

Psalmes, Songs, and Sonnets is particularly significant, since, in this collection, Byrd put a greater emphasis on full anthems. One such anthem, "Sing we Merrily unto God," a five-voice setting of Psalm 81: 1-4,⁶⁶ includes as its second part "Blow up the Trumpet in the new Moon." Because of the unusual voice grouping of three sopranos, one alto, and one tenor, Byrd may have written the anthem with a specific choir in mind, or perhaps he intended it for domestic rather than church use. Both parts of the anthem are set contrapuntally, and all the phrases are organized so that the voices reach the cadence together at the end of each textual phrase.

The opening subject of the anthem has a feature which is found frequently in Byrd's anthems. Many subjects of ascending melody which are built on diatonic scales are related to the texts of praise, joy, and thanksgiving. In this piece, the subject is set to an ascending G major scale (Example 2-14).

⁶³Byrd's motets were collected in Cantiones Sacrae of 1575, 1589, and 1591, as well as in the Gradualia of 1605 and 1607.

⁶⁴About fifty anthem-like pieces are classified as consort songs by Joseph Kerman (New Grove Dictionary of Music and Musicians, s.v., "Byrd, William").

⁶⁵Frank Ll. Harrison, Church Music in England, The Age of Humanism, 1540-1630, ed. by Gerald Abraham (London: Oxford University Press, 1968), 504.

⁶⁶Byrd, The Collected Vocal Works of William Byrd, vol. 14, ed. by Fellowes (London: Stainer & Bell, 1949), 106-124.



Example 2-14. Byrd, "Sing we Merrily unto God," cantus primus part, mm. 1-4.

Byrd deliberately employed numerous word painting devices in his anthems. The "rising" idea presented by the ascending melodic lines in Byrd's well known verse anthem "Christ Rising Again" is noteworthy.⁶⁷ The ascending subject (Example 2-15) appears first in the instrumental parts, and is then imitated by the solo parts. From m. 11, the initial melodic interval of third is expanded with each statement of the text, from third to fourth, and to fifth (Example 2-16).



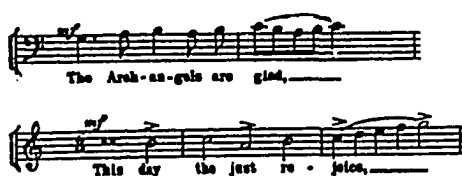
Example 2-15. Byrd, "Christ Rising Again," viols, mm. 1-5.

⁶⁷Ibid., 280-301.



Example 2-16. Byrd, "Christ Rising Again," mm. 11-19.

In "This Day Christ was Born,"⁶⁸ the joy of Christmas is represented with a dramatic effect. The little melisma on the word "glad" and the ascending melodic figure on "rejoice" are designed to express the jubilation of the Archangels (Example 2-17). Those two words along with others such as "joy," "sing," or "fly" were almost invariably set to a phrase of rapid notes for word painting.



Example 2-17. Byrd, "This Day Christ was Born," bassus part, mm. 24-25; cantus secundus part, mm. 35-37.

On the other hand, Byrd wrote descending melodies for the texts that have the

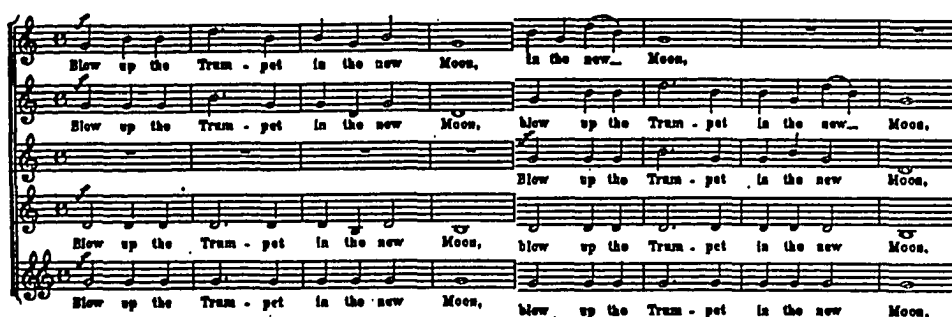
⁶⁸Ibid., 178-188.

connotation of repentance and mercy. Examples can be located in the verse anthems "Alack, When I Look Back" and "Behold, O God, the Sad and Heavy Case" (Example 2-18).⁶⁹



Example 2-18. Byrd, "Alack, When I Look Back," mm. 4-8; "Behold, O God, the Sad and Heavy Case," mm. 7-11.

An interesting word painting device is found in the second part of "Sing we Merrily unto God" on the texts "Blow up the trumpet in the new moon." The melodic figures sung by the upper parts imitate the sound of trumpet while the lowest part sustains the root of the chord (Example 2-19). In the first part of the anthem, Byrd also wrote melodic lines to imitate other instruments: the rhythmic and melodic features of the instruments such as shawn, tambourine, and harp are emulated.



Example 2-19. Byrd, "Sing we Merrily unto God," mm. 76-83.

⁶⁹Idem, *The English Anthems*, The Byrd Edition, 11: 93-97; 104-107.

Byrd, the foremost pioneer in the verse type of anthem, has seventeen extant works, some of which he published in the 1589 and 1611 collections. A unique feature of Byrd's verse anthem is the use of the same music for the verse section and the refrain-like chorus. For instance, the Christmas anthem "From Virgin Pure this Day did Spring" is for alto solo and four-part chorus of two sopranos and two altos, accompanied by viols.⁷⁰ The music of the chorus is rather melismatic, especially on the word "rejoice," for which the composer wrote fine melismas to express jubilation of the season. Two other anthems which have the similar structure of a single verse and concluding chorus are "Behold, O God, the Sad and Heavy Case" and "An Earthly Tree a Heavenly Fruit."

Done in concertato style for contratenor solo, five-voice chorus, and organ, the anthem "Alack, When I Look Back" has four alternating verse-chorus sections. The first two choruses are merely short echoes of the last line of preceding verses; the third and fourth choruses are more extended with the music material also drawn from the verses. On the contrary, "O Lord, Rebuke me Not" has substantial, long choruses.⁷¹ The verse sections are much more concise than those is normal with Byrd; it seems that they are inserted between the choral sections. The highest part of the five-voice chorus repeats the musical motives of the previous verses and elaborates them in reharmonized versions. The choruses incorporate not only the musical motives but also repeat the texts of the verses.

Thomas Tomkins (1572-1656)

Nearly contemporary with Ford, Tomkins, with one hundred and thirteen anthems, is the most prolific composer of English church music and on the whole he maintains a

⁷⁰Idem, The Collected Vocal Works of William Byrd, 14: 135-144.

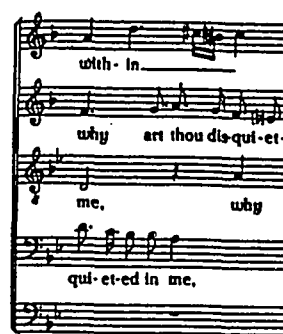
⁷¹Idem, The English Anthems, 137-147.

consistently high quality. All but seventeen are found in Musica Deo Sacra, a collection of his church music edited by his son Nathaniel and published posthumously in 1668 by William Godbit. It appeared in five volumes, one for each of the four vocal parts and the fifth volume for organ. Tomkins placed increasing emphasis on the role of the organ as an accompanying instrument. The organ parts (*Pars Organica*) in Musica Deo Sacra are independent accompaniments to the solo sections in verse anthems, in addition to a reduction of the full vocal score which is usually found in the manuscript organ books of the seventeenth century.⁷² The collection contains five Services, five Psalm tunes, the Preces, and Responses, two antiphonal Psalm settings, and ninety-three anthems. Of the anthems, forty-one are verse anthems, which are called "Songs for organ" in the collection; the rest are full anthems. All of the full anthems have keyboard reductions in the *Pars Organica*.

Tomkins wrote full anthems for various numbers of vocal part; they extend from three to as many as twelve voices. The five-voice "Why art Thou so Full of Heaviness" is polyphonic throughout which adequately establishes the mood of the text.⁷³ The heaviness of the soul as described in Psalm 42:5 is illustrated with chromaticism and dissonances in the unfolding polyphony (see the minor seventh between the medius primus and contratenor parts at m. 11 and the augmented fifth at m. 16, Example 2-20).

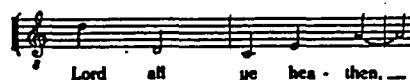
⁷²Fellowes, English Cathedral Music, 88.

⁷³Tomkins, Thirteen Anthems, Recent Researches in the Music of the Renaissance, vol. 4, ed. by Robert W. Cavanaugh (Madison, Wisc.: A-R Editions, 1968), 25-31.



Example 2-20. Tomkins, "Why art thou so full of Heaviness," m. 11; m. 16.

In some instances, the vertical sonority seems more important than the smoothness of the melody. A melodic ninth, outlined by a descending octave leap and a second, is found at mm. 9-10 of "O Praise the Lord all ye Heathen" (Example 2-21).⁷⁴



Example 2-21. Tomkins, "O Praise the Lord all ye Heathen," tenor part, mm. 9-10.

Most of Tomkins' anthems are written in contrapuntal style with, however, some homophonic sections for textural contrast. In "Who Shall Ascend the Hill of God,"⁷⁵ for instance, a brief homophonic passage is inserted at mm. 6-7. The static homophony in this polyphonic anthem portrays the text "stand before His holy seat."

In contrapuntal style it is customary to repeat some words of the text; Tomkins favored repeating the last two words or so of the end of a phrase. Fellowes considers this "a rather irritating mannerism in Tomkins' work."⁷⁶ Commenting on Fellowes' statement, however, Denis Stevens says, "It is perfectly true that Tomkins frequently does this, but he

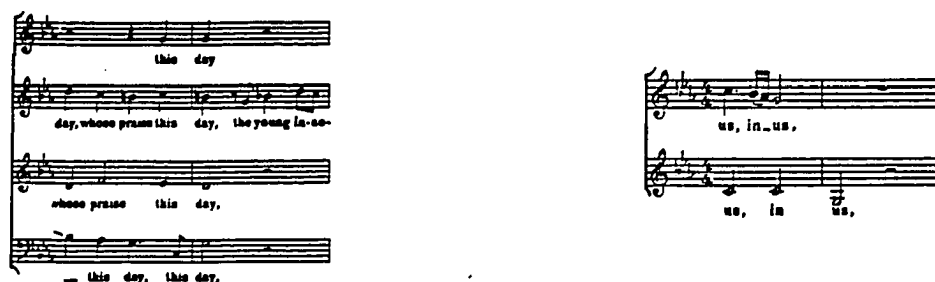
⁷⁴Ibid., 38-58.

⁷⁵Ibid., 32-37.

⁷⁶Fellowes, *English Cathedral Music*, 91.

is in excellent company because Byrd, Gibbons, and Weelkes also provide plentiful examples of the same alleged fault."⁷⁷ "Almighty God, Whose Praise this Day,"⁷⁸ a Collect for Innocents' Day, illustrates this preference. At mm. 12-13, the medius primus part, after a brief rest, repeats the last two words ("this day") of the first phrase. The repetition effectively leads to a half cadence. The repetitions of "in us" at mm. 47-48 in the upper two parts make smooth the transition from the homophonic to the polyphonic section (Example 2-22).

The verse sections of the anthem are written for five soloists; however, they rarely sing simultaneously. Tomkins usually treated soloists in this way to obtain a variety and contrast of vocal range and tone color.

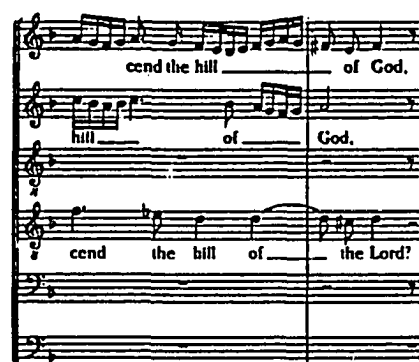
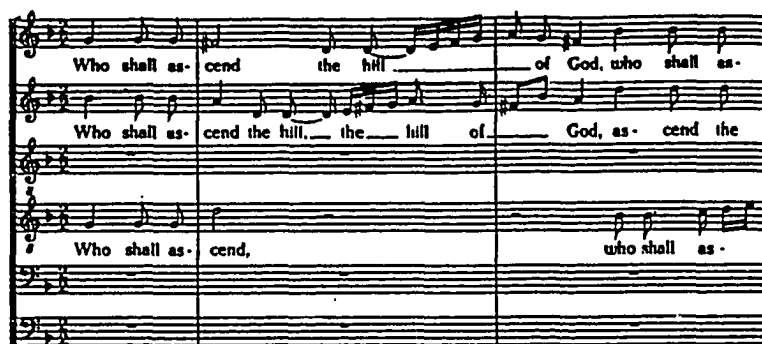


Example 2-22. Tomkins, "Almighty God, Whose Praise this Day," mm. 12-13; medius primus & secundus parts, mm. 47-48.

"Who Shall Ascend the Hill of God" is a setting of Psalm 24: 3-5 for six-voice chorus. The ascending and descending melodic figures (which includes some diminished fourths) on the word "hill" at the beginning of the piece clearly depict the word (Example 2-23).

⁷⁷Denis Stevens, *Thomas Tomkins, 1572-1656* (London: MacMillan, 1957), 93.

⁷⁸Tomkins, *Musica Deo Sacra: I. Early English Church Music*, vol. 5, ed. by Bernard Rose (London: Stainer & Bell, Published for the British Academy, 1965), 37-46.



Example 2-23. Tomkins, "Who Shall Ascend the Hill of God," mm. 1-5.

Another interesting example of word painting is found in the verse section of "Thou art my King, O God."⁷⁹ The bass solo voice on successive repetitions of the phrase "we will tread them down" moves its way downwards. Then, the melodic line progressively climbs to a higher level as the text reads "that rise up against us" (Example 2-24).



Example 2-24. Tomkins, "Thou art my King, O God," bass solo, mm. 36-46.

⁷⁹Idem, *Musica Deo Sacra: II*, Early English Church Music, 9: 101-110.

In addition to full anthems for a multi-voice chorus, Tomkins also wrote nineteen anthems for small choirs of three-parts without organ. These are collected in Musica Deo Sacra. The composer probably wrote the three-part anthems for his own family and for his friends.⁸⁰ The anthems are set mostly to Psalm texts, and the seven settings of the Penitential Psalms are thought to be the best ones.⁸¹ The Psalms seem to have inspired the composer to highly imaginative and expressive writing. As stated by King, "a limited means of presentation with but three voices, the seven Penitential Psalms show just about all that is possible in expressiveness, technique, and word painting."⁸²

One of the seven Penitential Psalms, "Out of the Deep" begins with a subject which has a certain madrigalian quality;⁸³ the chromatic melody seems to depict pleading (Example 2-25). The bass voice is followed canonically by the tenor at the interval of a fifth; however, the third entry by the medius part is somewhat delayed and does not enter until m. 5. Brief passages of parallel thirds or sixths between parts can be located in the anthem, as found at mm. 20-21, mm. 27-29, and mm. 30-31. In addition, the chromatic writing found in "Put me not to Rebuke, O Lord" is quite expressive,⁸⁴ notably the augmented triad on the words "heavy displeasure" (Example 2-26).



Example 2-25. Tomkins, "Out of the Deep," bass part, mm. 1-4.

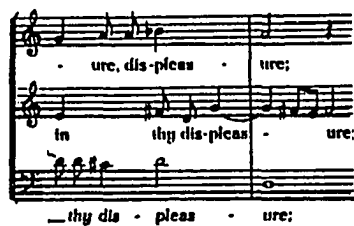
⁸⁰New Grove Dictionary of Music and Musicians, s.v., "Tomkins, Thomas," by Le Huray.

⁸¹Stevens, Thomas Tomkins, 1572-1656, 88.

⁸²William J. King, "The English Anthem from the Early Tudor Period through the Restoration Era" (Ph. D. dissertation, Boston University, 1962), 217.

⁸³Tomkins, Thirteen Anthems, 14-16.

⁸⁴Ibid., 6-9.



Example 2-26. Tomkins, "Put me not to Rebuke, O Lord," mm. 22-23.

Thomas Weelkes (1575-1623)

Thomas Weelkes, one of England's foremost madrigalists, is also an important figure in the history of English church music. He composed no fewer than forty anthems, more than half of which are verse anthems; the rest are full anthems.

Most of Weelkes' full anthems illustrate his preoccupation with the Renaissance style and for five, six, and seven vocal parts. The six-voice anthem "When David Heard that Absalom was Slain," is a massive lament that demonstrates Weelkes' style of declamation.⁸⁵ A remarkable display of word painting in the second section involves two areas of disjointed and staggered entries as the voices exclaim "O my son Absalom." All parts present vivid depictions of the broken-voice sorrow of David over the loss of his son (Example 2-27).

⁸⁵Weelkes, *Collected Anthems*, Musica Britannica, vol. 23 (London: Stainer & Bell, Published for the Royal Musical Association, 1975), 65-68.

The image displays a musical score for a vocal piece. It is organized into two systems, each containing six staves. The first system features the lyrics "O, O my son Ab - sa - lom, my son," across the staves. The second system continues the piece with the lyrics "theel O, theel O Ab - sa - lom, O, Ab - sa - lom, theel O Ab - sa - lom, theel O Ab - sa - lom,". The notation includes various musical symbols such as clefs, notes, rests, and bar lines, typical of a printed musical score.

Example 2-27. Weelkes, "When David Heard that Absalom was Slain," mm. 28-32; mm. 50-54.

"Gloria in excelsis Deo" is a festive anthem in which the composer fully exploited his contrapuntal skill.⁸⁶ The anthem also provides opportunities for vivid text painting. For instance, the setting of the words "to tune thy heart" at mm. 41-42 with the raised or sharped notes depicts the tuning of the tones (Example 2-28).

⁸⁶Ibid., 16-21.



Example 2-28. Weelkes, "Gloria in excelsis Deo," mm. 41-42.

An interesting aspect of "Gloria in excelsis Deo" is that Weelkes incorporated both Latin and English texts. The opening Latin acclamation of "Gloria in excelsis Deo" is repeated rhythmically and thematically following the English-texted middle section, making a ternary form. Another anthem that incorporates both English and Latin texts is the six-voice "Hosanna to the Son of David."⁸⁷ The acclamation "Hosanna" is presented not only at the beginning and the final sections, but is also interspersed with the English text in the middle. The final statement sets the complete phrase "Hosanna in excelsis Deo" in a varied manner. The dramatic rests in all parts precede the last two shouts of "Hosanna," and the energetic treatment of the phrases is written to portray Jesus' triumphal entry into Jerusalem on Palm Sunday.

In Weelkes' verse anthems, the chorus sometimes plays only a small role. For instance, in "All Laud and Praise," where the four choral sections are concise,⁸⁸ the last two lines of each stanza of the preceding verses are repeated and set in homophonic style. In some other verse anthems, the chorus sings the same refrain throughout the piece. In

⁸⁷Ibid., 22-25.

⁸⁸Ibid., 69-74.

"Give Ear, O Lord,"⁸⁹ the same text, "Mercy, good Lord, mercy," is sung by the five-voice chorus in all three choral sections in a manner of a refrain; the music for the choral sections is essentially the same, with some variation in the second and third sections.

One characteristic of the solo vocal style in the anthem "What Joy so True" deserves consideration.⁹⁰ The four verse sections gradually become more complex, and weightier. The first verse is sung by the first soprano solo in a straightforward manner, and the second verse is sung by the alto solo in a more elaborate fashion. The third verse is a duet for two sopranos in a dialogue, and the last verse is a trio for two sopranos and alto.

The opening solo sections of the verse anthems "All Laud and Praise" and "Give Ear, O Lord" contain melodies that ascend to a certain point and descend to approximately the same starting point (Example 2-29); the melodies are short and disconnected by rests in a declamatory manner. The trait, which becomes a mannerism of Weelkes, can also be found in some of his other anthems. In addition, the organ part in both pieces is closely related to the verse section, as found in the beginning of each piece, where the organ embellishes the vocal part in advance.

⁸⁹Ibid., 75-79.

⁹⁰Ibid., 115-120.

VERSE

All laud and praise with heart and

voice, O Lord, - I give to Thee,

VERSE

Give ear, O Lord, to hear a sin-ner's care-ful cry

Example 2-29. Weelkes, "All Laud and Praise," mm. 1-8; "Give Ear, O Lord," mm. 1-7.

The opening few measures of "Alleluia, I Heard a Voice" are unusual in the treatment of the bass solo and chorus.⁹¹ The chorus impatiently interrupts the solo verse and sings several "Alleluias" (Example 2-30). The anthem, written for All Saints' Day, is found in liturgical and secular sources, and it exists in both full and verse anthem forms. The version in Durham Cathedral Library is arranged as a verse anthem, and the opening and closing "Alleluias" are for full choir.

⁹¹Ibid., 1-6.

Example 2-30. Weelkes, "Alleluia, I Heard a Voice," mm. 1-4.

An interesting instance of text painting in "Alleluia, I Heard a Voice" occurs on the word "thund'rings;" the downward turning melisma at m. 6 is a picturesque description of the text (Example 2-31). Coincidentally, Ford also wrote a similar descending melody for the same word in his six-voice verse anthem "Let us with Loud and Cheerful Voice" (see Example 3-32, p. 92).

Example 2-31. Weelkes, "Alleluia, I Heard a Voice," bass solo part, mm. 5-7.

Orlando Gibbons (1583-1625)

Gibbons is one of the first composers to write only for the English rite. He is also the first to work extensively in the verse anthem genre--more than forty anthems of his are known; fifteen are full, the remainder are verse anthems.

Gibbons' full anthems are examples of a grand-scale use of sixteenth century imitative polyphony. A preference for contrapuntal over homophonic texture characterizes

most of Gibbons' anthems. His eight-voice anthem "O Clap your Hands" is a setting of Psalm 47 including the Lesser Doxology for *decani* and *cantoris* choruses,⁹² a Psalm for Evening Prayer of Ascension Day. Except for a few melismatic passages on words such as "all" and "great," the entire text is set syllabically.

Word painting is seen in "O Clap your Hands." At the beginning of the second section, the upward leap between the words "gone" and "up" in all the voices is a typical device (Example 2-32). In addition, the canzona figure of the opening subject suggests the movement of people's clapping hands in simple rhythm (Example 2-33). This figure, which appears constantly throughout the anthem, becomes a unifying device.



Example 2-32. Gibbons, "O Clap your Hands," soprano part, mm. 49-51.

⁹²Gibbons, *Full Anthems, Hymns, and Fragmentary Verse Anthems*, Early English Church Music, vol. 21, ed. by David Wulstan (London: Stainer & Bell, Published for the British Academy, 1978), 40-72. Ford had also set the same text in three-part.

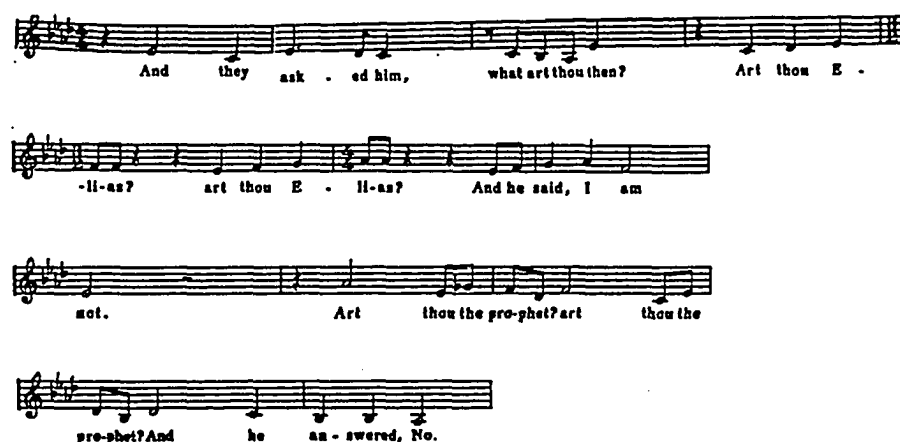


Example 2-33. Gibbons, "O Clap your Hands," tenor decani part, mm. 1-3.

Stylistically speaking, the verse anthems of Gibbons are similar to his full anthems. The solo sections are no different in tempo or style from the polyphonic choral sections. The accompaniment is either for strings or organ, and the texture formed by the solo and the instrumental part(s) is not different from the tightly imitative texture of the choral section. In general, the instrumental introduction is concise, and one part of the introductory material often contains the melodic line of the solo section which follows.

Gibbons was the first composer to cultivate a more declamatory and virtuosic style of composition in the verse sections, and he was successful in conveying the meaning of texts with many declamatory phrases. Examples are found in the well known "This is the Record of John."⁹³ The texts, which are derived from John 1: 19-23, are divided into three sections: vv. 19-20, v. 21, and vv. 22-23. The narrative portion of the texts is mainly presented by the contratenor solo; the five-voice chorus takes up in whole or in part the words declaimed by the soloist. Gibbons made good use of the dramatic character of John's gospel and illustrated it with some splendid declamatory phrases. For instance, in the second verse section, the recitative-like solo appears at mm. 27-38, where the rhythms and melodic shapes vividly suggest the tones of the questions and answers (Example 2-34). The dramatic rests and the unique character of the subject make the solo section a magnificent one.

⁹³Idem, *Verse Anthems*, Early English Church Music, vol. 3, ed. by Wulstan (London: Stainer & Bell, Published for the British Academy, 1964), 179-192.



Example 2-34. Gibbons, "This is the Record of John," solo part, mm. 27-38.

The declamatory solo style of the piece is a major characteristic of Gibbons' verse anthems, and is different from Byrd's more measured style of solo delivery. "Whereas in Byrd's anthems the soloist's vocal line often sounds merely like one strand detached from the accompanying web of instrumental polyphony, Gibbons at his best writes a well organized and highly affective melody in its own right . . ."⁹⁴ In the verse anthem of Gibbons, the five-part viol accompaniment that sometimes anticipates the vocal line is webbed into the solo sections.

The dramatic anthem "See, See the Word is Incarnate" covers the Nativity, Passion, and Resurrection of Christ.⁹⁵ The narrative portion of the text is given to the soloist(s), singly or in groups, while the role of the Heavenly Host and other crowds responding to the events is taken by the choir. The anthem is through-composed with no repetition of chorus from the preceding verse; however, the chorus sections are thematically linked.

Written for the occasion of "A thanksgiving for the King's happy recovery from a

⁹⁴Kenneth Long, *Music of the English Church* (London: Hodder & Stoughton, 1972), 181.

⁹⁵Gibbons, *Verse Anthems*, 134-155.

great dangerous sickness,"⁹⁶ "O Thou, the Central Orb" ("O all True Faithful Hearts") is an interesting verse anthem in which the refrain sung by the full choir remains exactly the same each time for three times.⁹⁷

Walter Porter (ca. 1587?-1659)

Porter wrote four full and six verse anthems.⁹⁸ Unfortunately, only the verse anthem "Praise the Lord" is extant.⁹⁹ Around 1630, he began introducing a new Italian arioso style to his anthems and added basso continuo to accompany the solo sections. He also introduced Italian ornamentation and terminology in his Madrigales and Ayres, 1632.¹⁰⁰ Collected in his Madrigales and Ayres, the verse anthem "Praise the Lord" has extended and highly skillful passages of coloratura fuguration for soloists (Example 2-35). The treble solo passages with continuo, in which recitative and aria are combined in bravura style, must have been written for professional singers; the five-part chorus acts as a ritornello and separates the florid vocal stanzas.

⁹⁶The inscription is seen on the title page of the piece in Oxford, Christ Church Library, Ms. 21.

⁹⁷The anthem has been set to two different texts. The original one is "O all True Faithful Hearts," and the text may be found in Tudor Church Music, vol. 4. The one used for the present analysis is from Early English Church Music, 3: 123-133, with the title "O Thou, the Central Orb." The latter text is written by Henry Ramsden Bramley and set to the same music in Sir Frederick Arthur Gore Ouseley's collection of Gibbons' church music published in 1873.

⁹⁸Porter became a Gentleman of the Chapel Royal in 1618 and Master of the Choristers of Westminster Abbey from 1639 to 1644. He was a pupil of Claudio Monteverdi and studied with him in the period of 1613-16.

⁹⁹Le Huray, Treasury of English Church Music, 232-247.

¹⁰⁰This collection is transcribed by David Greer and published in The English Madrigalists, vol. 35.



Example 2-35. Porter, "Praise the Lord," mm. 5-10.

During the period of 1549 to the mid-seventeenth century, the anthem went through a great evolution from its earliest form, as exemplified in the Wanley and Lumley Partbooks and John Day's Certain Notes, to the works which included melismatic and ornamented solo lines, as seen in Porter's "Praise the Lord." The pieces of Tye, Tallis, Sheppard, Farrant, and Mundy discussed above represent the style of early anthems. They are simple in style and mostly written in four-part texture with a syllabic text underlay for clarity of dictation; note-against-note imitative counterpoint is dominant.

In the 1560s and 1570s, the first true verse anthems, typified by Farrant's "When as we Sat in Babylon" and Mundy's "Ah, Helpless Wretch" appeared. The verse anthem was developed substantially by Byrd and the composers of the next generation (i.e., Tomkins, Weelkes, and Gibbons). The great number of verse anthems written during their

period illustrates the popularity of that genre. Full anthems continued to be popular with composers who developed them by adding counterpoint, remote harmonies, and more text painting.

Composers such as Tomkins, Weelkes, and Gibbons wrote their anthems with vivid contrasts of texture and vocal color, dramatic expression, and versatile contrapuntal techniques. Weelkes often conceived his anthems from a madrigalian perspective, as illustrated by "When David Heard that Absalom was Slain." Gibbons' verse anthems make up a major portion of his anthem output. He was successful in writing a declamatory solo style, as exemplified in "This is the Record of John."

Porter's only extant verse anthem, reflecting his Italianate orientation, achieves something new in setting a sacred text--the infusion of a theatrical element into the established verse anthem. "It is this 'theatrical' element which foreshadows the baroque cantata style of Purcell and distinguishes the restoration anthem from the Jacobean."¹⁰¹

¹⁰¹Long, Music of the English Church, 239.

CHAPTER III

THOMAS FORD'S ANTHEMS

Sources of the Anthems

Twenty-six anthems by Ford are extant, although one is a doubtful work and three are incomplete with only text or one vocal part surviving. There are three primary sources for Ford's anthems: Sir William Leighton's print The Tears or Lamentations of a Sorrowful Soul, and the handwritten Oxford, Christ Church Library Mss. 56-60 and Mss. 736-738. Each anthem appears in only one source (see Table 1, p. 10). The focus of the present study has been on the twenty anthems found in the two manuscript sources, and these anthems have been transcribed and appear in the Appendix.

The Tears or Lamentations of a Sorrowful Soul

Two anthems are included in Leighton's the Tears: "Almighty God, which Hast me Brought" (f. 6) and "Not unto Us" (f. 25b).¹ The latter is also included in Tristitiae Remedium (British Library Add. 29372-77), a large manuscript anthology of anthems and madrigals compiled for Thomas Myriell, Precentor of Chichester Cathedral in 1616.

¹In Early English Church Music, vol. 11, Hill categorized "Almighty God, which Hast me Brought" as a consort song.

The Tears is a collection of poems written by Sir William Leighton. He published the poems in 1613 and the musical settings in the following year. The title page reads as follows:

THE TEARES OR LAMENTACIONES OF A SORROWFUL
SOVLE: Composed with Musicall Ayres and songs, both for
Voyces and diuers Instruments. Set foorth by Sir WILLIAM
LEIGHTON Knight, one of his Maiesties Honourable Band of
Gentlemen Pensioners. And all Psalmes that consist of so many
feete as the fiftieth Psalme, will goe to the foure partes or Consort.
[Vignette] LONDON Printed by William Stansby. 1614.

Twenty-one distinguished composers of the period set his poems to music.² Of the fifty-five pieces in the collection, twelve are anthems for four voices, twenty-five are anthems for five voices, and eighteen are consort songs on sacred texts for four voices, each with instrumental accompaniment of lute, pandora, cittern, treble viol, bass viol, and recorder. Although some of the sacred pieces might well have been performed in church, they were designed for domestic use. The original edition was printed on a double folio with parts arranged in the same manner as the contemporary lute-songs.³ Moreover, the pandora and cittern were not appropriate for church. Leighton, an amateur composer, wrote eight of the consort songs in the collection. The other contributors include Byrd, John Milton (father of the poet), John Bull, Alphonso Ferrabosco the Younger (before 1578-1628), Dowland, Robert Johnson, Nathaniel Giles, Giovanni Coperario, Wilbye, Weelkes, Gibbons, Ford, and others.

²Leighton was unsuccessful in his financial affairs and subsequently spent time in debtors prison on several occasions. Many musicians had sympathy for his imprisonment and the contribution of the composers and seven poems lauding him suggest that his imprisonment may have been unjust as he claimed.

³Hill, ed., Sir William Leighton: The Tears, xi.

Compiled ca. 1620, this set of partbooks contains eighty-four anthems, madrigals, and instrumental pieces by various composers. A number of the pieces are connected with court holidays and festivals, or with the death of Prince Henry. Several works have sacred texts, although they may not have been intended to be performed in churches. These anthems, "whether because of their extravagant texts, madrigalian gestures, or chromatic experiments, might have been rejected from seventeenth century cathedrals."⁴

Ford's two six-voice anthems are found in Oxford, Christ Church Library Mss. 56-60. "Miserere my Maker" is a full anthem and "Let us with Loud and Cheerful Voice" is a verse anthem. The bass partbook is missing, so only five of the six parts are extant. The instrumental part of the verse anthem is also missing. Four other pieces by Ford are contained in this manuscript. They are madrigals entitled: "'Tis now Dead Night," "Music Divine," "Still Shall my Hopes," and "Oh Stay Awhile." The first one (f. 6) with the subtitle, "Passions on the Death of Prince Henry," is a six-voice piece commemorating the death of Ford's patron,⁵ Henry, Prince of Wales, who died in 1612.

⁴Craig A. Monson, Voices and Viols in England, 1600-1650: The Sources and the Music (Ann Arbor, Mich.: UMI Research Press, 1982), 67.

⁵Ford's "'Tis now Dead Night" is just one of the laments upon the death of Prince Henry collected in the Mss. The others include John Ward's "No Object Dearer," William Cranforth's "Weep, Britains, Weep," Thomas Weelkes' "When David Heard," "O my Son Absalom," and "O Jonathan."

Oxford, Christ Church Library Mss. 736-738

Compiled in the mid or late seventeenth century, Oxford, Christ Church Library, Mss. 736-738 contain three partbooks for contratenor, tenor, and bassus. The title page of each book reads Forde & Jenkins Songs and is followed by the name of the vocal part (see Figure 1, p. 66). This collection includes madrigals and other secular pieces alongside anthems of Ford, John Jenkins, and Simon Ives (d. 1662). Seventeen madrigals and eighteen anthems of Ford are preserved in the manuscripts. The others are eighteen pieces by Jenkins, one by Ives, and an anonymous song, "Ho, 'tis in Vain." The person who compiled the anthems and madrigals of Ford and Jenkins together in the same collection must have considered Ford's pieces equal to those of Jenkins. Such an anthology was probably designed to meet the needs of amateurs or for family devotions rather than for church services.

EDITORIAL APPROACH TO TRANSCRIPTIONS

In the transcriptions, the original clefs, key signatures, mensuration, and the first note of each part are indicated on preliminary staves of each anthem. In addition, the range of each part is also given to show the performance pitch and tessitura.

FORDE & JENKINS
SONGS
CONTRATENOR

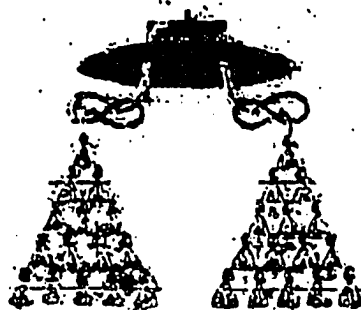




Figure 1. The "title page" of the contratenor part, Oxford, Christ Church Library,
Ms. 736

Reduction

Caldwell's Editing Early Music and various volumes of the Early English Church Music have informed the editorial decisions made in transcribing Ford's anthems.⁶ The majority of Ford's anthems have been transcribed in a 2:1 reduction; the minim () is transcribed as a quarter note, the semibreve () a half note, and so forth. It is the method that has been used for many pieces in the Early English Church Music. Seven other pieces are transcribed in original values: "Hail, Holy Woman," "My Grievs are Full", "O Clap your Hands," "O Praise the Lord," "Say Bold but Blessed Thief," "Strike Lord, Why wilt Thou," and "Yet if His Majesty." The decision for transcribing in original values was not based on any notational signs, but because a 2:1 reduction would have resulted in many sixteenth and thirty-second notes with syllable changes on each note, giving an erroneous impression of the tempo of the piece in modern notation.

Following the common practice of proportional and mensural system of his period, Ford used the time signature C for duple time at the beginning of each voice of every anthem, a practice also mentioned by Caldwell. "From about 1450 onwards most 'normal' duple time music is written not in C but in C . This has the effect of transferring the *tactus* . . . from the semibreve to the breve."⁷


Measuring

The thirteen anthems in 2:1 reduction have been barred so that the *tactus* equals one breve or two semibreves; in other words, each measure contains four quarter notes. The remaining seven anthems have the measure-lengths of two breves or four semibreves (i.e. four half notes).

⁶John Caldwell, Editing Early Music (Oxford: Clarendon Press, 1985).

⁷*Ibid.*, 46.

In addition to the double bar lines at the end of each section and each piece, the scribe (or a later performer) occasionally added bar lines, but these bar lines are not all consistent with modern measuring. Examples are found in "At Night Lie Down," in which bar lines are drawn almost through the whole piece. There are six bar lines in the contratenor part, thirteen in the tenor part, and sixteen in the bassus part. The other example is found in "Strike Lord, Why wilt Thou," where the scribe (or a performer) drew five bar lines in the tenor solo part which match the modern mensuring correctly. At any rate, all barlines in the current edition are editorial except the few cases just mentioned.

In the manuscripts, slurs for grouping notes with words appear in only a few instances. The grouping of notes for many other words is not indicated, in which case the writer has provided the editorial slur marks (). Repeated sections of music in the manuscripts are indicated by signs placed at the beginning of the sections. Signs of repetition are written as ♪, ♪♯, ♪♯♯, or ♪♯♯♯ in the manuscript. These are all adapted to modern notation.




Voice Names

Eighteen of Ford's anthems call for three voices. Since anthems were commonly sung by choirs of men and boys, with the boys singing the highest part and the men singing the lower parts,⁸ the voice names of the anthems are "Contratenor," "Tenor," and "Bassus" from the highest to the lowest. In the present edition the three voices are designated consistently as: CT, T, and B. The six-voice full anthems "Miserere my Maker" and verse anthem "Let us with Loud and Cheerful Voice," with the bass part missing, designate the vocal parts: Cantus (C), Quintus (Q), Contratenor (CT), Sextus (SX), Tenor

⁸The high tessitura of the contratenor part suggests that the part is for boys or countertenor. Examples can be found in "Go Wounded Soul" (mm. 5-7; m. 19), "My Griefs are Full" (mm. 25-26), and "Why art thou so Heavy" (mm. 21-25). On the other hand, if these were sung in the home, the parts may have been taken by ladies.

(T), and Bassus (B).

Clefs

Various clefs are employed in manuscripts, e.g. bass, baritone, tenor, alto, and mezzo-soprano clefs. However, in this edition, the clefs have been changed to conform with those presently in common use: , , and .

Key Signatures

Key signatures are used rather consistently at the beginning of each staff in the manuscripts. However, a few key signatures were left out in manuscripts because of oversights by scribes; they are accordingly added in transcription.

Accidentals

All the accidentals are retained in transcription; however, a modern natural sign replaces any sharp or flat signs in the original that indicate a natural note. In the manuscript, if an accidental is repeated in the same measure of the current edition, a parenthesis is added to the second accidental. If the writer, on the other hand, has to add accidentals, they are placed above the note. *Musica ficta* is added according to the following guidelines: (1) to avoid some cross relations, and (2) to avoid melodic tritones. In other words, the harmonic context and unity of phrase are factors in making the decision for such changes.

Text-Underlay

The texts of Ford's anthems are in English. Because they vary from manuscript to manuscript, the spelling, punctuation, and capitalization in the partbooks have been regularized according to modern usage. Text repetitions, indicated by signs in manuscripts, are written out in full. Word-division corresponds to modern English usage; hyphens are used to separate syllables. To indicate the prolongation of final syllables of words, lines are extended to the last notes to which the syllables are sung.

Reconstruction

None of the instrumental parts of Ford's five verse anthems exists, and no attempt has been made to reconstruct the accompaniment to the solo and choral sections of these pieces. Thus, only the vocal parts of "Hail, Holy Woman," "Let us with Loud and Cheerful Voice," "Say Bold but Blessed Thief," "Strike, Lord, Why wilt Thou," and "Yet if His Majesty" are examined in the Appendix. For the two six-voice anthems whose sixth parts are missing, "Miserere my Maker" and "Let us with Loud and Cheerful Voice," the writer has supplied the missing parts according to the seventeenth century harmonic and contrapuntal style, in general, and the style of Ford's anthems, in particular. At some places the next-to-the-lowest parts constitute the harmonic bass of the pieces; in these places the reconstructed parts often rest.

TEXTS

The texts of seven of Ford's anthems are drawn from the Psalms. "Bow down Thine Ear" is a setting of Psalm 86: 1-5, a popular text set by many early English anthem composers.⁹ Another Psalm setting, "Hear my Prayer" is derived from Psalm 39: 12-13. In addition to Ford, a few other composers, such as Adrian Batten (1591-1637), William Crosse (fl. early 17th cent.), George Jeffreys (ca. 1610-1685), Henry Palmer (fl. ca. 1630), Tomkins, and William (or Thomas) Wilkinson, also set this text. "O Clap your Hands" is based on the popular Psalm 47: 1-6 for Ascension Day. Byrd, Tomkins, Gibbons, Ford, and others wrote anthems to this text. The text of "Praise the Lord, O my

⁹Daniel and Le Huray have identified at least twelve pieces entitled "Bow Down Thine Ear" in the period up to Commonwealth by the following composers: Adrian Batten (1591-1637), Elway Bevin (d. ca. 1640), William Child (1606-1697), John Hilton, Randolph Jewett (ca. 1603-1675), Thomas Mudd (ca. 1560-ca. 1632), Peerson, Benjamin Rogers (1614-1698), John Ward (fl. early 17th cent.), Thomas Whythorne (1528-1596), Leonard Woodson (d. 1641), and Ford (The Sources of English Church Music, 1549-1660, part 1).

Soul" is also popular. Besides Ford's setting, six other early anthems are composed on this passage from Psalm 146: 1-4. Another anthem text of Ford, "Why art thou so Heavy," which is based on Psalm 43:5, was also composed by Henry Loosemore.¹⁰

The six-voice anthem "Miserere my Maker" has a combination of Latin and English texts. The text begins with the Latin word "Miserere" and changes into the English texts. Afterwards, the same Latin word reappears at the end of anthem as: "Miserere, I am dying."

The remaining texts of Ford's anthems have not been found in anthems by other composers. Some of the eight anthems based on religious poetry are more likely for family entertainment than for church performance, for example, "At Night Lie Down" and "Yet if His Majesty." Generally speaking, the texts of Ford's anthems are subjective; he preferred Psalm texts and poetry that reflects the deep religious experience of intense contemplation of suffering and passionate devotion.

Sources of Ford's anthem texts are listed in table 4:

Table 4.--Sources of Ford's Anthem Texts

Title	Text
Almighty God which Hast me Brought	Leighton
At Night Lie Down	anonymous poem
Bown Down Thine Ear	Ps. 86: 1-5
Forsake me Not	Ps. 71: 18-19
Glory be to the Father	Lesser Doxology
Go Wounded Soul	religious poem
Hail, Holy Woman	Matthew 15: 22-28
Hear my Prayer	Ps. 39: 12-13
How Sits this City	Lamentations 1: 1-2
Let us with Loud and Cheerful Voice	religious poem ¹¹
Miserere my Maker	religious poem
My Griefs are Full	religious poem

¹⁰Henry Loosemore's anthem "Why art thou so Heavy, O my Soul" was until recently thought to be the work of Gibbons (*New Grove Dictionary of Music and Musicians*, s.v., "Loosemore, Henry"). Loosemore (d. 1670) was organist of King's College, Cambridge from 1627 until his death.

¹¹The text of this anthem is also preserved in British Library, Harley Ms. 6346 and Oxford, Bodleian Library, Ms. Rawl. Poet. 23.

My Sins are Like	religious poem
Not unto to Us	Leighton
O Clap your Hands	Ps. 47: 1-6
O Praise the Lord	Ps. 147: 1-5
Praise the Lord, O my Soul	Ps. 146: 1-4
Say Bold but Blessed Thief	Luke 23: 39-43
Strike, Lord, Why wilt Thou	Jonah Ch. 3 & 4
Strike Thou the Anvil	religious poem
Why art thou so Heavy	Ps. 43: 5
Yet if His Majesty	religious poem

EXPRESSIVE EFFECT, RHETORIC, AND AFFECTION

The melodies of Ford's anthems are woven in a continuous texture in the *a cappella* tradition. The contrapuntally-related melodies, however, become at times highly expressive and dramatic. Ford uses various rhetorical devices to achieve the goals of expression. Among the conventional musical figures and devices one finds: ascending and descending melodic lines associated with upward and downward implications of the texts, unusual melodic intervals, high tessitura, change of mode, change of texture, and special devices. These aspects are presented in detail and illustrated below.

Ascending and Descending Melodic Lines

Ford used the techniques of word painting or pictorialism and dramatic declamation that were associated with madrigals of the time. Like many contemporary madrigalists, he must have carefully studied the texts he chose. Then he set the texts to interpret that image through the medium of music, and he sought to project the ideas behind the texts by musically imitating the words.¹²

Ample examples of word painting are seen in Ford's anthems, even in the brief "At Night Lie Down," a full anthem of only seventeen measures. In this lullaby-like piece, the prose text provides an opportunity for word painting: an ascending melodic figure sets the texts "awake, arise" at mm. 8-10. The iambic musical motive is raised higher for each

¹²Fellowes, The English Madrigal Composers, 105.

repetition of the same words (Example 3-1).



Example 3-1. "At Night Lie Down," mm. 8-10.

The text "and her tears fall down by her cheeks" in the full anthem "How Sits this City" also contains text painting. On the words "fall down," the bassus part initiates a descending phrase from m. 21 beginning with the note of \underline{a} . By repeating the same text, the phrase rises a major second at m. 25, and progresses downwards until it reaches the note of \underline{A} at m. 29. The descending phrase of the bassus part is imitated by the other two parts.

In "Strike Thou the Anvil," a descending melodic figure depicts the shedding of tears. From m. 5 to m. 7, the musical motive for the words "draw a tear" drops step by step in all parts (Example 3-2). Mention should also be made of the chromatic writing of the bassus line at mm. 6-8, which makes the descending melodic line even more effective. The same motive is expanded and repeated sequentially at mm. 9-11.



Example 3-2. "Strike Thou the Anvil," mm. 5-7.

Unusual Melodic Intervals

Some melodic lines of Ford's anthems contain affective intervals, such as augmented and diminished fifths, augmented and diminished fourths, diminished octaves, and descending minor sixths. Sometimes Ford was willing to sacrifice melodic smoothness for the sake of dramatic expression as in "Bow Down Thine Ear." In this piece, the text "for I am poor and in misery" is suited for chromatic writing. At mm. 13-24, the chromatic motive appears repeatedly, first in the contratenor, then followed by the others in a free imitative style. The augmented triad made of the raised leading tone with the flatted third (m. 14) and the tone of $\text{c}\sharp^1$ (m. 16) add more harmonic richness to this passage.

In the lament, "How Sits this City," poignant melodic progressions express the deep sorrow of the Prophet Jeremiah: diminished fourths at mm. 5-6 of the bassus part and at m. 14 of the tenor part (Example 3-3). Diminished fourths, which were common in the early Italian madrigals, also appear in several other anthems of Ford. "Let us with Loud and Cheerful Voice" contains an example where the upward skip of a diminished fourth from the word "snare" to "O" is affective (Example 3-4).

lous, now sol - i - ta - ry and like a

lous, now sol - i - ta - ry and like a wid-ow thus.

lous, now sol - i - ta - ry and

trib - u - ta - ry is. Still in the

u - ta - ry is. Still in the

trib - u - ta - ry is.

Example 3-3. "How Sits this City," mm. 4-6; mm. 13-14.

be in the snare, O help us out, O

in the snare, O help us

we shall be in the snare, O

Example 3-4. "Let us with Loud and Cheerful Voice," mm. 68-69.

Some melodic lines of Ford's anthems are vigorous, angular, and colorful, with unusual wide leaps accounting for many of the striking effects. In "At Night Lie Down," downward skips either at the interval of a sixth or a fourth between the words "night" and "lie" are found in all three voices from m. 1 to m. 4. The downward skip of minor sixth at m. 3 of the contratenor part, which is imitated closely by the bassus part at m. 4, is an effective interval for expression of repose (Example 3-5). Ford also employed a downward skip of minor sixth on the words "Ay me" in the anthem "My Grievs are Full," the interval e^1 and g^\sharp at m. 29 of the contratenor part, which is later repeated at m. 34 and m. 36 (Example 3-6). In "Strike Thou the Anvil" (at m. 30 of the bassus part) the downward skip of minor sixth on the words "Thy wounds" is expressive as well (Example 3-7).



Example 3-5. "At Night Lie Down," mm. 3-4.

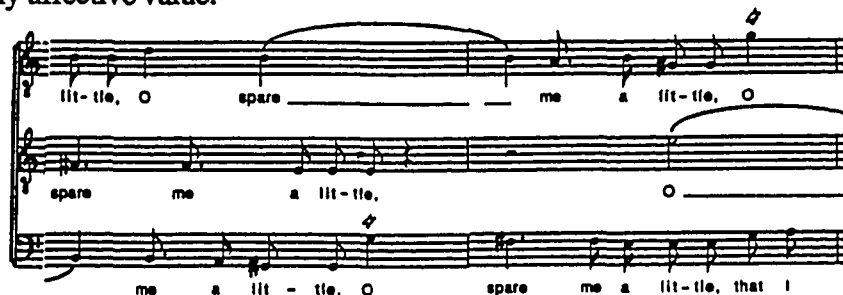


Example 3-6. "My Grievs are Full," contratenor part, m. 29.



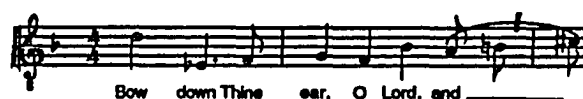
Example 3-7. "Strike Thou the Anvil," bassus part, m. 30.

The unusual interval of a diminished octave appears twice in "Hear my Prayer"--m. 34 of the bassus part and m. 35 of the contratenor part (Example 3-8). These diminished octaves, occurring between the end of one phrase and the beginning of the next, may be thought of as "dead intervals," but in the context of "O spare me a little," the interval has a distinctly affective value.



Example 3-8. "Hear my Prayer," mm. 34-35.

The most radical melodic event in Ford's anthems is found at the beginning of "Bow Down Thine Ear." The wide downward skip of major seventh from \underline{d}^1 to \underline{e}^b on the words "Bow down" appears first in the contratenor part (Example 3-9). The subject is then imitated by the bassus at the interval of fifth at m. 3 and by the tenor part in the tonic at m. 6. At different pitch levels, the interval of downward major seventh reappears at mm. 8-11 in all three parts. The downward leap of minor ninth in the bassus part is also unusual (m. 8). In "Let us with Loud and Cheerful Voice," an upward skip of minor seventh in the cantus part is not often found in the anthems of the period (Example 3-10). Other instances of these melodic intervals have been located in madrigals and canzonets;¹³ however, these leaps in Ford's works could be some of the earliest examples of this device in the anthem literature.



Example 3-9. "Bow Down Thine Ear," contratenor part, mm. 1-2.

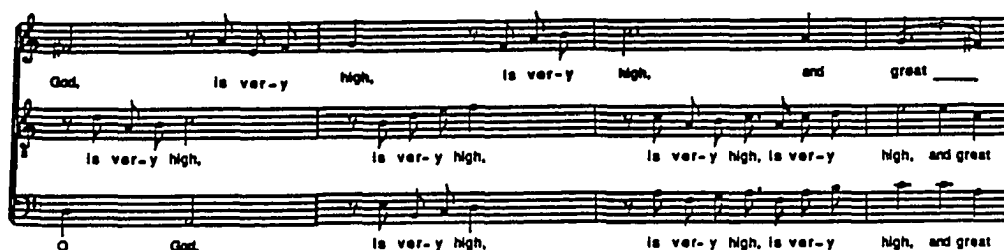
¹³Ibid., 119.



Example 3-10. "Let us with Loud and Cheerful Voice," cantus part, m. 90.

High Tessitura

High notes are written to express that God's righteousness "is very high" as seen in the full anthem "Forsake me Not." From m. 26 to m. 29, the three words "is very high" is repeated once in the contratenor, thrice in the tenor, and twice in the bassus parts (Example 3-11). The high tessitura lies in the contratenor part until the end of the piece with the highest note being c^2 in the contratenor part at m. 28.



Example 3-11. "Forsake me Not," m. 26-29.

Likewise, the text "for the Lord is high" of "O Clap your Hands" is treated in a similar way. From m.10 to m. 11, the musical motive is repeated, leading to the highest pitch on the word "high" in each part.

Change of Mode

"Hail, Holy Woman" is a verse anthem in which many dramatic passages are found. The text is paraphrased from Matthew 15: 22-28, which presents the story of Jesus' healing the daughter of a Canaanite woman. The story is full of opportunities for dramatic expression in which a change of mode from major to minor portrays the anxiety of

the Canaanite woman. As she cries out, "Help Lord, my daughter is possessed," the contratenor sings g^1 , which is answered by the tenor on e^1 and the bassus part on c^1 . After a cadence in C major, the same text is repeated in the key of A minor (Example 3-12). Ford elaborates on the text, "Cries on: help Lord!" again at mm. 37-38, where the phrase is sung in the key of C major and imitated down a third in the key of A minor. The anthem shows a vivid treatment of the text--an impassioned personification in which the inner feelings of a person are presented in such a convincing fashion that the passions of the audience can be stirred.¹⁴

¹⁴Butler states that the early seventeenth century conception of the impassioned song as a highly affective or emotive personal utterance is linked to Henry Peacham's rhetorical figure *prasopapoeia* as presented in *The Compleat Gentleman*, 1622 (Gregory G. Butler, "Music and Rhetoric in Early Seventeenth-Century English Sources," *Musical Quarterly* 66 (1980): 59-60).

Help Lord! my daugh - ter is pos-sessed,

cries: Help Lord! my daugh - ter is pos - sessed,

cries: Help Lord! my daugh - ter is pos - sessed, help

help Lord! my daugh - ter is pos-sessed,

help Lord! my daugh - ter is pos - sessed,

Lord! my daugh - ter is pos - sessed,

Example 3-12. "Hail, Holy Woman," mm. 25-28.

Similarly, in "At Night Lie Down," the minor mode of "thy sleep, thy death, thy bed, thy grave," which ended with a melancholy Phrygian cadence, is switched to the major mode for the text "awake, arise" (mm. 5-8). The ascending melodic line on "God is gone up with a merry noise" of "O Clap your Hands" with a major mode and short note-value brings a nice contrast to the former section of minor mode. Here the momentum is increased and the upward winding phrase depicts God's ascending to heaven (Example 3-13).

God is gone up with a mer-ry mer-ry noise, _____

God is gone up with a mer-ry mer-ry noise, _____

God is gone up with a mer-ry mer-ry noise, _____

God is gone up with a mer-ry mer-ry noise, _____

God is gone up with a mer-ry mer-ry noise, _____

God is gone up with a mer-ry mer-ry noise, _____

Example 3-13. "O Clap your Hands," mm. 34-35.

Change of Texture

Not many anthems of Ford begin simultaneously in all parts; the full anthem "O Clap your Hands" is one of the exceptions.¹⁵ The simultaneous beginning of all three parts in "O clap your hands together" is a pictorial device to emphasize the uniformity of movement.

The dissonant chords in "Go Wounded Soul" are apparently intended to express the word "discords" (Example 3-14). This grieving mood turns to a brighter one as the piece ends with a major chord at the words "grow fair."¹⁶ Similarly, the major chord on the final word "free" of "My Grievs are Full" is also expressive (Example 3-15).

The image shows a musical score for the piece "Go Wounded Soul". It consists of two systems of three staves each. The first system covers measures 24-28, and the second system starts at measure 26. The lyrics are: "Thy dis-cords, O let thy cords, O let Thy dis-cords tune O let Thy dis-cords". The second system continues: "dis-cords tune my mis-cords, so shall my wea-ried wounds my mis-cords, so shall my wea-ried tune my mis-cords, so shall my wea-ried".

Example 3-14. "Go Wounded Soul," mm. 24-28.

¹⁵All the parts of "Hear my Prayer," "Miserere my Maker," and "Strike Thou the Anvil" also begin simultaneously.

¹⁶Music theorists of the Renaissance, such as Gioseffo Zarlino (1517-1590) had mentioned the expressive quality of major and minor thirds in his book *Le institutioni harmoniche*, 1558 (Strunk, ed., *Source Readings in Music History*, 237).



Example 3-15. "My Grievs are Full," mm. 38-39.

Special Devices

A pictorial device that appeared previously in Byrd's full anthem "Sing we Merrily unto God" (see Example 2-19, p. 43) can be seen in Ford's "O Clap your Hands." At mm. 37-40, Ford wrote a melodic line on the word "trumpet" to imitate the sound of the instrument (Example 3-16). Also, the open fourth and the triadic melodies in "Hail, Holy Woman" make a trumpet-like sounding effect (see Example 3-12, p. 81). The dotted rhythm graphically illustrates the idea of riding at the words "He rides upon the wind" in "Let us with Loud and Cheerful Voice" (Example 3-17). In addition, short notes at the words "a joyful" in "O Praise the Lord" is an interesting word painting device, especially when the short motives are wedged between the long drawn melodies (Example 3-18).

— and the Lord with the sound of the trum - pet, the trum - pet, and the Lord

and the Lord with the sound of the trum - pet, the trum - pet, and the Lord

— and the Lord with the sound of the trum - pet, and the Lord with the

— with the sound of the trum - pet, the trum - pet, the trum - pet.

— with the sound of the trum - pet, the sound — of the trum-pet.

sound of the trum - pet, the sound of the trum-pet, the trum-pet.

Example 3-16. "O Clap your Hands," mm. 37-40.

throne. He rides up-on the winds.

Example 3-17. "Let us with Loud and Cheerful Voice," contratenor part, mm. 28-29.

— a joy-ful, a joy-ful, a joy-ful and
 Yea, a joy-ful, a joy-ful, a joy-ful and
 Yea, a joy-ful, a joy-ful, a joy-ful and

Example 3-18. "O Praise the Lord," mm. 10-11.

Though without much elaboration, Ford's treatment of the words "O Lord," in "Hear my Prayer," is special in that the words are sung by all three voices consecutively, perhaps implying the trinity (even though the tenor immediately repeats the words again,

making the total number of times "O Lord" is sung four, instead of three, see Example 3-19).



Example 3-19. "Hear my Prayer," mm. 8-9.

MELODY

Generally speaking, the melodies of Ford's anthems reveal a wide range of melodic and flexible rhythmic patterns that do not conform to the bar lines of modern notation. Ford gave the vocal parts an equal share of melodic interest by making them rhythmically independent of each other. Some features of Ford's melodies appearing frequently in his anthems will be discussed below.

Vocal Range

The vocal range of Ford's anthems generally encompasses a ninth (from g to \underline{a}^1) for the contratenor part, although the range of this part is extended in some instances, as far down as \underline{e} and as far up as \underline{d}^2 , for dramatic expression. The high notes, such as \underline{c}^2 and \underline{d}^2 , can be found in "Forsake me Not," "Go Wounded Soul," "My Griefs are Full," "O Clap your Hands," "O Praise the Lord," and "Why art thou so Heavy." The tenor usually sings in the range from \underline{e} to \underline{f}^1 , sometimes going up to \underline{a}^1 . The bassus part has a wider vocal range of an eleventh, from \underline{E} to middle \underline{c} , occasionally going as low as \underline{C} .

Repetition

Frequently, words or textual phrases in imitative sections are repeated for structural rather than affective reasons. Especially at cadential points, the musical phrases in some vocal parts are longer than the others, so that some repetition of words or phrases is required. For example, at mm. 51-53 of the contratenor part of "Bow Down Thine Ear," the words "daily upon Thee" are repeated twice (Example 3-20). Occasionally, even a single word is repeated, as found at m. 24 of the contratenor part of the same anthem (Example 3-21). Even such an emotional word as "misery" may be reiterated for non-emotional reasons.



Example 3-20. "Bow Down Thine Ear," mm. 51-53.



Example 3-21. "Bow Down Thine Ear," mm. 23-24.

Repetition at Different Pitch Levels

Repetition at different pitch levels occurs frequently in Ford's anthems. Some of those repetitions retain the exact interval content, while others retain only the general contour of a melody. In a few three-voice anthems, two or all of the parts are repeated at different pitch levels. For instance, at mm. 25-26 of "Bow Down Thine Ear," both tenor and bassus parts have repetitions on the texts "preserve Thou my soul" (Example 3-22). Proceeding in a parallel motion, the tenor and bassus parts at mm. 8-11 of "Glory be to the Father" also have repetitions. Other similar devices are found in "Hail, Holy Woman" (mm. 62-63), "How Sits this City" (mm. 34-37), "O Praise the Lord" (mm. 30-33), and "Strike Thou the Anvil" (mm. 2-4).



Example 3-22. "Bow Down Thine Ear," tenor & bassus parts, mm. 25-26.

Rests

Rests often played a specific role in Ford's melodies. In the verse anthem "Hail, Holy Woman," for instance, Ford illuminated the words "hail" and "help" by separating them from the other words with rests, as seen at mm. 1, 20, 29-30, and 41 (Example 3-23). Likewise, the use of rests between the repetition of "O God" in "Forsake me Not" is very expressive (Example 3-24). At mm. 53-55 of "Let us with Loud and Cheerful Voice," the sextus solo part has a melodic figure on the word "behold" preceded by a rest; the figure is repeated sequentially twice (Example 3-25). The upward leap from \underline{G} to even higher and longer notes certainly accentuates the word. At mm. 57-58, the added bassus

part reiterates "behold" in the same fashion.



Example 3-23. "Hail, Holy Woman," m.1; m. 20; mm. 29-30; m. 41.



Example 3-24. "Forsake me Not," contratenor & tenor parts, mm. 31-33.



Example 3-25. "Let us with Loud and Cheerful Voice," sextus part, mm. 53-55.

A group consisting of an eighth rest, three eighth notes, and a half note (or some variant on it) appears frequently in the vocal lines of English recitative and declamatory ayres of the period. Emslie gives the apt name "odd-rest group" to this type of figure,¹⁷ which is found in Ford's anthems. A typical figure of odd-rest group appears at m. 16 in the contratenor solo section of "Hail, Holy Woman" (Example 3-26) and is repeated again with minor alteration at m. 18. At mm. 11-12 of "Let us with Loud and Cheerful Voice," the odd-rest group is used for the entries of the cantus (and the bassus solo) part(s), as well as the other parts with some variations (Example 3-27). In addition, "Hear my Prayer," "How Sits this City," and "Why art thou so Heavy" also contain the named figures (Example 3-28).



Example 3-26. "Hail, Holy Woman," contratenor solo, m. 16.

Example 3-27. "Let us with Loud and Cheerful Voice," mm. 11-12.

¹⁷McD. Emslie, "Nicholas Lanier's Innovation in English Song," *Music and Letters* 41 (1960): 21.

The image displays three staves of musical notation for a contratenor part. The first staff shows a single line of music with the lyrics "and with Thine ears con -". The second and third staves show a three-part setting of the lyrics "lov-ers, and none of all her" and "and none of all her lov - ers". The notation includes various note values, rests, and phrasing slurs. The third staff also includes a section with the lyrics "God. For I will yet give Him thanks, yet give Him thanks, for I will yet give Him" and "God. For I will yet give Him thanks,".

Example 3-28. "Hear my Prayer," contratenor part, m. 3; "How Sits this City," mm. 31-32; "Why art thou so Heavy," mm. 19-20.

Fast Repeated Notes

A motive that appeared frequently in the lyra viol suites is also found in Ford's anthems.¹⁸ The fast repeated-note figure is found in "How Sits this City." This motive begins on the beat in the bassus part; it is then followed by the other two parts. After a cadence, the same fast repeated-note figure is reiterated a second higher (Example 3-29).

¹⁸Stoltzfus, "The Lyra Viol in Consort with Other Instruments," 100.



Example 3-29. "How Sits this City," mm. 21-22; mm. 25-26.

Contrast Motives

In "Forsake me Not," a "contrast motive" (Example 3-30), characterized by juxtaposition of very short and very long note-values with a discontinuous rhythm, is rather unusual.¹⁹ The musical motive brings a lively quality to this piece with continuous contrapuntal melodies.



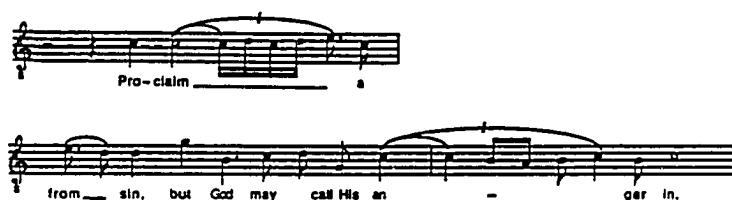
Example 3-30. "Forsake me Not," contratenor part, mm. 26-28.

Melismas

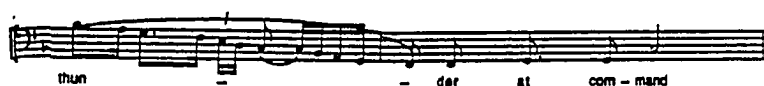
The texts of Ford's anthems are primarily syllabic. Some melismas may be found, but most are part of a conventional cadence formula. On the other hand, melismas of considerable length sometimes appear elsewhere than at cadences. Generally speaking, more melismas are written for solo than for choral sections; certain words are occasionally given more emphasis and set melodically. Notable examples can be found in "Strike,

¹⁹Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton & Co. Inc., 1947), 23.

Lord, Why wilt Thou"--m. 12 on the word "proclaim" and mm. 17-18 on the word "anger" (Example 3-31). The verse anthem "Let us with Loud and Cheerful Voice" has some melismatic writings on such words as "heaven," "thunder," "behold, O Lord," "round," and "winds." To depict the sound of rolling thunder, Ford elaborated on the word "thunder" with melismas in all parts; the most elaborate one is found in the sextus part (Example 3-32). The use of rests along with the melismatic texture make this passage quite prominent.



Example 3-31. "Strike, Lord, Why wilt Thou," contratenor solo, m. 12; mm. 17-18.



Example 3-32. "Let us with Loud and Cheerful Voice," sextus part, mm. 38-39.

Ford also wrote melismas for such expressive words as "anguish," "languish," "crying," and "dying" in the full anthem "Miserere my Maker." For example, he elaborated the word "languish" at mm. 24-26, most notably in the quintus part (Example 3-33). In contrast, some melismas fall on a certain words which have no expressive functions. This kind of text setting gives phrases a light forward thrust and brings attention to the word following the melismatic figure; examples can be seen in "Strike, Lord, Why wilt Thou" on the words "who," "I," and "on" (Example 3-34).



Example 3-33. "Miserere my Maker," quintus part, mm. 24-25.



Example 3-34. "Strike, Lord, Why wilt Thou," contratenor solo, mm. 15-16; bassus solo, m. 30; m. 33.

Melismatic "Amen" settings which occur in numerous anthems are found less frequently in Ford's pieces, except in "Glory be to the Father" and "Let us with Loud and Cheerful Voice." "Glory be to the Father" ends with a florid setting of "Amen," which exhibits great melodic and rhythmic activities. The elaborate "Amen" setting in the six-voice "Let us with Loud and Cheerful Voice" increases the splendor of the anthem.

Narration and Recitative

Generally speaking, in verse anthems of a narrative nature, the chorus usually plays a minor role, perhaps representing a crowd or by playing a meditative role. In Ford's "Hail, Holy Woman," however, the narration is presented not only by the contratenor and tenor soloists but also by the chorus in a recitative-like fashion. One such recitative appears at m. 56, where the tenor part begins and is followed immediately by the rest of the choir entering simultaneously (Example 3-35). The thin texture at m. 58, which is caused by the silent tenor part and the held note of the bassus part, may not sound as hollow as it seems to be, because Ford must have provided an accompaniment part either for organ or strings.

Some choral recitatives are also located in "Let us with Loud and Cheerful Voice." Those at mm. 43-44 and mm. 95-97 are quite expressive.

Je - sus as - ton - ished at this quick

Je - sus as - ton - ished at this

re - ply, breaks forth in love,

re - ply,

quick re - ply.

Example 3-35. "Hail, Holy Woman," mm. 56-58.

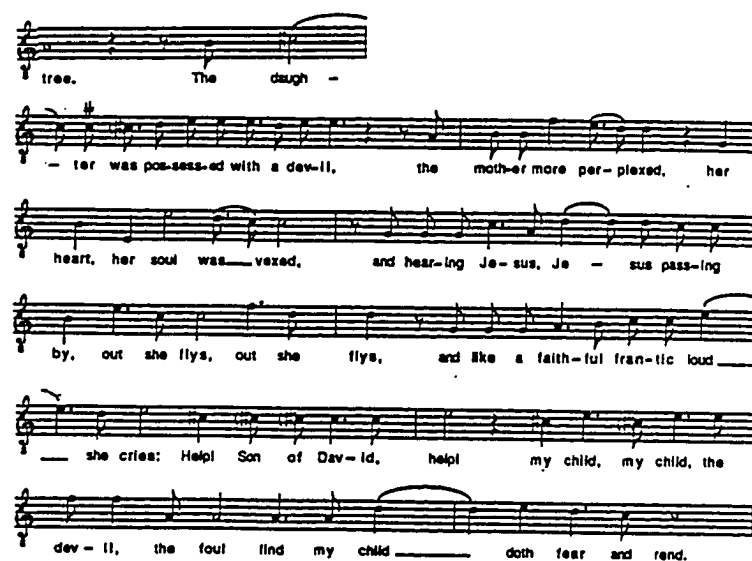
The anthem "Strike, Lord, Why wilt Thou" is derived from chapters three and four of the Book of Jonah. The characters of the story are represented by both the soloists and the chorus: Jonah by the contratenor soloist; God the bassus; the Ninevites the chorus. For this piece, Ford wrote the most elaborate verse section of his anthems in the solo section for the bassus soloist who sings the character of God (Example 3-36).

BASSUS

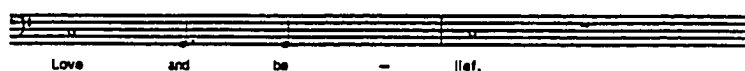
Hear an-gry pro-phet, can these cries not move
thy heart that pierce the skies.
can not wound their
hearts that bleed, nor will I break the bruised
reed, if that thou press me
on my word, re-mem-ber thou the with-ered
good.

Example 3-36. "Strike, Lord, Why wilt Thou," mm. 27-35.

Several other examples of recitative can be located in "Hail, Holy Woman." Besides the declamatory choral section mentioned above, many repeated notes of declamatory style in the contratenor solo part is noteworthy (Example 3-37). Later, in the same anthem, the bassus soloist sings a melodic line mixed with recitative and arioso (mm. 40-47). The opening verse section of "Say Bold but Blessed Thief" contains a melody in similar style. The anthem has a recitative-like beginning which is then followed by an arioso; this tenor solo section is concluded by the bassus solo part, which follows the bass line of the accompanimental harmony (Example 3-38). Later, the bassus solo part (mm. 19-21), following the duet of contratenor and tenor parts, has a similar melodic line.



Example 3-37. "Hail, Holy Woman," contratenor solo, mm. 12-22.



Example 3-38. "Say Bold but Blessed Thief," bassus part, mm. 7-8.

Where Ford acquired his fluency in the Italian recitative style is not known; however, his position at court probably gave him access to ideas from the continent. He must also have been influenced by his colleague Nicholas Lanier, the Master of Music, who began to write declamatory ayres in the 1610s. The earliest English recitative in "Hero and Leander" (1628) is also ascribed to Lanier.²⁰ Furthermore, it can be assumed that Ford must also have been familiar with the music of his close friend Walter Porter, a composer whose anthem "Praise the Lord" contains several recitatives (see p. 60). Ford's declamatory writing, however, is not as elaborate as the recitatives of Lanier or

²⁰Emslie, "Nicholas Lanier's Innovations in English Song," 16.

Porter.

HARMONY

In Ford's anthems, cross relations and unusual intervals are sometimes produced by the interplay of the contrapuntal lines. A number of dissonant chords are found in Ford's anthems, appearing often on weak beats or in small note-values. The final cadences of the three-voice anthems often have two roots and a major third. Parallel motion of thirds or sixths between parts is frequent. Modality dominates most of Ford's anthems, except in homophonic choral sections of his verse anthems which are more tonal.

Dissonances

In general, the choral sections of the verse anthems contain fewer dissonances than the full anthems. The rules of sixteenth century counterpoint govern the use of dissonances; however, some instances show the occasional free handling of dissonances. Sometimes Ford treated diminished chords as consonant chords without proper resolutions, as seen at m. 19 and m. 22 of "Hear my Prayer" (Example 3-39). Occasionally, accented passing tones or suspensions have either a dissonant or short preparation (Example 3-40). An escape tone falling a third or progressing to a dissonant note appears frequently in Ford's anthems. Two examples are found in "Go Wounded Soul" (Example 3-41). Ford's frequent use of long neighboring tones in the middle vocal part became a common feature at the cadential points, as seen in the final cadences of "At Night Lie Down," "Bow Down Thine Ear," "Glory be to the Father," "Hail, Holy Woman," "O Clap your Hands," and "Strike, Lord, Why wilt Thou." At the first beat of m. 17 of "Forsake me Not," an augmented fourth occurs between the contratenor and tenor parts while a minor seventh separates the tenor and bassus parts (Example 3-42). This kind of dissonance which appears occasionally could be heard as dominant seventh above E.

Example 3-39 shows two systems of musical notation for "Hear my Prayer." The first system (m. 19) features three staves with lyrics: "peace at my my tears, hold" and "at my tears." The second system (m. 22) continues with lyrics: "at my tears, hold" and "tear, hold not Thy." The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs.

Example 3-39. "Hear my Prayer," m. 19; m. 22.

Example 3-40 displays two systems of musical notation. The first system (m. 22) has lyrics: "all them that are them that are yet" and "He neg-lects her, yet she bold - ly pressed, and." The second system (mm. 23-24) continues with the same lyrics: "He neg-lects her, yet she bold - ly pressed, and." The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs.

Example 3-40. "Forsake me Not," m. 22; "Hail, Holy Woman," mm. 23-24.

Example 3-41 shows two systems of musical notation for "Go Wounded Soul." The first system (m. 7) has lyrics: "lief, Ay" and "hope of all re-lief, of Ay mel past." The second system (m. 13) has lyrics: "wound - ed soul, cause of thy my sins." The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs.

Example 3-41. "Go Wounded Soul," m. 7; m. 13.

Example 3-42 shows a single system of musical notation for "Forsake me Not" (mm. 16-17). The lyrics are: "show-ed Thy strength un - to this ge - ne - ra - strength un - to this ge - ne - ra - till I have show-ed Thy strength un - to this." The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and slurs.

Example 3-42. "Forsake me Not," mm. 16-17.

Above all, the most daring example of Ford's use of dissonance is the opening

chord of "Hear my Prayer." The dotted half-note \underline{E} of the bassus part against the quarter-note \underline{d} of the contratenor part is striking (Example 3-43).



Example 3-43. "Hear my Prayer," m. 1.

Cross Relations

In his anthems, Ford showed the Tudor and Jacobean preference for rich sonorities and expressive harmonies that result from cross relations. Some examples are listed in table 5:

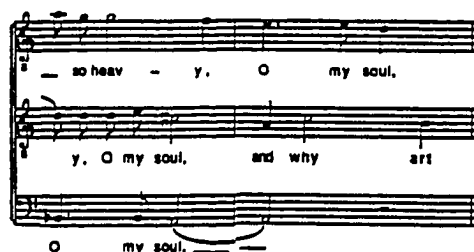
Table 5.--Cross Relations in Ford's Anthems

Anthem	Measure No.	Parts	Notes
Go Wounded Soul	m. 21	CT & T	g^1 & g^\sharp
Hail, Holy Woman	m. 60	T & B	g^\sharp & g
Hear my Prayer	m. 43	CT & B	g^1 & G^\sharp
How Sits this City	m. 15	B & T	f & f^\sharp
	m. 36	T & B	g^\sharp & g
Let us with Loud and Cheerful Voice	m. 7	CT & Q	b^b & b
Why art Thou so Heavy	m. 13	T & CT	g^\sharp & g^1

Cadences

The types of cadence which Ford used at the end of a section or an anthem follow the common practice of seventeenth century contrapuntal style. While most of the cadences

contain double roots and a major third, some have complete triads, and others triple roots. Examples of triple-root cadences are found in "At Night Lie Down," "Hail, Holy Woman," "My Sins are Like," and "Why art thou so Heavy." Five other anthems have complete major triads: "How Sits this City," "Let us with Loud and Cheerful Voice," "Miserere my Maker," "O Clap your Hands," and "Strike thou the Anvil."



Parallel Motion

In some instances, Ford wrote passages of parallel thirds or sixths, a practice that was common in English polyphonic compositions since the thirteenth century. As noted in chapter two, sixteenth century anthem composers also wrote passages of parallel thirds or sixths. Weelkes was fond of writing two simultaneous entries of a motive in parallel thirds or sixths;²² many English Baroque composers, notably Blow and Purcell, used the same device frequently. Examples of Ford's writing of parallel thirds are listed in table 6. In the

²¹Butler points out that Francis Bacon mentioned such auditory deception is pleasurable in his encyclopedic work *Sylva Sylvarum* (1626) (Butler, "Music and Rhetoric in Early Seventeenth-Century English Sources," 61).

²²Long, *Music of the English Church*, 167.

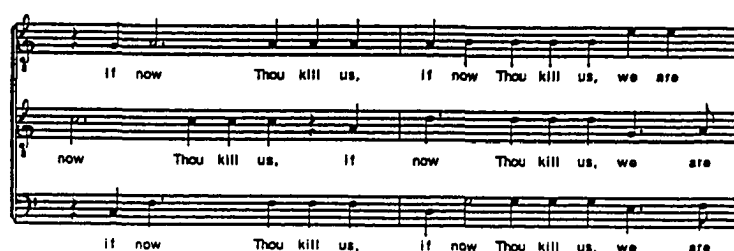
three-voice anthems, Ford preferred the grouping of tenor and bassus parts to other combinations.

Table 6.—Parallel Thirds in Ford's Anthems

Anthem	Measure No.	Parts
At Night Lie Down	mm. 9-11	T & B
Bow Down Thine Ear	mm. 25-26	T & B
	mm. 34-35	CT & T
	mm. 67-69	T & B
Glory be to the Father	mm. 1-6	T & B
	mm. 8-13	T & B
Hail, Holy Woman	mm. 63-64	T & B
Hear my Prayer	mm. 24-26	CT & T
	mm. 38-39	CT & T
	mm. 40-41	T & B
How Sits this City	mm. 27-32	T & B
My Sins are Like	mm. 5-14	T & B
O Clap your Hands	mm. 28-32	CT & B
O Praise the Lord	mm. 11-17	T & B
Yet if His Majesty	mm. 21-27	T & B

Tonality and Modality

The anthems of Ford suggest modality from time to time, with harmonic motion still tied to modal counterpoint, especially in the contrapuntal sections. On the other hand, some homophonic passages that appear mostly in the choral sections of Ford's three-voice verse anthems are predominantly tonal (Example 3-45). These choral sections do not contain as many dissonances as the verse sections or the full anthems.





Example 3-45. "Strike, Lord, Why wilt Thou," mm. 23-26.

COUNTERPOINT

In his full anthems, Ford wrote sufficiently overlapping counterpoint from phrase to phrase to create a tightly woven musical texture with few disjointed or silence-laden passages. Ford's imitative technique manifests itself in a great variety of ways. Many different kinds of non-harmonic tones are treated in the conventional way of sixteenth century counterpoint. Subjects presented or answered in parallel motion between parts become a feature of Ford's anthems. Also, the antiphonal effect caused by the alternation of parts is reminiscent of the singing of *decani* and *cantoris* choruses.

Imitation

The majority of Ford's anthems are constructed in free imitation. For instance, "Forsake me Not" has an unusual imitation at the intervals of a fifth below and afterwards a fourth above. The thirds of the tonic chords begin the anthems "Glory be to the Father" and "O Praise the Lord." They are then followed by other two notes of the triad stated simultaneously. Also the subject of "Why art thou so Heavy" is imitated successively at the interval of an octave.

The imitative devices such as inversion, augmentation, or diminution are not commonly found in the contrapuntal passages. Frequently, subjects are treated like "headmotifs" and are imitated only for the first few notes. After the subject is stated in all parts, each voice continues with a free counterpoint, as an example from "Let us with Loud and Cheerful Voice" illustrates. The subject presented at mm. 28-29 of the contratenor part is imitated by the others. The subject (Example 3-46) of a descending fifth followed by an

ascending stepwise melodic line is imitated by the other parts only as a headmotif.

Example 3-46. "Let us with Loud and Cheerful Voice," mm. 28-31.

Long literal imitation of the subject does not occur frequently in the anthems. Instead, passages in imitation only follow the subject for a few measures. Such passages are found in "My Griefs are Full." The imitation at the fourth below at the beginning of the piece is abandoned at m. 4; the imitation at the octave above between the bassus and contratenor parts begins at m. 23 and terminates at m. 24 (Example 3-47).

My griefs are full, help me O

My griefs are full, help

God, they cast me down, I can not rise, they cast

me O God, they cast me down, they cast

My griefs are full, help me O God, they cast

Yet will I till I die,

die re - ly on Thee, yet, yet will

Yet will I till I die, yet will

yet will I till I die,

I till I die re - ly on Thee, yet will

I till I die, yet will I re -

Example 3-47. "My Griefs are Full," mm. 1-5; mm. 23-24.

In some expositions, the subjects are answered at the fifth by the second and third voices. Examples are located at the beginnings of "At Night Lie Down," "Forsake me Not," and "My Griefs are Full."

Examples of various forms of dissonant tones exist in Ford's anthems, such as passing tones, neighboring tones, escape tones, and suspensions. For instance, a suspension occurs between the contratenor and bassus parts in "Hear my Prayer" (Example 3-48). Ford begins this passage in a manner similar to the opening of the piece (see Example 3-43, p. 99) with the exception that the three parts do not enter simultaneously. The bassus part follows the entrance of the other two and makes a 7-6 suspension with the contratenor part, resulting in a less striking effect than the opening one.

Example 3-48. "Hear my Prayer," mm. 9-11.

Parallel Motion

An interesting way Ford presented subjects deserves mention. In some three-voice anthems, a subject is often presented by two parts in parallel motion and answered by the third part, or it is presented by one part and answered by the other two parts in parallel motion. A few passages in "O Praise the Lord" help illustrate this point. The subject from

m. 13 on the text "The Lord doth build up Jerusalem" appears first in the tenor and bassus parts in parallel thirds, which is then imitated closely by the contratenor part with some alterations. A very energetic section of the anthem begins at m. 30, where the subject is sung by the contratenor and tenor parts in parallel thirds and then imitated by the bassus part (Example 3-49).

heal their sick-ness. He tell-eth the num-ber of the stars. He

their sick-ness. He tell-eth the num-ber of the stars. He

their sick-ness. He tell-eth the num-ber of the

tell-eth the num-ber of the stars, the num-ber of the stars, the num-ber of the stars, and

tell-eth the num-ber of the stars, the num-ber of the stars, the num-ber of the stars, and

stars, He tell-eth the num-ber of the stars, the num-ber of the stars, and

Example 3-49. "O Praise the Lord," mm. 30-33.

Antiphonal Writing

Ford did not write any anthems for antiphonal *decani* and *cantoris* choruses; however, the antiphonal technique is found in some anthems. For instance, in "At Night Lie Down," the melodic figure on the words "Awake, arise" is first uttered by the contratenor part and answered by the other two parts (see Example 3-1, p. 73). This antiphonal effect on the words "Awake, arise" is also found in the magnificent verse

anthem "Let us with Loud and Cheerful Voice." The passage depicts the text "which echoes" by having the voices echo each other (Example 3-50).

The musical score for Example 3-50 shows six staves, each with a vocal line. The lyrics are distributed across the staves, with some words appearing on multiple staves to indicate echo. The lyrics are: "sing praise to heav'n, which ech-oes, which ech-oes, which heav'n, which ech-oes, which ech-oes, which to heav'n, which ech-oes, which ech-oes, which praise to heav'n, which ech-oes, which ech-oes forth, praise to heav'n, which ech-oes, which ech-oes, which to heav'n, which ech-oes, which ech-oes, which". The music is in a common time signature and features a variety of note values and rests, with some staves having a 'b' (basso) marking.

Example 3-50. "Let us with Loud and Cheerful Voice," mm. 108-110.

Another instance is found at the concluding section of "Miserere my Maker." The word "Miserere" at the end of the piece is presented by different combinations of vocal-parts responding to each other in a dramatic fashion.

FORM

Of Ford's full anthems, ten are in ABB form and five are through-composed (see Table 7). The average length of the ten anthems cast in the typical tripartite is less than thirty-five measures in modern edition; thus the repeat of the B section adds some substance and length to an otherwise short form.

Table 7.--The Form of Ford's Full Anthems

1. At Night Lie Down							
A	: B :						
mm.1-8	8-17						
2. Bow Down Thine Ear							
A	B	C	D	E	F		
mm.1-13	13-24	25-39	40-48	48-53	54-71		
3. Forsake me Not							
A	: B :						
(a	b)						
mm.1-14	14-23)	24-35					
4. Glory be to the Father							
A	B	C	D				
mm.1-7	8-12	12-22	22-29				
5. Go Wounded Soul							
A	: B :						
(a	b)	(c	d)				
mm.1-10	10-17	17-22	22-29				
6. Hear my Prayer							
A	: B :						
(a	b	c)	(d	e)			
mm.1-16	17-24	24-31	31-37	37-45			
7. How Sits this City							
A	B	C	D	E	F		
mm.1-7	7-14	14-21	21-33	33-37	38-43		
8. Miserere my Maker							
A	B	C	D	E			
mm.1-12	12-16	16-26	26-34	34-39			
9. My Griefs are Full							
A	B	C	D	E			
mm.1-9	9-14	14-22	22-28	28-39			
10. My Sins are Like							
A	: B :						
(a	b	c)					
mm.1-8	8-10	10-17	18-24				
11. O Clap your Hands							
A	: B :						
(a	b	c	d	e)	(f	g	h)
mm.1-6	6-10	10-15	15-23	24-33	34-36	37-40	41-47

12. O Praise the Lord								
(a	b	c	A	d	e	f	g)	: B :
mm.1-3	3-9	9-13	13-19	19-25	25-30	30-35		35-44
13. Praise the Lord, O my Soul								
(a	b	A	c	d)	: B :			
mm.1-9	9-14	14-25	26-35	35-46				
14. Strike thou the Anvil								
(a	A	b	c)	: B :				
mm.1-5	5-12	13-25	26-33					
15. Why art thou so Heavy								
(a	A	b)	: B :					
mm.1-13	13-19	19-26						

Of his five verse anthems, the longest one, "Let us with Loud and Cheerful Voice," has four verse-chorus divisions. "Hail, Holy Woman" and "Strike, Lord, Why wilt Thou" have two, while "Say Bold but Blessed Thief" and "Yet if His Majesty" have one (see Table 8). The alternation of verse and chorus is less regular with Ford than with other anthem composers. Sung by the tenor soloist, the opening verse section of "Say Bold but Blessed Thief" is immediately answered by the bassus soloist with a brief melodic line whose notes sound like a bass part of a harmonic progression. With no choral section intervening, the verse section continues with a duet for the contratenor and tenor soloists, which is again concluded by the bassus soloist, before the chorus takes over at m. 27. Unusually, "Yet if His Majesty" begins with a substantial verse section for two soloists without any intervening choral sections. Indeed, the soloists play a rather more important role in those two anthems than in others of Ford--the soloists present the essential part of the text, while the chorus summarizes and concludes the pieces.

Table 8.--The Forms of Ford's Verse Anthems

				Total Length
1. Hail, Holy Woman				
vs. 1	ch. 1	vs. 2	ch. 2	
T → CT 12 10	CT, T, B 17	B → T 8 8	CT, T, B 15	70
2. Let us with Loud and Cheerful Voice				
vs. 1	ch. 1			
C, Q, CT, T, SX, B 17	C, Q, CT, T, SX, B 11			
vs. 2	ch. 2			
C, Q, CT, T, SX, B 14	C, Q, CT, T, SX, B 9			
vs. 3	ch. 3			
C, Q, CT, T, SX, B 19	C, Q, CT, T, SX, B 11			
vs. 4	ch. 4			
C, Q, CT, T, SX, B 13	C, Q, CT, T, SX, B 24			118
3. Say Bold but Blessed Thief				
vs. 1	ch. 1			
T → B → CT, T → B 6 2 10 8	CT, T, B 10			36
4. Strike, Lord, Why wilt Thou				
vs. 1	ch. 1	vs. 2	ch. 2	
T → CT 11 7	CT, T, B 8	B 9	CT, T, B 9	44
5. Yet if His Majesty				
vs. 1	ch. 1			
T → CT → CT, T, B → B 9 8 14 9	CT, T, B 18			58
C=Cantus part Q=Quintus part CT=Contratenor part		T=Tenor part S=Sextus part B=Bassus part		

No instrumental music of Ford's verse anthems survives, either as organ scores or as instrumental parts; therefore, it is not clear how the instrument(s) would have been used to accompany the vocal performance. Whether a verse anthem was accompanied throughout or only in the verse sections is not known, yet it is probable that whatever sections were accompanied, they were accompanied by whatever instruments were available.

Viols and organs were most frequently employed for church music. The presence of viols in the church is attested to by the title pages of numerous collections published in the sixteenth and early seventeenth centuries, which often included the rubric "apt for viols and voices." It is presumed that in verse anthems, the viols usually joined in and played the same notes as the voices in the full sections in addition to supporting the verse sections.²³

In Ford's full anthems, the rich sonority and overlapped phrases do not require an instrumental accompaniment. These characteristics are also found in Tomkins' nineteen three-voice anthems, which were written with no accompaniment, probably to avoid blurring and confusing the flow of the vocal parts. On the other hand, organ was often used to accompany the vocal parts in the seventeenth-century anthems. Thus, the use of organ to accompany Ford's verse anthems fits in with the common practice of the period. The organ score, nevertheless, "did not consist of a short score of all the parts 'compressed' into an inextricable tangle, but merely of the highest part played with the bass, the inner parts being represented only by the principal leads and points of imitation."²⁴ Ford's verse anthems could be accompanied either by the organ or viols

²³Arkwright, "Note on Instrumental Accompaniment of Church Music in the Sixteenth and Early Seventeenth Centuries," Old English Edition, no. 22: Six Anthems by John Milton (New York: Broude Brothers, 1968), 15.

²⁴Ibid., 19.

according to the instruments at hand. This assumption is derived from Gibbons' writing for nine out of fifteen of his complete verse anthems, in which he wrote out accompaniments for viols, as well as alternative accompaniments for organ.²⁵

The anthems of Ford are for choirs of male voices. The comparative smallness of the choirs in the seventeenth century naturally influenced composers such as Ford not to write with a view to big choral effects, but to compose pieces for smaller performing forces.²⁶

²⁵New Grove Dictionary of Music and Musicians, s.v., "Gibbons, Orlando," by Le Huray.

²⁶Sir Sidney H. Nicholson, "The Choirboy and his Place in English Music," Proceedings of the Royal Musical Association 70 (1943-44), 60.

CHAPTER IV

A COMPARATIVE STUDY OF FORD'S ANTHEMS AND OTHER WORKS

The Anthems and Other Vocal Music of Thomas Ford

Anthems and Ayres

It is well known that many ayres of the seventeenth century, including those of Ford, were printed so that they could be performed either as solo songs with lute accompaniment or as part songs. Greer reports that about one-third of some six hundred ayres published between 1597 and 1622 were printed in alternative part-song form, including Ford's ayres.¹ In Musicke of Sundrie Kindes, Ford's ayres are printed with the cantus part and lute accompaniment in tablature on one page, while the other three parts face outward from top to bottom (see Figure 2). The three lower voices are identical to the lower parts of the lute music, and the staves were arranged so that the singers could read their parts from the same book while sitting around one table.

¹David Greer, "The Part-Songs of the English Lutenists," Proceeding of the Royal Musical Association 94 (1967-68): 109.

The image displays a musical score for three lower parts: Basses, Tenors, and Altos. The lyrics are written below the staves, with some parts of the text appearing upside down in the original image. The lyrics are as follows:

BASSES.
TENOR.
ALTOS.

Or full twelve yeeres twife tolde, a wearie breath I have exchange for a wished death, my
course was short the longer is my self, God takes them soonest whome he loveth best, for hee that is
borne to day and dies to morrow, loseth some dayes of mirth, dayes of mirth, but months of sorrow:
Why feare we death that cures our sicknesses our sicknesses au- thor of rest, and end of all
O there misfor- tunes of ten comes to grieue vs to grieue vs, death strikes but once & that stroke doth
distresse, distresse,
relieve vs, relieve vs.

Figure 2. The three lower parts of Ford's ayre "Not full Twelve Years" in the Musicke of Sundrie Kindes.

Ford's ayres were transcribed by Fellowes for solo voice and lute or piano accompaniment in series 1, vol. 3 of the English School of Lutenist Song Writers (1921). Noah Greenberg followed his example in the smaller collection, An Elizabethan Song Book (1956).

To compare Ford's ayres with his anthems, texts, melody, accompaniment, and form, are considered.

Texts

The authors of the lyrics of Ford's ayres are anonymous, except for three pieces. "Not full Twelve Years" is by Henry Morrice, "Now I See thy Looks were Feigned" by Thomas Lodge (1558?-1625), and "A Dialogue" by Francis Davison (fl. 1602).² Most of the poems set by Ford are love lyrics full of affection and passion, a conventional subject for ayres of the period. But some of his ayres had a different focus. They are sentimental and sad songs such as "Not full Twelve Years," "Unto the Temple of thy Beauty," and "Go, Passions, to the Cruel Fair." The words "death," "rest," "tomb," and "dead" are reiterated several times in "Not full Twelve Years" and "Unto the Temple of thy Beauty." These words reflect a common belief of that time: death and rest were a release from earthly hardship. In a different vein, "Now I See thy Looks Were Feigned" is a setting of a humorous and satiric poem of Thomas Lodge. Feminine trochaic rhymes continue throughout the poem, and the last couplet "Siren pleasant, foe to reason, Cupid plague thee for thy treason" recurs as a refrain to each of the five verses. It is the only example of refrain structure in Ford's ayres.

²Edward Doughtie, ed., Lyrics from English Airs, 1596-1622 (Cambridge, Mass.: Harvard University Press, 1970), 272-279.

Ford's anthem texts are all sacred with the possible exception of "At Night Lie Down."³ Eleven are taken from the Scripture (seven from the Psalms, one from Lamentations, one from the Book of Jonah, and two from the Gospels), while one is based on the Lesser Doxology. The remaining texts are religious poems, two by Leighton and eight unidentified (see Table 4, p. 71). An examination of the texts of the anonymous poems reveals that Ford was interested in texts which express suffering and repentance, with the exception of "Let us with Loud and Cheerful Voice" and "Yet if His Majesty." While connections between "sleep" and "bed" as well as "death" and "grave" in "At Night Lie Down" may seem unusual to the modern listener, words such as "death," "sleep," and "rest" prevail in sacred and secular poems of the period as well.

Melody

All of Ford's ayres are small-scale like his three-voice anthems. However, the melodies of the ayres are much simpler. They are expressive harmonized tunes. For instance, the well-known "Since first I Saw your Face" and "There is a Lady Sweet and Kind" are canzonet-like short songs. The cantus parts have simple melodic contour of stepwise progressions and a rather regular phrase structure. Ford's anthems, on the other hand, have flexible melodies; the fairly sustained vocal lines maintain a contrapuntal continuity in all the parts. The basis of Ford's art in the anthems is counterpoint and the maintenance of an even contrapuntal flow is his major concern. In his ayres, Ford avoided too much imitation that might detract from the vocal utterance in the cantus parts.

Dramatic rests which appear in Ford's anthems occur in his ayres as well. In "Go, Passion, to the Cruel Fair," the melodic line is broken into small groups of notes punctuated by rests (Example 4-1). Expressive rests are used more generously in "Fair,

³This anthem, whose text does not seem to be sacred, is accepted into Ford's anthem repertory on the basis of Arkwright's category (Arkwright, Catalogue of Music in the Library of Christ Church Oxford, London: Oxford University Press, 1915, 1:44).

Sweet, Cruel." The rests between the repetitions of the words "go not" at mm. 6-7 and "tarry then" at mm. 15-18 create some "sighing phrases" in the piece (Example 4-2). Similar phrases appear in ayres by other composers and are similar to many choirboy laments.⁴

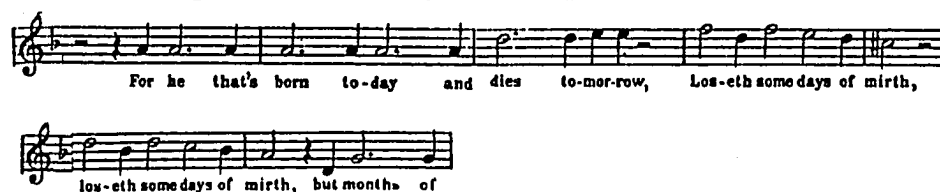


Example 4-1. Ford, "Go, Passion, to the Cruel Fair," cantus part, mm. 6-7.



Example 4-2. Ford, "Fair, Sweet, Cruel," cantus part, mm. 6-7; mm. 15-18.

The declamatory treatment of the texts seen in some of Ford's anthems does not characterize his ayres. The only exception is in "Not full Twelve Years," which includes recitative-like phrases with repeated notes. In addition, this piece contains the only example of melodic repetition in Ford's ayres (Example 4-3).



Example 4-3. Ford, "Not full Twelve Years," cantus part, mm. 10-15.

⁴Greer, "The Part-Songs of the English Lutenists," 103-104. Choirboy laments, one type of early consort song, are through-composed settings of elegiac verses which appear to come from the plays performed by choirboy companies at the Elizabethan court (*Consort Songs*, Musica Britannica, vol. 22, ed. by Philip Brett. London: Stainer & Bell, Published for the Royal Musical Association, 1967, p. xv).

Accompaniment

To support the vocal part, the lute accompaniment maintains a continuity through its chordal or semi-contrapuntal texture. Some ayres have simple chordal accompaniments as found in "What then is Love?" Some have imitations between the vocal and lute parts as exemplified in "Not full Twelve Years" (Example 4-4). However, the intricate and cross rhythms often seen in Ford's anthems are rarely found in his ayres. There are also no significant lute preludes or interludes in the ayres. Sometimes the lute precedes the voice with the first note of the cantus part or the final of the mode; other times it fills in the break between phrases of the vocal part.

The image displays two systems of musical notation. The first system is for the song "What then is Love?" and the second is for "Not full Twelve Years." Each system consists of a vocal line (treble clef) and a lute accompaniment (grand staff with treble and bass clefs). The lyrics for the first system are "What then is love, sings Co - ry - den, Since Phil - li - da is grown so coy?" and for the second system, "a wea-ry breath I have exchanged for". The notation includes various musical symbols such as notes, rests, and bar lines, with the lute part providing a continuous harmonic and rhythmic foundation for the vocal melody.

Example 4-4. Ford, "What then is Love?" mm. 1-6; "Not full Twelve Years," mm. 3-4.

Form

Like his anthems, most of Ford's ayres are in ABB form. However, the second section of the one-verse ayre "Not full Twelve Years" is repeated with a new text. Other

ayres also depart from ABB form. "What then is Love?," "Unto the Temple of thy Beauty," and "Now I See thy Looks were Feigned" not only repeat the B sections but also some material of the A sections. The second lines of these ayres, which rhyme with the first lines, are repeated with the same melody. The famous "Since first I Saw your Face" has its own particular structure. In three sections, the third has music similar to the first with a different text, while the second section has its own text and melody.

Anthems and Madrigals

Of Ford's twenty-one madrigals in Oxford, Christ Church Library, only the three-voice "Sigh no more, Ladies" from Mss. 736-738 has appeared in modern edition. It has been adapted by Heseltine for soloist with keyboard accompaniment in Four English Songs of the Early Seventeenth Century (1925). The first stanza of the lyric is taken from Shakespeare's play "Much Ado about Nothing," a piece sung by Balthasar. Two more stanzas are added in Ford's setting. As suggested by Seng, the madrigal is probably a later reworking of the original song for the play or a wholly independent composition except for the borrowed words.⁵ Three other madrigals by Ford have been transcribed in the present study. "Oh, How my Soul," "Sweet yet Cruel," and "What Greater Joy" are included in the Appendix.

Texture

Generally speaking, the texture of Ford's madrigals is similar to that of his anthems. Some madrigals are based on counterpoint while others are somewhat simpler than the anthems and dominated by homophony. "Sweet yet Cruel" is one of Ford's madrigals which equals his anthems in contrapuntal part-writing technique. On the other hand, the texture of "What Greater Joy" is mostly homophonic with some free imitation.

⁵Peter J. Seng, The Vocal Songs in the Plays of Shakespeare, a Critical History (Cambridge, Mass.: Harvard University Press, 1967), 60.

Repetition at Different Pitch Levels

Repetition at different pitch levels which appears frequently in Ford's anthems can also be found in his madrigals. The strophic setting of "Sigh no more, Ladies" is suited to the humorous text. As in his anthems, Ford also used melodic repetitions effectively in this piece. The three-note figure with an eighth-rest between the second and third notes is repeated in two sequences (Example 4-5). More melodic repetitions appear in the later part of the madrigal. The three quarter-notes on "and bonny" at m. 13 and the melodic figure on "hey no nonny" at m. 19 are repeated (Example 4-6). "Oh, How my Soul" also begins in a similar way, the musical motive of each part being repeated a third higher (Example 4-7).



1. Sigh no more, sigh no more, sigh no more, la - dies, sigh..
2. Sing no more, sing no more, sing no more, dit - ties, sing...

Example 4-5. Ford, "Sigh no more, Ladies," contratenor part, mm. 1-2.



bon-ny, and bon-ny, and bon - ny, and bon-ny, And
wee In - to Hey no non - ny, hey no non - ny, hey no, non - ny, hey no non - ny,

Example 4-6. Ford, "Sigh no more, Ladies," contratenor part, mm. 13-14; mm. 19-21.

Example 4-7. Ford, "Oh, How my Soul," mm. 1-4.

Dissonances

Ford's treatment of passing tones, suspensions, and other non-harmonic tones in madrigals has neither greater nor lesser freedom than in his anthems. In "Sweet yet Cruel," Ford seems to portray the motion of creeping with a winding chromatic melody on the words "to creep into my heart and murder me." The chromatic melody of the contratenor part (Example 4-8) is imitated by the two other parts. Some chromatic melodic intervals such as diminished fourths and diminished octaves which occur in "Oh, How my Soul" and "Sweet yet Cruel" are "dead intervals," some are not (Example 4-9). Occasionally the vertical sonority seems to be more important than the horizontal melodic contour. An example is found in "Sweet yet Cruel" (Example 4-10), where an ascending minor seventh is followed by a descending minor sixth.

Example 4-8. Ford, "Sweet yet Cruel," mm. 3-6.



Example 4-9. Ford, "Oh, How my Soul," contratenor & tenor parts, mm. 9-10;
"Sweet yet Cruel," contratenor part, m. 11; tenor part, m. 14; contratenor
part, m. 24.



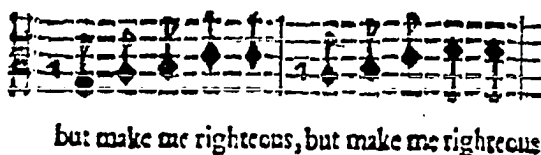
Example 4-10. Ford, "Sweet yet Cruel," mm. 18-19.

Parallel Motion

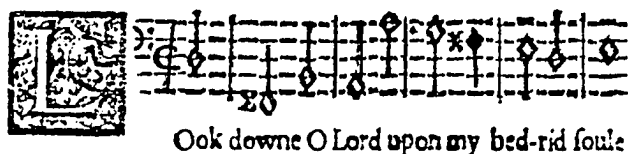
Passages of parallel thirds or sixths, which are frequently found in Ford's anthems, also appear in his madrigals. The tenor and bassus parts often form a pair in parallel motion. One of the longest is located in "Oh, How my Soul," mm. 16-19.

Sacred Canons

Generally speaking, Ford's canons are similar to the other pieces in Catch that Catch Can.⁶ The four extant sacred canons of Ford are short pieces for three parts. The melodic lines are within the ordinary compass of voices; they progress mainly in stepwise motion with only few octave skips. The only melodic repetition is located in "Lord, I Lift my Heart to Thee" on the words "but make me righteous" (Example 4-11). The various text painting devices which prevail in Ford's anthems are not found in his canons; however, one rare example does appear at the beginning of "Look Down, O Lord" (Example 4-12). The downward skip of major sixth on the words "look down" and the upward skip of octave from "Lord" to "upon" are conventional pictorial devices.



Example 4-11. Ford, "Lord, I Lift up my Heart to Thee," mm. 9-10.



Example 4-12. Ford, "Look Down, O Lord," mm. 1-3.

⁶John Hilton, Catch that Catch Can: or a Choice Collection of Catches, Rounds & Canons for 3 or 4 Voices (London, Printed for John Benson & John Playford, 1652).

The Anthems and Instrumental Music of Thomas Ford

Some of Ford's instrumental pieces were composed after he joined the Chapel Royal in 1625. These pieces are highly developed contrapuntal ensemble works. Polyphony was actually encouraged by the Church and Crown, thus a number of composers began to write polyphonic style which brought complications and ornamentations into church music and into court music as well.

As mentioned in chapter one, three of Ford's instrumental pieces are in modern edition: "Fantasia *a* 5," "M. Southcote's Pavan," and "M. Southcote's Galliard." Unlike his tuneful ayres that bear no trace of church or court style, Ford's instrumental pieces, particularly the fantasias, have highly ornamental parts that wind around each other in consistent counterpoint. The continuous flow of melody in all parts is mainly achieved by the overlapping of the sections. In this respect, the texture of the "Fantasia *a* 5" is similar to Ford's full anthems. At cadential points, complete cadences are avoided in order to weld together the sections. Instead of pausing simultaneously, one or more parts hold the final notes of the sections while the others introduce new subjects.

As in Ford's full anthems, the contrapuntal melodies of the Fantasia are important; each part has an equal share of the melodic interest, and the melodies are mostly stepwise.

Originally derived from popular tunes, dance music in general had some elements of popular music. The dance music at the time of Ford was much more stylized than that of previous decades and adopted some features of the complicated and contrapuntal instrumental pieces. The polyphony of Ford's instrumental pieces in the Musicke of Sundrie Kindes is, nevertheless, not as dense as in his other instrumental pieces or anthems. "M. Southcote's Pavan and Galliard" (nos. 1 and 2) of the collection are good examples. An interesting feature of these pieces are the melodic motifs which are played by one part and followed immediately by the other. The close imitation between the two

instruments sometimes form a dialogue, as exemplified in "M. Southcote's Pavan" mm. 7-9 (Example 4-13).



Example 4-13. Ford, "M. Southcote's Pavan," mm. 7-9.

Anthems of Thomas Ford Compared to Those of Tomkins, Weelkes, and Gibbons

Number of Vocal Parts

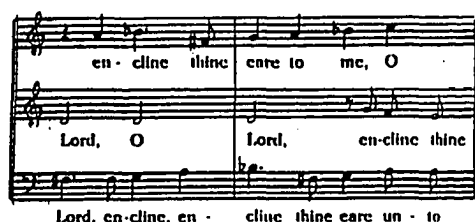
From the Elizabethan through the Jacobean and Caroline periods, composers had a tendency to write anthems for more than four voices. The advantage of five- and six- part writing was its greater sonority, contrast in timbre, and antiphonal effects. The usual number of vocal parts of Tye's and Tallis' anthems is four; however, Byrd had a predilection for five and six parts. Tomkins wrote anthems ranging from three to twelve parts; Weelkes and Gibbons did not write any three-part anthems. They preferred anthems in five or six parts, making their works sonorous and full of a variety of vocal effects.

Except for "Almighty God, which Hast me Brought" (4-part), "Not unto Us" (5-part), "Let us with Loud and Cheerful Voice" (6-part), and "Miserere my Maker" (6-part), Ford's anthems are mostly in three parts. His preference for the three-part vocal disposition is also evident in his madrigals. Byrd and Tomkins, who usually favored more voices, also wrote some three-voice anthems: Byrd had seven Penitential Psalms in Songs of Sundry Natures (1589) and two in Psalmes, Songs, and Sonnets (1611); Tomkins had nineteen (see p. 49). Likewise, Thomas Campion (1567-1620), a composer who also

wrote for three voices, commented in the preface to vol. 1 of his Two Bookes of Ayres (1613) that three voices "yield a sweetness and content both to the ear and mind, which is the aim and perfection of music."⁷

Tomkins' seven Penitential Psalms have been transcribed and are available for comparative study with Ford's three-voice anthems. First of all, in contrast to Ford's anthems, none of these seven pieces is in ABB form; instead, they are through-composed with no indication of repeating the second sections.

Tomkins' three-voice anthems contain many fewer text painting devices than Ford's; however, examples of diminished fourth are used to depict a plea in "Hear my Prayer, O Lord" (Psalm 102, Example 4-14).



Example 4-14. Tomkins, "Hear my Prayer, O Lord" (Ps. 102), mm. 31-32.

Melodically, the three-voice anthems of both composers are conceived contrapuntally, the melodies being webbed into a continuous texture. Melodic repetitions do not play the significant role in Tomkins' anthems that they had in Ford's. Yet one example may be seen in the former's "Hear my Prayer, O Lord" (Psalm 143, Example 4-15).



Example 4-15. Tomkins, "Hear my Prayer, O Lord" (Ps. 143), bassus part, mm. 34-40.

⁷Greer, "Part-Songs of the English Lutenists," 109.

Some dissonant chords are created primarily by the progression of the contrapuntal melodic lines, as seen in Tomkins' "O Lord, Rebuke me not in Thine Anger" and "Blessed is he whose Unrighteousness is Forgiven" (Example 4-16). A number of cross relations and harmonic dissonances can be located both in Ford's and Tomkins' three-voice anthems; the cross relations between $f^{\#1}$ and f in "O Lord, Rebuke me not in Thine Anger" is one example (Example 4-17).

Example 4-16 shows two musical excerpts. The first excerpt consists of three staves of music. The top staff has the lyrics "bones are vex-ed,". The middle staff has the lyrics "bones are vex-ed,". The bottom staff has the lyrics "for my bones are". The second excerpt consists of three staves of music. The top staff has the lyrics "whom the Lord im-put". The middle staff has the lyrics "im-put-eth no". The bottom staff has the lyrics "put-eth no".

Example 4-16. Tomkins, "O Lord, Rebuke me not in Thine Anger," m. 35; "Blessed is he whose Unrighteousness is Forgiven," m. 24.

Example 4-17 shows a musical excerpt consisting of three staves of music. The top staff has the lyrics "re-buke me not". The middle staff has the lyrics "re-buke me not in". The bottom staff has the lyrics "O re-buke me not in".

Example 4-17. Tomkins, "O Lord, Rebuke me not in Thine Anger," m. 5

While Ford often ended his anthems with cadences containing double roots and a major third, five final cadences of Tomkins' seven three-voice anthems have triple roots. Passages of parallel thirds or sixths which may be traced frequently in Ford's anthems are

also found in Tomkins' works; however, Tomkins did not apply the technique extensively, and his passages are shorter than Ford's.

Like most of Ford's anthems, Tomkins' seven pieces are also constructed on free imitation; subjects are imitated only as headmotifs. Each piece can be divided into few small sections, and each section has its own new subject. However, the sections are not clear cut. The internal cadences are often evaded by keeping at least one part proceeding so that the old section overlaps with the new one.

Form

The anthems of Weelkes and Gibbons show serious attention to overall structure. The structure was integrated by means of motivic recapitulation and redevelopment. "Hosanna to the Son of David" by Gibbons provides an example of his interest in formal construction.⁸ The imitative opening section is followed by a homophonic passage which is then followed by a restatement of the opening section sung to a different set of words. Weelkes also experimented with the similar ABA formal structure in his "Alleluia, I Heard a Voice." Following seven measures of introduction, the A section is set to the word "Alleluia" which leads to the B section via a short bridge-like passage in block harmony. The restatement of the "Alleluia" section concludes the piece with an elaborated polyphonic setting.

The ABB form used extensively by Ford in his anthems, ayres, and madrigals does not appear often in the anthems of Tomkins, Weelkes, or Gibbons. A rare example is seen in Gibbons' "O Lord, I Lift my Heart to Thee" collected in the Tears.

⁸Gibbons, Orlando Gibbons, 1583-1625, Tudor Church Music, vol. 4 (London: Oxford University Press, Published for the Carnegie United Kingdom Trust, 1925), 208-214.

Texts

Besides several anthems which were intended for special occasions, many texts of Tomkins' anthems are taken from the Bible, especially the Psalms; some original texts are also used. The texts of Weelkes' full anthems are mostly prose and are selected from a wide range of sources, such as the Psalms and other biblical texts. On the other hand, five of his eight complete verse anthems are metrical--three from Sternhold & Hopkins' psalter, two by William Hunnis and Robert Southwell. Three are prose texts from the Psalms.⁹ Ford's anthem texts are also drawn from various sources. Most of them are biblical texts--seven from the Psalms, the rest from the other books of the Bible. Also, ten are settings of original poems, two by Sir William Leighton.

Even though those composers all used several Psalm texts, they did not choose the same passages for their anthems, with the exception of Psalm 47: 1-6. The text as "O Clap your Hands" was set by Tomkins and Gibbons, and by Weelkes as "All People Clap your Hands" which included some paraphrases. The text of the Lesser Doxology had been set as an individual piece by Ford and Tomkins. Both pieces are for three voices, and are the only extant pieces based on this text known to us before the mid-seventeenth century.¹⁰

Functions

During the seventeenth century, many anthems were composed for church use, while others were written for domestic purposes, such as family devotion, instruction, or social gatherings. Ford's anthems, especially many of his three-voice full and verse anthems and the two pieces in the Tears, were quite likely written for his family or friends, as were Tomkins' three-voice anthems. Those pieces are apt for domestic performance not only because of their few demands on the singers, but also because many of the texts are penitential and personal. Ford's six-voice "Let us with Loud and Cheerful Voice" is much

⁹David Brown, Thomas Weelkes, a Biographical and Critical Study (New York: F. A. Praeger, 1969), 147, 169.

¹⁰Daniel & Le Huray, The Sources of English Church Music, 1549-1660, 1: 47.

more festive. It has great sonority and demands highly skilled singers, such as the ones of the Chapel Royal. Some of Tomkins' and Gibbons' anthems were written for special occasions or for church services. Most of Weelkes' anthems served a dual purpose since many of them survive in both liturgical and secular sources. Also, most of his verse anthems were probably composed either for the Chapel Royal or for the Chichester Cathedral choir.¹¹

Texture

Generally speaking, the anthems of Tomkins, Weelkes, Gibbons, and Ford are contrapuntally conceived. The textural continuity is achieved by the consistency of imitation, the elaborate and highly sustained melodies, and the avoidance of internal cadences. Weelkes and Gibbons wrote relatively few homophonic sections. In his polyphonic works, Gibbons used "fewer chordal passages than almost any other composer and the part-writing is overlapped to such an extent that it is most unusual for the same word to occur simultaneously in all voice parts, except at a cadence point."¹² However, the all-pervading polyphony of Tomkins' anthems is relieved by brief passages of homophony; choral writing is introduced from time to time to set off the text and to provide variety of texture.

Ford built his anthems around short overlapping imitative phrases in a polyphonic texture. There are only a few examples of homophonic texture located in his anthems, yet he had a predilection for pairing two voices in his three-voice anthems. The pair progressed homorhythmically and in parallel thirds or sixths.

¹¹Brown, Thomas Weelkes, 147, 167.

¹²Long, The Music of the English Church, 184,

Harmony

Harmonic awareness increased gradually during the sixteenth and early seventeenth centuries. Root-position and first-inversion triads are common; passing tones, suspensions, and other non-harmonic tones were also used. The harmonic devices of Tomkins' anthems include dominant seventh chords, diminished and augmented triads in greater quantity than the anthems of Tomkins' predecessors. Also, because the modal treatment of the melodies is still in evidence in the sacred music of the period, many cross relations can be located in Tomkins', Ford's, and other composers' anthems. Many anthems of Weelkes have a well-defined musical structure in which the harmonic progressions often follow the form. Some of his pieces are perhaps too chromatic for church performance, such as "When David Heard that Absalom was Slain" and "O Jonathan."¹³

Word Painting Devices

Many devices of word painting had been exploited by Ford and his contemporaries. Weelkes, who used more rhetoric methods than the others, relied on conventional devices, such as the downward turning melisma on the text "thunderings" in his verse anthem "Alleluia, I Heard a Voice" (see Example 2-31, p. 55). This setting reappears in a similar contour in Ford's verse anthem "Let us with Loud and Cheerful Voice." Tomkins used chromatic harmonies to portray the misery and heaviness of a soul in "Why art thou so full of Heaviness," and Ford also wrote a chromatic melodic line on the text "for I am poor and in misery" in "Bow Down Thine Ear."

Some similarities between the settings of two full anthems, "O Clap your Hands" by Ford and Gibbons, are rather interesting. Both were taken from Psalm 47: 1-6.¹⁴ Ford's setting is for three voices while Gibbons' is for SATB *decani* and *cantoris*

¹³Brown, *Thomas Weelkes*, 148.

¹⁴Gibbons' anthem has a longer text which is based on Psalm 47: 1-9 and with a Lesser Doxology appended to it.

choruses. Nevertheless, Ford's anthem shows a certain similarity to Gibbons' piece. For instance, the musical motive set to the text "For the Lord is high" of Ford's setting is quite like Gibbons', especially in the soprano cantoris part at m. 13 (Example 4-18).



Example 4-18. Ford, "O Clap your Hands," contratenor part, m. 10; Gibbons, "O Clap your Hands," soprano cantoris part, m. 13.

Furthermore, regardless of the length and scale, Ford's skillful treatment of text-music relationship in some aspects is no less appropriate than that of Gibbons'. Both composers are sensitive to rhythmic implications of the texts and attempt to give them musical expression; however, the opening text of "O Clap your Hands" by Ford which is set homophonically rather than contrapuntally is very effective. Again, both subjects on the text have a similar character and each contains three repeated notes and an identical rhythmic pattern (see Example 2-33, p. 57, and Example 4-19). In addition, Ford's ascending melodic line on the words "God is gone up with a merry noise" and the sounding effect of trumpet are his own; Gibbons, on the other hand, paid greater attention to the passage "O sing praises." The antiphonal treatment of the text is magnificent; Ford's corresponding setting is less significant.



Example 4-19. Ford, "O Clap your Hands," mm. 1-2.

"Amen" Settings

Considered as one of the most memorable part of early anthems, "Amen" settings do not always constitute an important portion in anthems of Tomkins, Gibbons, and Ford. Most of Weelkes' anthems end with elaborate and florid "Amen" settings for full choir, characterized by thick counterpoint. However, Ford wrote only two "Amen" settings, one for "Glory be to the Father," and the other for "Let us with Loud and Cheerful Voice." This is probably due to the penitential nature of many of his texts.

Verse Anthems

Lengths and Structure

Except for the six-voice "Let us with Loud and Cheerful Voice," which has four verse-chorus divisions, Ford's other verse anthems are on a much smaller scale than those of the three major contemporary composers. Both Ford's "Say Bold but Blessed Thief" and "Yet if His Majesty" have only one verse-chorus division; "Hail, Holy Woman" and "Strike, Lord, Why wilt Thou" have two divisions respectively. On the other hand, the majority of Tomkins, Weelkes, and Gibbons' verse anthems are made up of three- or four verse-chorus divisions.

The musical structure of the verse and chorus sections of Ford's verse anthems is mostly through-composed. In many anthems by other composers, the choral sections often completely or partially reiterate the words or the music of their preceding verse sections. In Weelkes' "All Laud and Praise," the chorus texts repeat the last phrase of the preceding verses. Also in Gibbons' "Behold, Thou has made my Days,"¹⁵ both text and music of each chorus are drawn from the end of the preceding verse. Nevertheless, no text or music

¹⁵Gibbons, Orlando Gibbons, 1583-1625, Tudor Church Music, 4: 147-157.

of the verse section is repeated in the ensuing chorus of Ford's verse anthems. The choral sections of Ford's verse anthems are usually shorter than the verse sections. Also, these choral sections in general are shorter than those of the other composers. The total length of the chorus sections of each verse anthem is shorter than the total of verse sections (see Table 8, p. 110). Gibbons devotes more than one-third of the piece to the chorus. However, the chorus has only a small role in a number of Weelkes' anthems, as exemplified in "Give Ear, O Lord."

Verse Sections

Ford's writing for the soloists is similar to the declamatory style of Gibbons (e.g., the recitative-like solo in "This is the Record of John," see Example 2-34, p. 58), the elaborate bassus solo of "Strike, Lord, Why wilt Thou" provides a perfect example (see Example 3-36, p. 95). While Gibbons wrote for one to six vocal parts in his verse sections, Ford used three soloists in his three-voice anthems and six soloists in the six-voice "Let us with Loud and Cheerful Voice." Most of Weelkes' verse anthems require three soloists. The solo parts in "Let us with Loud and Cheerful Voice" are written as a semi-chorus, a technique which Weelkes and Gibbons also followed frequently in their works.

Ford's verse sections did not grow gradually in complexity as those of Weelkes. For instance, in his three-voice "Yet if His Majesty," Ford wrote a trio in the middle, and the trio is then followed by the bassus solo section.

While other composers were apt to assign the narrative texts to the soloists, Ford allowed the soloists and the chorus to have an equal share in presenting the narrative texts. For instance, in "Hail, Holy Woman," the whole story is presented by the soloists and the chorus as well; the latter takes an active part in presenting this drama.

Anthems of Thomas Ford Compared to Those of Pilkington, Peerson, and Ramsey

Number of Vocal Parts and Form

Francis Pilkington is a composer noted for ayres, madrigals, and lute music. Not many anthems of his are extant. Two are full anthems collected in the Tears: "Hidden O Lord are my Most Horrid Sins" (4-part) and "High Mighty God of Righteousness" (5-part). Three so-called sacred madrigals were published in his Second Set of Madrigals (1624): "Care for thy Soul" (5-part), "O Gracious God" (5-part),¹⁶ and "O Praise the Lord" (6-part).¹⁷

Pilkington's anthems in the Tears are cast in the ABB form, a form often found in the collection and in Ford's anthems. The five-voice "O Gracious God" is also written in a similar form with a more substantial first section. However, the lengthy "O Praise the Lord" is through-composed.

Martin Peerson has twenty extant anthems. Six are full anthems for five voices, and one is for four voices. The remainder are verse anthems. He contributed three full anthems to the Tears: "O God that no Time Dost Despise," "O Let me at Thy Footstool Fall," and "Lord, Ever Bridle my Desire." Of these pieces, only "O God that no Time Dost Despise" is in ABB form.

Robert Ramsey has five complete five-voice and two six-voice full anthems. He also wrote two verse anthems, one of which, "My Song Shall be Alway," has been reconstructed by Edmund Thompson.¹⁸ The formal structure of ABB which dominates many of Ford's full anthems is not found in Ramsey's anthems; most of his anthems are

¹⁶Pilkington, The Second Set of Madrigals and Pastorals of 3, 4, 5, and 6 Parts, English Madrigal School, vol. 26, ed. by Fellowes (London: Stainer & Bell, 1923), 111-119.

¹⁷*Ibid.*, 177-189.

¹⁸A number of Ramsey's full and verse anthems have been transcribed by Thompson in Early English Church Music, vol. 7 (London: Stainer & Bell, Published for the British Academy, 1967).

through-composed. The six-voice "How are the Mighty Fallen" has three sections, and each corresponds to the tripartite text of II Samuel 1: 25-27.

Texts

Of the five extant anthems of Pilkington, two are set on poems by Leighton. The other three are collected in his Second Set of Madrigals (1624). One is set on Psalm 117: 1-2 ("O Praise the Lord"), the other two on original poems. Peerson chose about ten passages from the Psalms for his anthems. One, taken from Psalm 86: 1-5, is the same as Ford's setting; however, this verse anthem is incomplete and unavailable for comparative study. Two anthem texts are biblical--one is from Lamentations, and the other is from Joel. In addition, two poems are by Leighton and the rest are texts by anonymous poets.

At least eight anthems of Ramsey use the texts of Collects for various occasions, such as Christmas, Purification, Annunciation, Easter, Ascension Day, Whitsunday, and Trinity Sunday. Ford, however, did not write any piece based on the text of Collects. The Psalm texts which were favored by Ford were also used by Ramsey who wrote four Psalm settings. Ramsey's two other anthems are set to texts from the Second Book of Samuel: "How are the Mighty Fallen" and "When David Heard that Absalom was Slain." In addition, a passage from Lamentations 1: 1-2, on which Ford's "How Sits this City" was based, also inspired Ramsey. Unfortunately, the music of "How doth the City Remain Desolate" is incomplete for comparison.

Texture

Similar to Ford's anthems, the texture of Pilkington's pieces is mainly based on free imitation. Some melodic lines stem from the opening subjects or other subjects within a piece which are like "headmotifs," since the melodic lines do not imitate the whole subject but only take the first few notes and progress independently. For instance, the melodic figure at the beginning of "Hidden O Lord are my Most Horrid Sins" is answered by the

other three voices at intervals of the unison, fifth, and octave respectively.¹⁹ The dotted rhythm and the melodic contour of the opening subject are preserved at each reappearance of the text (Example 4-20).



Example 4-20. Pilkington, "Hidden O Lord are my Most Horrid Sins," mm. 1-5.

Peerson's and Ramsey's works are less dominated by counterpoint than are Ford's anthems. Various techniques of imitation still serve a structural purpose, even though the textures are not always polyphonic.

Harmony and Rhythm

Generally speaking, Pilkington's anthems contained in his madrigal collection are much more chromatic than the ones in the Tears. The sonorous six-voice Psalm setting "O Praise the Lord" has many dissonances. Cross relations and simultaneous clashes of major and minor thirds found at m. 13, m. 42, and elsewhere throughout the piece are typical of Ford's anthems and many pieces of this period (Example 4-21).

¹⁹Hill, ed., Sir William Leighton: the Tears, 59-61.

Cross relations like those in Ford's anthems figure prominently in Ramsey's anthems. One notable example is the simultaneous cross relations found at m. 41 and m. 77 of "How are the Mighty Fallen" (Example 4-24). Also, in contrast to Ford's complex rhythm, which is mainly caused by many suspensions and syncopations, Ramsey favored homorhythmic patterns, and his extensive use of dotted rhythms, as in "O Come, Let us Sing unto the Lord" (Example 4-25), consequently brings a rhythmic exuberance. This rhythmic vitality and forward thrust anticipate Restoration full anthems.²¹

Example 4-24. Ramsey, "How are the Mighty Fallen," m. 41; m. 77.

Example 4-25. Ramsey, "O Come, Let us Sing unto the Lord," bass part, mm. 1-2.

Melody

While Ford treated melodies in all voices equally, Pilkington sometimes put greater melodic emphasis in the outer parts, leaving the inner parts to fill in the harmony. This was probably due to the dominance of harmony over melody in his pieces. The

²¹Long, Music of the English Church, 198.

instrumental-like melody of the tenor part in "High Mighty God of Righteousness" is one example (Example 4-26).²²

High - ty God of righ -
 teous - ness, in wrath a
 in wrath a
 in wrath a
 righ - teous - ness, in wrath a
 teous - ness, in wrath a dread con - su - ming
 dread con - su - ming fire, a dread con - su - ming fire;
 dread con - su - ming fire, a dread con - su - ming fire, a dread con - su - ming
 dread con - su - ming fire, in wrath a dread con - su - ming fire, con - su - ming fire: Thou
 dread con - su - ming fire, in wrath a dread con - su - ming

Example 4-26. Pilkington, "High Mighty God of Righteousness," mm. 5-9.

Ramsey's anthems contain some typical touches of pictorialism: the extensive usage of affective intervals (e.g., diminished fourths, fifths and octaves, and descending minor sixths), cross relations, and clashes of major and minor thirds abound in his anthems. In "How are the Mighty Fallen,"²³ the downward skips at the beginning, and the diminished fifths located at mm. 9-10 and elsewhere in the piece depict the fate of the mighty (Example

²²Hill, ed., *Sir William Leighton, the Tears*, 110-114.

²³Ramsey, *English Sacred Music*, Early English Church Music, 7: 84-97.

4-27). In addition, the downward skips of a minor sixth in the same anthem are used effectively to express the grief of David over the death of Jonathan (Example 4-28). A number of chromatic melodic lines also depict the sad mood of the anthem.



Example 4-27. Ramsey, "How are the Mighty Fallen," second soprano part, mm. 1-2; mm. 9-10; first soprano part, mm. 85-86.

SUMMARY AND CONCLUSIONS

Twenty anthems of Ford have been the focus of this study. Ford is primarily known as a composer of ayres and instrumental music; however, his anthems deserve a place in the church music literature. His best anthems, such as "Let us with Loud and Cheerful Voice," are well crafted and are equal to the works of the most eminent composers of the period. His less substantial pieces also show his technical ability and his attention to musical detail for emotional effect.

Ford's full anthems are primarily in the contrapuntal style of the Renaissance tradition; melodic interest is shared equally by all the vocal parts. Both the length and shape of the musical phrases are more or less dependent upon the text which is often broken up into subsections and set contrapuntally. The textual phrases are often partially repeated, especially at the cadential points.

The contrapuntal melodies of Ford's anthems have a wide range of melodic patterns. In addition, a number of special features are prominent in his anthems. Melodic repetitions, dramatic rests, fast repeated figures, contrast motives, melismatic writing on some affective words, and declamatory passages for the soloists are all used with great skill.

Like many English composers of the seventeenth century, Ford used various rhetorical devices in his works. Indeed, pictorialism is a telling feature of his anthems. Conventional musical figures and devices are treated very effectively in his anthems. Among these figures are the use of ascending and descending melodic lines, affective melodic intervals, high tessitura, change of modes, and other special devices.

The contrapuntal sections of Ford's anthems are dominated by modality; the harmonic motion is often governed by counterpoint. Even though Ford usually wrote in modes with minor thirds, many of his anthems end with major chords. The technique of free imitation is exploited by Ford in his anthem works. Suspensions, passing tones, neighboring tones, and other non-harmonic tones occur mostly on weak beats; nevertheless, some dissonances appear on strong beat or treated as consonances without proper resolutions. Cross relations and other dissonances can be found constantly in Ford's anthems and in many other works of the period as well. In addition, Ford was fond of writing two simultaneous entries of a motive in parallel thirds or sixths, a feature which was also exploited by other composers in the seventeenth century.

Structurally, ten of Ford's full anthems are cast in ABB form, while five are through-composed. As for his verse anthems, Ford showed some varieties in the way he connected the verse and chorus sections. All the verse anthems are through-composed. Rather than repeating the words or music of the solo sections, the choruses rely on new musical motives. The choral sections are usually shorter and less significant than the verse sections, and they are also simpler in style than the three-voice full anthems. Ford employed three to six soloists in his verse anthems.

Many features of Ford's anthems may be found in his ayres, madrigals, and instrumental music. Apparently, the music structure of ABB form was favored by Ford, because many ayres and madrigals are also set in this form. Melodic repetitions, parallel passages of thirds or sixths, and dissonances so prominent in the anthems are also found throughout his madrigals.

A comparison of Ford's anthems with those of his contemporaries (i.e., Tomkins, Weelkes, Gibbons, Pilkington, Peerson, and Ramsey) reveals some similarities and differences in compositional technique and musical vocabulary.

Original poems, Psalms and other biblical texts are the major sources for the anthems of Ford and the composers mentioned above. However, ABB form is characteristic of Ford's music and is not frequently found in works of other composers (notable exceptions are the anthems of Pilkington and Peerson that appear in the Tears). Generally speaking, Ford's anthems are not in as grand a scale as Tomkins', Weelkes', and Gibbons' anthems. Yet, in many aspects, the three-voice full anthems of Ford and Tomkins are quite similar, particularly in their texture, the use of cross relations and other dissonances, and the use of contrapuntal techniques.

In conclusion, some of Ford's anthems will rank with those of the most eminent contemporary composers because of his mastery of compositional techniques and the high level of inspiration. Many of his anthems are examples of contrapuntal skill combined with artistic inspiration. A wonderful independence of part-writing and remarkably effective use of word painting devices are displayed throughout his anthems.

Distinguished scholars have already reviewed the anthems written since about 1549 and have discussed their importance. It is unfortunate that Ford's anthems have been ignored and that only a few have heretofore been transcribed into modern notation. The writer hopes that these researches will help others discover more about Ford's works, and will encourage and facilitate the performance of his anthems.

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APPENDIXES

APPENDIX 1

LIST OF THOMAS FORD'S WORKS

I. Musicke of Sundrie Kindes, 1607

Part 1

1. Not full Twelve Years
2. What then is Love?
3. Unto the Temple of thy Beauty
4. Now I See thy Looks were Feigned
5. Go, Passions, to the Cruel Fair
6. Come, Phyllis, Come into these Bowers
7. Fair, Sweet, Cruel
8. Since first I Saw your Face
9. There is a Lady Sweet and Kind
10. How Shall I then Describe my Love?
11. A Dialogue

Part 2

1. A Pavan (M. Southcote's pavan)
2. The Galliard ([M. Southcote's] galliard)
3. An Alman (M. Westouer's farewell)
4. A Pavan (M. Mayne's choice)
5. The Galliard
6. Forget me Not
7. A Pavan (Sir Richard Weston's delight)
8. An Alman (Mounsieur Lullere his choice)
9. The Wild Goose Chase (Sir John Philpot's delight)
10. What you Will
11. And if you do Touch I'll Cry
12. The Bag-Pipes (Sir Charles Howard's delight)
13. Why not Here (M. Crosse his choice)
14. Change of Air
15. Whip it and Trip It (M. Southcote's jig)
16. Cat of Bardy (The Queen's jig)
17. A Snatch and Away (Sir John Paulet's toy)
18. A Pill to Purge Melancholy (M. Richard Martin's thump)

II. Anthems

1. All Glory be to God	text & bass part only
2. Almighty God, which Hast me Brought	<u>Tears</u> ⁱ
3. At Night Lie Down	Mss. 736-738 ⁱⁱ
4. Blessed be the Lord	text only
5. Bow Down Thine Ear	Mss. 736-738
6. Forsake me Not	Mss. 736-738
7. Glory be to the Father	Mss. 736-738
8. Go Wounded Soul	Mss. 736-738
9. Hail, Holy Woman	Mss. 736-738
10. Hear my Prayer	Mss. 736-738
11. How Sits this City	Mss. 736-738
12. Let God Arise	attr. to Byrd
13. Let us with Loud and Cheerful Voice	Mss. 56-60 ⁱⁱⁱ
14. Look, Shepherds, Look	text only
15. Miserere my Maker	Mss. 56-60
16. My Grievs are Full	Mss. 736-738
17. My Sins are Like	Mss. 736-738
18. Not unto Us	<u>Tears</u>
19. O Clap your Hands	Mss. 736-738
20. O Praise the Lord	Mss. 736-738
21. Praise the Lord, O my Soul	Mss. 736-738
22. Say Bold but Blessed Thief	Mss. 736-738
23. Strike, Lord, Why wilt Thou	Mss. 736-738
24. Strike Thou the Anvil	Mss. 736-738
25. Why art thou so Heavy	Mss. 736-738
26. Yet if His Majesty	Mss. 736-738

- i. Sir William Leighton: The Tears or Lamentations of a Sorrowful Soul, 1614.
- ii. Oxford, Christ Church Library, Mss. 736-738
- iii. Oxford, Christ Church Library, Mss. 56-60

III. Sacred Canons

1. I am so Weary (a canon at the fifth)	p. 102 iv
2. Lord, I Lift my Heart to Thee (a canon at the unison)	p. 102
3. Look down, O Lord (a canon at the unison)	p. 111
4. Haste Thee, O Lord (a canon at the unison)	p. 101

- iv. John Hilton, Catch that Catch Can, 1652

IV. Madrigals

1. Are Woman Fair?	Mss. 736-738
2. Come forth my Dear	Mss. 736-738
3. Come let us Enjoy	Mss. 736-738
4. Fire, Fire, lo Hear I Burn	Mss. 736-738
5. Grief, Grief, Keep In	Mss. 736-738
6. Let not my Blackness	Mss. 736-738
7. Music Devine	Mss. 56-60
8. My Love is like a Garden	Mss. 736-738
9. Now Sleeps my Love	Mss. 736-738
10. Oh, How my Soul	Mss. 736-738
11. Oh, Stay Awhile	Mss. 56-60
12. O, thou whose Love	Mss. 736-738
13. Our Life is Nothing	Mss. 736-738
14. Sigh no more, Ladies	Mss. 736-738
15. Still shall my Hopes	Mss. 56-60
16. Sweet yet Cruel	Mss. 736-738
17. 'Tis now Dead Night	Mss. 56-60
18. What Curious Face	Mss. 736-738
19. What Greater Joy	Mss. 736-738
20. What's a Woman but her Will	Mss. 736-738
21. Whoever Smelt the Breath	Mss. 736-738

V. Instrumental Music

6 Fantasias for 5 Viols	Royal College of Music Ms. 1.145; British Library Add. 17792-6
1 Fantasia for 2 Bass Viols	Oxford, Bodleian Library Mss. C. 59-60
Ayre <i>a 4</i>	British Library Add. 40657-61
Alman <i>a 3</i>	Oxford, Christ Church Library Mss. 379-381

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TRANSCRIPTIONS OF THOMAS FORD'S WORKS

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At Night Lie Down

Thomas Ford (ca. 1580-1648)

1

CT At night _____ lie down,

T At night lie down, at _____

B At night lie

3

at night lie down, pre-pare _____ to have thy sleep, thy

_____ night lie down, pre-pare to have thy sleep, thy

down, at night lie down, pre-pare to have thy

6 163

death, thy sleep, thy death, thy bed, thy grave. A - wake, a -

death, thy death, thy bed, thy grave. A-wake,

sleep, thy death, thy bed, thy grave. A-wake,

9

rise, a - rise, a - rise, a - rise,

a - rise, a - rise, a - rise, think

a - rise, a - rise, a - rise, think

11

think that thou hast thy life but lent, think

that thou hast thy life but lent, think

that thou hast thy life but lent, think

13 164

that thou hast thy life but lent, thy breath

that thou hast thy life but lent, thy breath

that thou hast thy life but lent, thy

15 D.S.

a blast, thy breath a blast. [L.]

a blast, thy breath a blast.

breath a blast, thy breath a blast.

D.S.

Bow Down Thine Ear

Thomas Ford (ca. 1580-1648)

1

CT Bow down Thine ear, O Lord, and _____ hear _____ me, bow

T

B Bow down Thine

4

down Thine ear, O Lord, and hear _____ me,

Bow down Thine ear, O Lord, and

ear, O Lord, and hear me, O Lord, _____ and hear me, O Lord, _____

8

bow down Thine ear, O Lord, and

hear me, O Lord, and hear me,

and hear me, bow

11

hear me, O Lord, and hear me, for I

bow down Thine ear, O Lord, and hear me, for

down Thine ear, O Lord, and hear me,

14

am poor, for I am poor and in mis -

I am poor and in mis er-y, and in

for I am poor and in mis er - y,

17

- er - y, and in mis - er - y, for I am

mis - er - y, and in mis - er - y, and in

for I am poor and in mis - er - y,

20

poor and in mis - er - y, for I

mis - er - y, for I am poor and in

for I am poor and in

22

am poor and in mis - er - y, mis - er - y.

mis - er - y, and in mis - er - y.

mis - er - y, and in mis - er - y.

25

Pre-serve Thou my soul, pre-serve Thou my

Pre-serve Thou my soul, pre-serve Thou my soul, for

Pre-serve Thou my soul, pre-serve Thou my soul, for

27

soul, for I am ho-ly, my God, save Thy serv-ant,

I am ho-ly, my God, save Thy serv-ant that

I am ho-ly, my God, save Thy

30

save Thy serv-ant that put-teth his trust in

put-teth his trust in Thee, save Thy

serv-ant that put-teth his trust in Thee,

32

Thee, save Thy serv-ant that put-teth his trust in Thee, save

serv-ant that put-teth his trust in Thee, save

save Thy serv - ant that put-teth his trust in Thee,

35

Thy serv- ant that put-teth his trust in Thee, that

Thy serv- ant that put-teth his trust in Thee, that

save Thy serv - ant that put-teth his

38

put- teth his trust in Thee. Be

put-teth his trust in Thee. Be mer - ci -

trust in Thee. Be

41

mer - ci - ful un - to me, O Lord, be

ful un - to me, O Lord, be mer - ci -

mer - ci - ful un - to me, O Lord, be

44

mer - ci - ful un - to me, O Lord, be mer - ci -

ful un - to me, O Lord, be mer - ci -

Lord, be mer - ci - ful, be mer - ci - ful un - to

47

ful un - to me, O Lord, for I will

ful un - to me, O Lord, for I will call dai - ly up -

me, O Lord, for I will call dai -

50

call dai - ly up - on Thee, dai - ly up -

on Thee, for I will call dai - ly up -

- ly up - on Thee, for I will call

52

on Thee, dai - ly up - on Thee. Com-fort the soul

on Thee, I will call dai - ly up - on Thee. Com-fort the soul

dai - ly up - on Thee. Com-fort the soul

55

of Thy serv - ant, for un-to Thee, O

of Thy serv - ant, for un-to Thee, O

of Thy serv - ant, for un-to Thee, O

58

Lord, do I lift up my soul, for Thou

Lord, do I lift up my soul, do I lift up my soul, for

Lord, for un-to Thee, O Lord, do I lift up my soul, for

61

Lord are good and gracious, and of great mer -

Thou Lord are good and gracious, and

Thou Lord are good and gracious, and of great mer -

64

- cy un-to all them that call up-on

of great mer-cy un-to all them that

- cy un-to all, and of great mer-cy

67 *b*

Thee, un - to all them that
call up - on Thee, un - to all them
un - to all, un - to all them that call up -

70

call up - on Thee.
that call up - on Thee.
on Thee.

Forsake me Not

Thomas Ford (ca. 1580-1648)

1

CT For-sake me

T For-sake me not, O God, in my old

B For-sake me not, O God,

4

not, O God, in my old age, in my old _____

age, in my old age, in my old _____

in my old age, in my old age when I

7

age when I am gray head-ed. For - sake

age. For- sake me not, O God, in my old

am gray head- ed. For - sake me not, O

10

me not, O God, in my old age when

age, in my old age, in my old age when

God, in my old age, in my old age when

13

I am gray head-ed. Un - til I have

I am gray head-ed. Un - til I have show-ed Thy

I am gray head - ed. Un -

16

show-ed Thy strength un-to this ge-ne-ra-

strength un-to this ge-ne-ra-

till I have show-ed Thy strength un-to this

18

tion, and Thy power to all them that are yet to come,

tion, and Thy power to all them that are yet to come, and Thy

ge-ne-ra-tion, and Thy power to

21

and Thy power to all them that are yet to come.

power to all them that are yet to come.

all them that are yet to come.

26

Thy right - eous - ness, O God, is ver - y

Thy right - eous - ness, O God, is ver - y high,

Thy right - eous - ness, O God, O God,

27

high, is ver - y high, and great

is ver - y high, is ver - y high, is ver - y high, and great

is ver - y high, is ver - y high, is ver - y high, and great

30

things are they that Thou hast done. O God, O God, who

things are they that Thou hast done. O God, O God,

things are they that Thou hast done. O God, O God,

34

D.S.

is like un - to Thee.

D.S.

who is like un - to Thee.

D.S.

who is like un - to Thee.

Glory be to the Father

Thomas Ford (ca. 1580-1648)

1

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa ther, and to

Glo - ry be to the Fa ther, and to

4

to the Son, and to the Ho - ly Ghost;

the Son, and to the Ho - ly Ghost;

the Son, and to the Ho - ly Ghost;

8

As it was in the be-gin-ning, is now, as it was in the be-

As it was in the be - gin-ning, is now, _____ as it was in the be -

As it was in the be - gin-ning, is now, _____ as it was in the be -

11

the be-gin-ning, is _____ now, and ev-er shall be, and ev-er

gin-ning, is now, and ev-er shall be, and ev-er shall

gin-ning, is now, and ev-er shall be, and ev-er shall

14 b

shall be, world with - out end, _____ and ev-er

be, world with - out end, world _____ with - out

be, world with - out end, world _____ with - out

17

shall be, and ev-er shall be, world with-out end,
end, and ev-er shall be, world with-out end, with-out
end, and ev-er shall be, world with-out end, —

20

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

24

— men, A — men, A —
A — men, A — men,
men, A — men, A — men,

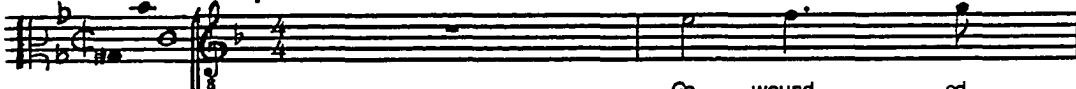
182

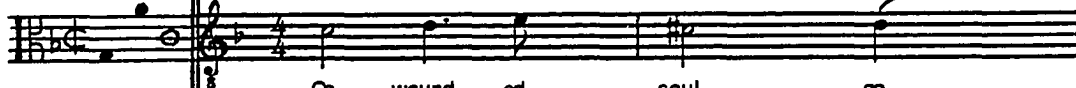
The musical score consists of three staves. The top staff (Soprano) begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long slur over the first four measures, followed by a rest, then the notes for 'men, A men.' with a final slur. The middle staff (Alto) also has a treble clef and one sharp. It features a melodic line with a slur over the first three measures, a rest, and then the notes for 'men.' with a final slur. The bottom staff (Bass) has a bass clef and one sharp. It contains a melodic line with a slur over the first three measures, a rest, and then the notes for 'men.' with a final slur. The lyrics 'men, A men.' are written below the top staff, and 'A men.' are written below the middle and bottom staves.

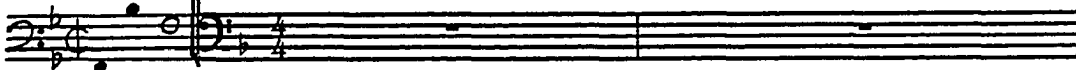
Go Wounded Soul

Thomas Ford (ca. 1580-1648)


1

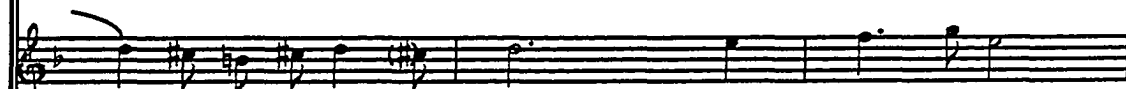
CT  Go wound - ed


T  Go wound - ed soul, go _____

B 

3

 soul, go _____ tell the cause of thy grief, go wound - ed

 — tell the cause of thy grief, go wound - ed soul,

 Go wound - ed soul, go tell the

6

soul, go wound - ed soul, go tell the

go tell the cause of thy grief, my sins are

cause of thy grief, my sins are foul, _____

9

cause of thy grief, my sins are foul. _____ Ay _____

foul. Ay _____ mel past hope of all re -

_____ my sins are foul. Ay _____ mel past hope of all

12

_____ mel past hope of all re - lief, Ay _____

lief, Ay mel past hope of all re - lief, of

re - relief, Ay mel past

14

me! past hope of all re -

all re - lief, they drive me,

hope of all, of all re - lief, they

16

lief, they drive me, Lord, in - to de-spair, in - to de -

Lord, in - to de - spair, in - to de - spair,

drive me, Lord, in - to de - spair, they

18

spair, they drive, they drive me, Lord, they drive, they drive me,

they drive, they drive me, Lord, they drive me, Lord, they drive

drive, they drive me, Lord, they drive, they drive me, Lord, in

20

Lord, in - to de-spair, in - to de-spair.

me, Lord, in - to de-spair, in - to de-spair. O let

to de-spair, in - to de-spair. O let

23

O let Thy dis-cords, O let thy

Thy dis-cords, O let Thy dis-cords tune

Thy dis-cords, O let Thy dis-cords

26

dis-cords tune my mis-cords, so shall my wea-ried wounds

my mis-cords, so shall my wea-ried

tune my mis-cords, so shall my wea-ried

29

grow fair. D.S.

wounds grow fair. D.S.

wounds grow fair. D.S.

Hail, Holy Woman

Thomas Ford (ca. 1580-1648)

1 TENOR

Hail! Hail! ho-ly wo-man who-so - ever thou be, hail!

hap - py Ca - na - nite whoso sayth in - forms my sight,

6 whoso rare ex - am - ple makes all sin - ners see,

8 good fruit may grow from an ac - curs - ed tree, good fruit may grow

11 CONTRATENOR

from an ac - curs - ed tree. The daugh -

13 #

ter was pos - sess - ed with a dev - il, the moth - er more per - plexed, her

15 heart, her soul was vexed, and hear - ing Je - sus, Je - sus pass - ing

17 by, out she flys, out she flys, and like a faith - ful fran - tic loud

19 she cries: Help! Son of Dav - id, help! my child, my child, the

21 dev - il, the foul find my child doth fear and rend.

23 CHORUS

189

He neg-lects her, yet she bold - ly pressed,

He neg-lects her, yet she bold - ly pressed, and

He neg-lects her, yet she bold - ly pressed, and

25

Help Lord! my daugh - ter is pos-sessed,

cries: Help Lord! my daugh - ter is pos - sessed,

cries: Help Lord! my daugh - ter is pos - sessed, help

27

help Lord! my daugh - ter is pos-sessed.

help Lord! my daugh - ter is pos - sessed.

Lord! my daugh - ter is pos - sessed.

29

CT

She cries: help Lord, help! Son of Dav - id, help!

31

But yet she cries in vain, but

But yet she cries in vain, but yet she cries in

But yet she cries in vain, but yet she cries in

33

yet she cries in vain, Christ an - swers not a -

vain, Christ an - swers not a - gain,

vain, Christ an - swers not a - gain, but

35

gain, but yet re - solv'd to force His si - lent

but she re - solv'd to force His si - lent

she re - solv'd to force His si - lent

37

breast, cries on: Help Lord! help Lord! my daugh -

breast, cries on: Help Lord! help Lord! my daugh - ter

breast, cries on: Help Lord! my daugh - ter

39

- ter is pos - sessed.

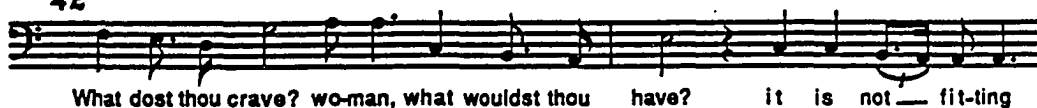
is pos - sessed.

is pos - sessed.

40 BASSUS



42



44



46



48 TENOR



50



52



54



56 CHORUS

Je - sus as - ton - ished at this quick

Je - sus as - ton - ished at this quick

Je - sus as - ton - ished at this

re - ply, breaks forth in love,

re - ply,

quick re - ply,

breaks forth in love and sayth: Wo-man,

breaks forth in love, breaks forth in love and sayth: Wo-man, great

breaks forth in love, breaks forth in love and sayth: Wo-man, great

61

great _____ is thy faith, be it un - to thee

is thy faith, be it un-to thee as thou dost re-quest,

_____ is thy faith, be it un-to thee as thou dost re-quest,

63

as thou dost re - quest, thy

be it un - to thee as thou dost re - quest,

be it un - to thee as thou dost re - quest,

64

daugh - ter's rid of her tor - ment - ing guest, thy

thy daugh - ter's rid of her tor - ment - ing guest, thy

thy daugh - te'rs rid of her tor - ment - ing guest,

68

daugh - ter's rid of her tor - ment - ing

daugh - ter's rid of her tor - ment - ing

thy daugh - ter's rid of her tor - ment - ing

68

guest, of her tor - ment - ing guest.

guest, of her tor - ment - ing guest.

guest, of her tor - ment - ing guest.

Hear My Prayer

Thomas Ford (ca. 1580-1648)

1

CT Hear my prayer, O Lord,

T Hear my prayer, O Lord, hear my

B Hear my prayer, O

3

and with Thine ears con - si - der my call - ing,

prayer, O Lord, and with Thine ears, and with Thine

Lord, and with Thine ears con -

5

and with Thine ears con - si - der my call-ing. Hear my

ears con - si - der my call - ing. Hear my

si - der my call - ing.

8

prayer, O Lord, hear my prayer, prayer, O Lord, O Lord, hear my prayer, O

Hear my prayer, O Lord, hear my

11

O Lord, and with Thine

Lord, and with Thine ears con - si - der

prayer, O Lord,

13

ears con - si - der my _____ call - ing,

my call - ing, and with Thine ears con -

and with Thine ears con - si - der my call - ing,

15

and with Thine ears con - si - der my call-ing: Hold not Thy

- si - der _____ my call-ing: Hold not Thy

and with Thine ears con - si - der my call-ing: Hold _____

18

peace, hold not Thy peace at my

peace at _____ my tears, hold _____

_____ not Thy peace _____ at my tears,

20

tears, hold _____ not Thy peace _____

_____ not Thy peace _____ at my tears, at my

hold not my peace at my

22

_____ at my tears, hold _____ not Thy peace at my

tears, hold _____ not Thy peace at _____

tear, hold not Thy peace at my

24

tears. For I am a stran - ger with Thee,

_____ my tears. For I am a stran - ger with Thee,

tears. For I am a stran-ger with

26

for I am a stran-ger with Thee, for I am a
 for I am a stran-ger with Thee,
 Thee, - for I am a stran -

28

stran - ger with Thee, and a soj-ourn-er as all
 for I am a stran-ger with Thee, and a soj-ourn-er as
 - ger with Thee, and a soj-ourn-er as all my

29

my fa - thers were. O
 all my fa - thers were. O spare me a
 fa - thers were. O spare me a lit-tle,

33

— spare me a lit-tle, O spare

lit-tle, O spare me a lit-tle,

O spare me a lit-tle, O

35

— me a lit-tle, O spare me a

O spare me a

spare me a lit-tle, that I may re-cov-er my—

37

lit-tle, that I may re-cov-er, that I may re-

lit-tle, that I may re-cov-er, that I may re-

strength, that I may re-cov-er my strength,

39 202

cov-er my strength, _____ be-fore I _____

cov-er my strength, _____ be-fore I go

that I may re-cov-er my strength, be-fore I go

41

_____ go hence, be-fore I _____ go hence, and _____

hence, be-fore I go hence, and be no

hence, be-fore I go hence, be-fore I go

43 D.S.

_____ be no more, no more _____ seen. D.S.

more seen, and be no more seen. D.S.

hence, and be no more _____ seen. D.S.

How Sits This City

Thomas Ford (ca. 1580-1648)

The musical score is written for three voices: Contralto (C), Tenor (T), and Bass (B). The time signature is 4/4. The first system begins with a measure rest for all parts, followed by the lyrics. The lyrics are: "How _____ sits this cit - y,". The second system begins with a measure rest for all parts, followed by the lyrics: "late most pop - u - lous, now sol - i - ta - ry". The third system begins with a measure rest for all parts, followed by the lyrics: "late most pop - u - lous, now sol - i - ta - ry and _____".

1

C How _____ sits this cit - y,

T How sits this cit - y,

B How sits this cit - y,

3

late most pop - u - lous, now sol - i - ta - ry

late most pop - u - lous, now sol - i - ta - ry and _____

late most pop - u - lous, now sol - i -

6

and like a wid-ow thus.

like a wid-ow thus. Am - plest of

ta - ry and like a wid-ow thus.

8

Am-plest of na - tions, queen of pro-vin - ces, queen of

na - tions, queen of pro-vin - ces, queen of pro -

Am-plest of na - tions, queen of pro - vin - ces, queen of pro -

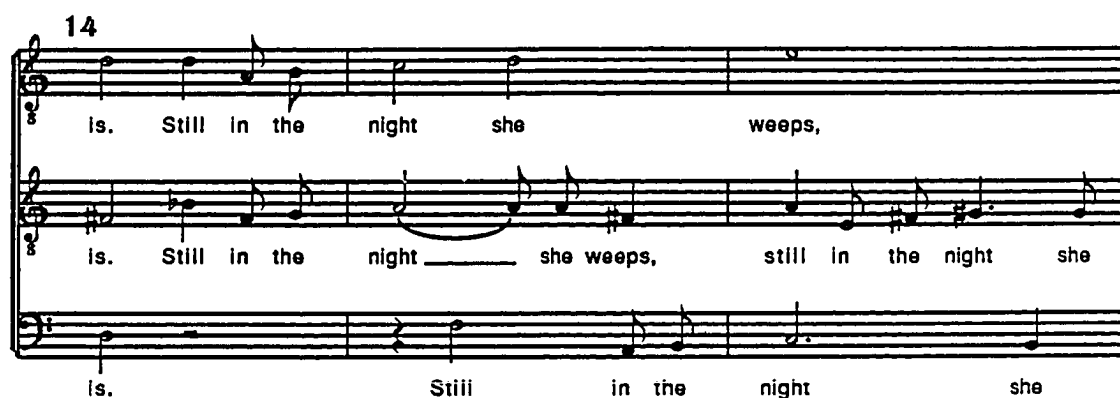
11

pro-vin-ces she was, who now thus trib - u - ta - ry

pro-vin-ces she was, who now thus trib - u - ta - ry

pro-vin-ces she was, who now thus trib - u - ta - ry

14

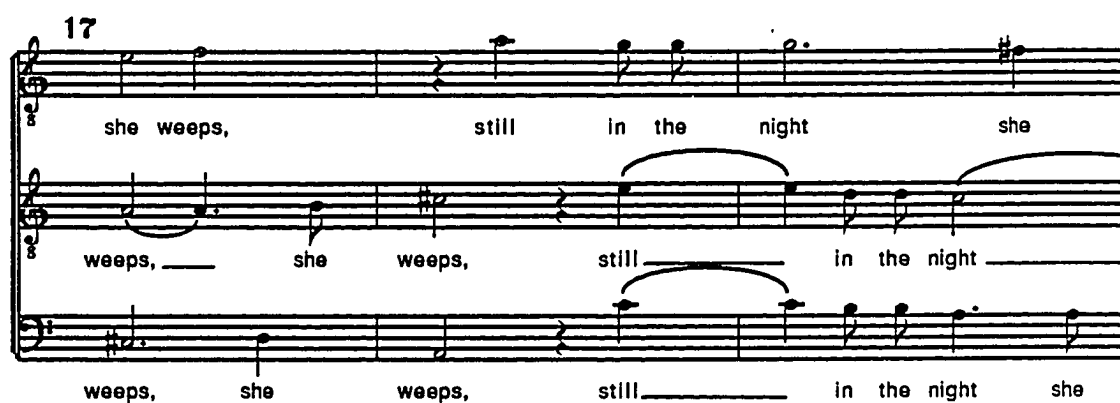


is. Still in the night she weeps,

is. Still in the night she weeps, still in the night she

is. Still in the night she

17



she weeps, still in the night she

weeps, she weeps, still in the night

weeps, she weeps, still in the night she

20



weeps, she weeps, and her tears

she weeps, she weeps, and her tears fall

weeps, she weeps, and her tears fall down,

23

fall down by her cheeks a - long,

down, and her tears fall down by her cheeks a - long, and her

fall down by her cheeks a - long, and her tears

26

and her tears fall down, fall down by her cheeks a -

tears fall down, fall down, fall down by her cheeks a -

fall down, fall down, fall down by her cheeks a -

29

long, and none of all her lov-ers, and none of

long, and none of all her lov-ers, and none of all

long, and none of all her lov-ers, and none of all

32

all her lov - ers com - fort her. Per -

her lov - ers com - fort her.

her lov - ers com - fort her.

34

fid - ious-ly her friends have dealt, per-fid - ious-ly her

Per - fid - ious-ly her friends have dealt, per - fid - ious

Per - fid - ious-ly her friends have dealt, per - fid - ious

36

friends have dealt, per - fid - ious-ly her friends have dealt,

-ly her friends have dealt, per-fid - ious - ly her friends have dealt,

-ly her friends have dealt, per-fid - ious - ly her friends have dealt,

38

and now are en - e - mies, and now

and now are en - e - mies, and now are

and now are en - e - mies, and now are

This system contains measures 38 and 39. It features three staves with vocal parts. The lyrics are: 'and now are en - e - mies, and now' for the first staff, 'and now are en - e - mies, and now are' for the second staff, and 'and now are en - e - mies, and now are' for the third staff. The music is in 3/8 time, with a key signature of one sharp (F#).

40

- are en - e-mies, and now are en -

en e - mies, and now are en

en - e - mies, and now are en

This system contains measures 40 and 41. It features three staves with vocal parts. The lyrics are: '- are en - e-mies, and now are en -' for the first staff, 'en e - mies, and now are en' for the second staff, and 'en - e - mies, and now are en' for the third staff. The music is in 3/8 time, with a key signature of one sharp (F#).

43

- e mies.

e mies.

e mies.

This system contains measures 43 and 44. It features three staves with vocal parts. The lyrics are: '- e mies.' for the first staff, 'e mies.' for the second staff, and 'e mies.' for the third staff. The music is in 3/8 time, with a key signature of one sharp (F#).

Let us with Loud and Cheerful Voice

Thomas Ford (ca. 1580-1648)

VERSE

1

C

Q

CT

SX

T

B

Let us with loud and

Let

Let us with loud and cheer-ful voice

Let us with

3

cheer-ful voice be - gin, let us with

us with loud and cheer-ful voice be - gin, let

be - gin, let

loud and cheer-ful voice be - gin,

5

loud and

us with loud and cheer-ful voice, and cheer - ful

Let us with loud and

us with loud and cheer - ful voice be -

us with loud and cheer-ful voice be -

let us with

7

cheer-ful voice be - gin to call

voice be - gin to call

cheer-ful voice be - gin to call

- gin to call on

- gin to call on God who is our

loud and cheer-ful voice be - gin to

9

on God who is our help and stay. For man-y

on God who is our help and stay.

on God who is our help and stay.

God who is our help and stay.

help, who is our help and stay.

call on God who is our help and stay. For man-y

12

seas of wa - ters have broke in,

For man-y seas of wa - ters have broke in, and His

For man-y seas of wa - ters have broke in, and His voice on -

seas of wa - ters have broke in,

15

and His voice on - ly can their rage al - lay.

voice on - ly can, on - ly can their rage al - lay.

- ly can their rage al - lay.

and His voice on - ly can, on - ly can their rage al - lay.

Thou-sands of char-i-ots, thou-sands of char-i-ots doth He

Thou - sands of char-i - ots,

Thou - sands of char-i - ots, thou - sands of char - i-ots

Thou-sands of char-i-ots, thou-sands of char-i-ots doth He ride

Thou-sands of char-i-ots, thou-sands of char-i-ots doth He

Thou - sands of char-i - ots, thou - sands of char - i-ots

ride up - on, and thou - sand an - gels
and thou - sand an-gels, and thou - sand an-gels
doth He ride up - on, and thou - sand an - gels bear His
— up - on, and thou - sand an - gels,
ride up-on, and thou - sand, thou-sand an - gels
doth He ride up - on, and

24

bear His throne, and thou - sand, thou - sand,
 bear His throne, and thou - sand, thou - sand an - gels, thou -
 throne, and
 and thou - sand an - gels, and
 bear His throne, and thou - sand an - gels,
 thou - sand an - gels, and thou - sands,

26

VERSE

thou - sand an - gels bear His throne.
 - sand an - gels bear His throne.
 thou - sand an - gels bear His throne. He
 thou - sand, thou - sand, thou - sand an - gels bear His throne.
 and thou - sand, thou - sand an - gels bear His throne.
 thou - sand, thou - sand an - gels bear His throne.

29

He

rides up - on the winds, _____ He

He rides up - on the winds, _____

He rides up - on the winds, _____

He rides up - on the

31

rides up-on the winds, He rides up - on the winds, and in _____

He rides up - on the winds, He rides up-on the winds,

rides up - on the winds, in

He rides up-on the winds, and in His hand is

He rides up - on the winds, and in His

winds, and in His

33

His hand is heav'n.

in His hand is heav'n.

His hand is heav en.

heav'n and earth.

hand is heav'n and earth.

hand is heav'n and earth.

35

His might-y hand hath light-ning swift

His might-y hand hath light-ning swift

His might-y hand hath light - ning

His might-y hand hath light-ning swift

His migh - ty hand hath light-ning swift and

His might-y hand hath

37

and thun - der, thun -

and thun - der, and thun - der

swift and thun - der, and thun - der at com -

and thun der, and

thun - der, and thun

light - ning swift,

39

- der at com - mand to wound, to

at com - mand to wound, to wound,

mand to wound, to wound His

thun - der at com - mand to wound His

- der at com - mand to wound, to

CHORUS

41

wound His foes, and keep His saints from harm. Let us im -

— to wound His foes, and keep His saints from harm. Let us im -

foes, and keep His saints from harm. Let us im -

foes, and keep His saints from harm. Let us im -

wound His foes, and keep His saints from harm. Let us im -

and keep His saints from harm. Let us im -

44

plore, let us im - plore His sa - cred maj - es -

plore, let us im - plore His sa - cred maj - es -

plore, let us im - plore His sa - cred maj - es -

plore, let us im - plore His sa - cred maj - es -

plore, let us im - plore His sa - cred maj - es -

plore, let us im - plore His sa - cred maj - es -

47

ty, and from the

ty, and from the earth lift up our voice on high,

ty, and from the earth lift up our voice on high, and from the

ty, and from the earth lift up our voice on high, and from the

ty, and from the

ty, and from the

49

earth lift up our voice on high, lift up our

lift up our voice on high, our

earth lift up our voice on high, lift up our

earth lift up our voice on high, lift up our voice on high, our

earth lift up our voice on high, lift up our

lift up our voice on high, — our

voice on high.

voice on high. Be - hold, O Lord, the

voice on high. Be - hold, O Lord, O Lord,

voice on high. Be hold, O Lord, O Lord.

voice on high. Be - hold,

voice on high.

34

dev - il our ad - ver - sa - ry

the dev - il our ad - ver - sa -

be - hold, be - hold, O Lord, the dev - il our

57

goes like a roar - ing li

ry goes like a roar - ing li - on,

ad - ver - sa - ry goes like a roar - ing

Be - hold, be - hold, O

60

on, round, round a -

goes like a roar - ing li - on, round, -

li - on, goes like a roar - ing li - on,

Lord, the dev - il our ad - ver - sa - ry goes like a roar - ing

63

bout, round a - bout, still
 round, round a - bout, still
 round, round a - bout, still
 II - on, round a - bout, still

65

If Thou tar-ry we shall
 seek - ing to de - vour us.
 seek-ing to de - vour us.
 If Thou tar-ry we shall be
 seek - ing to de - vour us. If Thou tar - ry
 seek - ing to de - vour us.

CHORUS

68

be in the snare, O help us out, O help us out. And here on

O help us out. And here on

in the snare, O help us out. And here on

we shall be in the snare, O help us out. And here on

And here on

72

earth, and here on earth our cho rus up - on

earth, and here on earth our cho rus up - on

And here on earth, our cho rus up - on

earth, and here on earth our cho rus up - on high

earth, and here on earth our cho rus up - on high

earth, and here on earth our cho rus up - on

75

high shall sing Thy praise, O glo -

high shall sing Thy praise, O glo - rious Tri - ni -

high shall sing Thy praise, O — glo - rious Tri - ni - ty,

— shall sing Thy praise, shall sing Thy

— shall sing Thy praise, O glo - rious Tri - ni -

high

78

- rious Tri - ni - ty, O glo - rious Tri - ni -

ty, shall sing Thy praise, — O glo - rious Tri - ni -

shall sing Thy praise, O — glo - rious Tri - ni -

praise, O glo - rious Tri - ni - ty, O glorious Tri - ni -

ty, shall sing Thy praise, O glo - rious Tri - ni -

shall sing Thy praise, O — glo - rious Tri - ni -

VERSE

81

ty. O bless - ed Fa - ther, God of

ty.

ty. O bless - ed Fa - ther,

ty. O bless - ed Fa - ther, God

ty. O bless - ed Fa - ther, God of peace and love,

ty.

84

peace and love, O glo - rious Son that sits

God of peace and love, O

of peace and love, O glo - rious

glo - rious Son that sits in heav'n so

87

in heav'n so high, O Ho-ly

glo-rious Son that sits in heav'n so high, O Ho-ly

Son that sits in heav'n so high, O Ho-ly Ghost pro -

high, O Ho-ly Ghost pro - ceed -

90

Ghost pro-ceed-ing from a - bove. O ho-ly bless-ed glo-rious Tri -

Ghost pro-ceed - ing from a - bove. O ho-ly bless-ed glo - rious

ceed - ing from a - bove. O ho-ly bless-ed glo - rious

ing from a bove.

CHORUS

94

ni - ty, O ho - ly bless - ed glo - rious Tri - ni - ty, O ho - ly bless - ed glo - rious Tri - ni - ty, Tri - ni - ty, O ho - ly bless - ed glo - rious Tri - ni - ty, to O ho - ly bless - ed glo - rious Tri - ni - ty, O ho - ly bless - ed glo - rious Tri - ni - ty,

98

to Thee to Thee all crea - tures, to Thee all crea - tures, to Thee all crea - tures, an - gels, to Thee all crea - tures, to Thee all crea - tures,

104

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107

praise to heav'n, sing praise to
 praise to heav'n, which
 heav'n, sing praise to heav'n, which
 praise to heav'n, sing praise to heav'n,
 sing praise to heav'n'
 sing praise to heav'n, to heav'n, which

109

heav'n, which ech-oes, which ech-oes, which
 ech-oes, which ech-oes, which
 ech-oes, which ech-oes, which
 which ech-oes, which ech-oes forth,
 which ech-oes, which ech-oes, which
 ech-oes, which ech-oes, which

111

ech - oes forth, A - men, A -

ech - oes forth, A - men, A -

ech - oes forth, A - men, A -

A - men,

ech - oes forth, A - men, A -

ech - oes forth, A - men,

113

- men, A -

men, A - men, A -

men, A -

A - men, A - men,

men, A - men, A -

A - men,

117

A

Miserere my Maker

Thomas Ford (ca. 1580-1648)

1

C Mi - se - re - re my Mak - er, have

Q Mi - se - re - re my Mak - er,

SX Mi - se - re - re my Mak - er,

CT Mi - se - re - re my Mak -

T Mi - se - re - re my Mak - er,

B Mi - se - re - re my Mak - er,

4

mer - cy on me wretch, have mer - cy
— have mer - cy on me wretch, have mer - cy
— have mer - cy on me wretch, have
er, have mer - cy on me wretch, — have mer - cy
have mer - cy on me wretch, have mer - cy on me
— have mer - cy on me wretch, have

7

on me wretch, strange - ly dis - tress-ed, strange -

on me wretch, strange - ly dis-tress-ed,

mer - cy on me wretch, strange - ly dis -

on me wretch, strange - ly dis-tress -

wretch, have mer - cy on me wretch, strange - ly dis -

mer - cy on me - wretch, strange - ly dis-tress-ed,

10

ly dis-tress-ed, strange ly dis -

strange ly dis - tress-ed, strange ly dis -

tress-ed, strange ly dis -

ed, strange ly dis-tress-ed.

tress-ed, strange ly dis - tress-ed.

strange ly dis - tress - ed, strange ly dis -

12

tress-ed. Cast down with sin op - pres -

tress - ed. Cast down with sin op -

tress-ed. Cast down with sin, cast down with

Cast down with sin op - pres - sed, cast

Cast down with sin op - pres - sed, cast

tress - ed. Cast down

15

sed, op - pres - sed,
 press-ed, op - pres - sed,
 sin op - pres - sed, might
 down with sin op - pres - sed, might i - ly vexed, to the
 down with sin op - pres - sed, might i - ly
 with sin op - pres - sed,

18

might i - ly vexed, might i - ly
 might i - ly vexed,
 i - ly vexed, might i - ly vexed to the
 souls bit-ter an - guish, might -
 vexed to the souls bit-ter an - guish,
 might i - ly vexed to the

21

vexed to the souls bit-ter an - guish,

ev'n _____ to the death, _____ to the death,

souls bit-ter an _____ guish, ev'n to the

- I - ly vexed to the souls bit-ter an - guish,

ev'n _____ to the death, to the death I lan -

souls bit - ter an - guish, ev'n _____

24

to the death I lan - guish.

I lan - guish. Yet _____

death, to the death _____ I lan - guish.

ev'n to the death, I _____ lan - guish.

guish. Yet let it

_____ to the death, _____ to the death I lan -

27

Yet let it please Thee, yet let it please Thee to guish. Yet

30

to hear my cease-less
let it please Thee to hear my cease-less
hear my cease-less cry
yet let it please Thee to hear my cease-less cry
please Thee to hear my cease-less cry
let it please Thee to hear my cease-less

33

cry - ing: Mi - se - re -

cry - ing: Mi - se - re - re,

ing: Mi - se - re - re, mi - se - re -

- ing: Mi - se - re -

ing: Mi - se - re - re, mi - se - re - re,

cry - ing: Mi - se - re -

36#

re, mi - se - re - re, |

mi - se - re - re, mi - se -

re, mi - se - re - re, mi - se - re -

re, mi - se - re - re, mi - se -

mi - se - re - re,

re mi - se - re - re, me - se - re - re, |

38

am dy ing.

re - re, | am dy ing.

re, | am dy - ing.

re - re, | am dy - ing.

mi - se - re - re, | am dy - ing.

am dy ing.

My Griefs are Full

Thomas Ford (ca. 1580-1648)

1

CT My griefs are full, help me O

T My griefs are full, help

B

This musical system is for three voices: Contralto (CT), Tenor (T), and Bass (B). The time signature is 4/2. The key signature has one sharp (F#). The Contralto part begins with a treble clef and a key signature change to one sharp. The Tenor part begins with a treble clef and a key signature change to one sharp. The Bass part begins with a bass clef and a key signature change to one sharp. The lyrics are: 'My griefs are full, help me O' for CT, 'My griefs are full, help' for T, and no lyrics for B.

3

God, they cast me down,

me O God, they cast

My griefs are full, help me O

This musical system continues the piece. The time signature is 4/2. The key signature has one sharp (F#). The Contralto part begins with a treble clef and a key signature change to one sharp. The Tenor part begins with a treble clef and a key signature change to one sharp. The Bass part begins with a bass clef and a key signature change to one sharp. The lyrics are: 'God, they cast me down,' for CT, 'me O God, they cast' for T, and 'My griefs are full, help me O' for B.

5 \flat 2

I can not rise, they cast me down I can

me down, they cast me down, I can

God, they cast me down, they cast

7 \flat 2

not rise, I can not rise. I

not rise, they cast me down, I can not rise.

me down, I can not rise, I can not rise,

10

am brought low, I am

I am brought low

I am brought

12

brought low, I am brought low un - der Thy

un - der Thy rod, un -

low, I am brought

14

rod, tho Thou shouldst not re - gard my

low un - der Thy rod, tho Thou shouldst not re -

low un - der Thy rod,

16

cries, nor be moved to dry mine

gard my cries, tho Thou

tho Thou shouldst not re - gard my

tho Thou shouldst not re - gard my

18 *♩*

eyes, tho Thou shouldst not re - gard

shouldst not re - gard my cries,

cries, tho Thou shouldst not re - gard my cries

20

my cries, nor be moved to dry mine

nor be moved to dry mine eyes, mine

nor be moved to dry, to dry

22

eyes, mine eyes.

eyes. Yet will I till I

mine eyes.

23

Yet will I till I die,
die re - ly on Thee, yet, yet will
Yet will I till I die, yet will

24

yet will I till I die,
I till I die re - ly on Thee, yet will
I till I die, yet will I re -

25

re - ly on Thee, yet will I till I
I till I die re - ly on
ly on thee, yet, yet will I, yet will I

26

die re - ly on Thee, all help, all health, all
Thee, all help, all health, all help, all
re - ly on Thee, all help, all health to me.

28

health to me. Ay me I'll sing till
health to me. Ay me I'll sing till
Ay me I'll sing till death,

30

death, Ay me, Ay me I'll
death, I'll sing till death, Ay me I'll
Ay me, Ay me I'll sing, Ay

32

sing till death, Ay _____ me I'll sing till

sing till death, till death shall set me

me I'll sing till death shall

34

death, Ay me I'll sing till death, Ay _____ me I'll sing

free, Ay me I'll sing till death, Ay _____ me I'll sing till

set me free, Ay me I'll sing, Ay me I'll

37

till death _____ shall _____ set me free.

death shall set me free, shall set me free.

sing till death shall _____ set me free.

My Sins are Like

Thomas Ford (ca. 1580-1648)

1

CT My sins _____ are like the

F My sins _____ are like the hairs _____

B My sins _____ are like the hairs _____

Detailed description: This block contains the first system of a three-part musical score. The staves are labeled CT (Cantata Tenor), F (Fagott), and B (Bass). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: 'My sins _____ are like the' for CT, 'My sins _____ are like the hairs _____' for F, and 'My sins _____ are like the hairs _____' for B. The CT staff has a fermata over the first measure. The F and B staves have a fermata over the first measure. The CT staff has a fermata over the second measure. The F and B staves have a fermata over the second measure. The CT staff has a fermata over the third measure. The F and B staves have a fermata over the third measure. The CT staff has a fermata over the fourth measure. The F and B staves have a fermata over the fourth measure. The CT staff has a fermata over the fifth measure. The F and B staves have a fermata over the fifth measure. The CT staff has a fermata over the sixth measure. The F and B staves have a fermata over the sixth measure. The CT staff has a fermata over the seventh measure. The F and B staves have a fermata over the seventh measure. The CT staff has a fermata over the eighth measure. The F and B staves have a fermata over the eighth measure. The CT staff has a fermata over the ninth measure. The F and B staves have a fermata over the ninth measure. The CT staff has a fermata over the tenth measure. The F and B staves have a fermata over the tenth measure.

3

hairs up - on my head, and raise their au - dit,

up - on my head, and raise their

up - on my head, and raise their

Detailed description: This block contains the second system of the musical score. The staves are labeled CT, F, and B. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: 'hairs up - on my head, and raise their au - dit,' for CT, 'up - on my head, and raise their' for F, and 'up - on my head, and raise their' for B. The CT staff has a fermata over the first measure. The F and B staves have a fermata over the first measure. The CT staff has a fermata over the second measure. The F and B staves have a fermata over the second measure. The CT staff has a fermata over the third measure. The F and B staves have a fermata over the third measure. The CT staff has a fermata over the fourth measure. The F and B staves have a fermata over the fourth measure. The CT staff has a fermata over the fifth measure. The F and B staves have a fermata over the fifth measure. The CT staff has a fermata over the sixth measure. The F and B staves have a fermata over the sixth measure. The CT staff has a fermata over the seventh measure. The F and B staves have a fermata over the seventh measure. The CT staff has a fermata over the eighth measure. The F and B staves have a fermata over the eighth measure. The CT staff has a fermata over the ninth measure. The F and B staves have a fermata over the ninth measure. The CT staff has a fermata over the tenth measure. The F and B staves have a fermata over the tenth measure.

5

and raise their au-dit to as high a score, in this they_

au-dit, and raise their au-dit to as high a score, in this they

au-dit, and raise their au-dit to as high a score, in this they

8

_ dif fer, they do dai - ly shed, they do

dif - fer, they do dai - ly shed, they do dai - ly

dif - fer, they do dai - ly shed, they do dai - ly

10

dai - ly shed, but, oh, my sins, but, oh, my sins,

shed, but, oh, my sins, but, oh, my sins, but, oh,

shed, but, oh, my sins, but, oh, my sins, but, oh,

13

but, oh, my sins grow dai - ly more, grow dai - ly more

my sins grow dai - ly more, grow dai - ly

my sins grow dai - ly more, grow dai - ly more

17

and more. If by my hairs Thou num - ber out my sins,

more and more. If by my hairs Thou num - ber out my sins,

and more. If by my hairs Thou num - ber out my sins,

20

heav'n make me bold, heav-en, heav'n make me

heav'n make me bold, heav'n make me bold, heav'n make me

heav'n make me bold, heav'n make me bold, heav'n make me

22

D.S.

bold be - fore that day ____ be - gins.

D.S.

bold be - fore ____ that day be - gins.

D.S.

bold be - fore that day be - gins.

O Clap Your Hands

Thomas Ford (ca. 1580-1648)

1

CT O clap your hands to - geth-er, all ye peo-ple,

T O clap your hands to - ge-ther, all ____ ye peo-ple,

B O clap your hands to - ge-ther, all ye peo-ple,

3

all ye peo-ple, O clap your hands to-ge-ther,

all ____ ye peo - ple, O clap your hands to-ge-ther,

all ye peo - ple, O clap your hands to-ge-ther,

5

all ye people: O sing un-to God, O sing un-to

all ye people: O sing un-to God, O sing un-to

all ye people: O sing un-to God,

7

God with the voice of me - lo -

God with the voice of me - lo - dy, -

O sing un-to God with the voice of me - lo -

9

dy, of me - lo - dy. For the Lord is high,

- of me - lo - dy. For the Lord is high, -

dy, of me - lo - dy. For the

11

for the Lord is high, and to be fear-ed:

— for the Lord is high and to be fear-ed: He is

Lord is high, for the Lord is high and to be fear-ed:

13

He is the great King up - on all the

the great King up - on all the

He is the great King up - on all the

15

earth. He shall sub - due the peo - ple un -

earth. He shall sub - due the peo -

earth. He shall sub - due the peo -

12

- der us: and the na - tions un - der our

- ple un - der us: and the na - tions un - der our

- ple un - der us: and the na - tions un - der our

19

feet. He shall sub - due the peo - ple un - der us: and the

feet. He shall sub - due the peo - ple un - der us: and the

feet. He shall sub - due the peo - ple un - der us: and the

22

na - tions un - der our feet. He shall

na tions un - der our feet. He shall choose out an

na - tions un - der our feet. He shall choose out an

25

choose out an her - i - tage for us, He shall

her - i - tage for us, He shall choose out an

her - i - tage _____ for us He shall choose out an

27

choose out an her - i - tage for us: ev'n the

her - i - tage for us: ev'n the wor - ship of

her - i - tage _____ for us: ev'n the

29

wor - ship of Ja - cob, whom He lov - ed,

Ja - cob, whom He _____ lov - ed, whom He _____

wor - ship of Ja - cob, whom He lov - ed,

31

even the wor - ship of Ja - cob, whom

lov - ed, ev'n the wor - ship of Ja - cob

ev'n the wor - ship of Ja - cob, whom

32

He lov - ed. God is gone up with a mer-ry mer-ry noise,

whom He lov - ed. God is gone up with a mer-ry mer-ry noise,

He lov - ed. God is gone

35

God is gone up with a mer-ry mer-ry

God is gone up with a mer-ry mer-ry noise,

up with a mer-ry mer-ry noise,

36

noise, with a mer-ry mer-ry mer - r y noise: _____ and the Lord with the sound of the

God is gone up with a mer-ry mer-ry noise: _____ and the Lord with the sound of the

God is gone up with a mer-ry mer-ry noise: _____ and the Lord with the sound of the

38

trum - pet, the trum - pet, and the Lord _____

trum - pet, the trum - pet, and the Lord _____

trum - pet, and the Lord with the

39

_____ with the sound of the trum - pet, the trum - pet, the

_____ with the sound of the trum - pet, the sound _____

sound of the trum - pet, the sound of the

40

trum - pet. O sing prais - es, sing prais -

of the trum-pet. O sing prais - es, sing prais -

trum-pet, the trum-pet. O sing prais - es, sing prais -

42

es un - to our God, O sing prais - es,

es un - to our God, O sing

es un - to our God, O sing

44

O sing prais - es, sing prais - es un -

prais - es, O sing prais-es, sing prais - es un - to

prais - es, sing prais - es un - to

46

D.S.

— to our King.

D.S.

our King.

D.S.

our King.

Detailed description: This is a musical score for three voices: Soprano, Alto, and Bass. The Soprano part begins with a measure rest followed by the lyrics 'to our King.' The Alto part begins with the lyrics 'our' and has a long melisma line extending to the end of the phrase 'King.' The Bass part begins with a measure rest followed by the lyrics 'our King.' Each part concludes with a 'D.S.' (Da Capo) instruction. The music is written on three staves with a treble clef and a key signature of one sharp (F#).

O Praise the Lord

Thomas Ford (c. 1580-1648)

1

CT O _____ praise the Lord,

T O praise the Lord, for it is a good

B O _____ praise the Lord,

3

O praise the Lord, for it

thing to sing prais - es, for it

for it is a good thing, for it is a good

4

is a good thing, for it is a good thing to sing prais -

is a good thing to sing prais - es un - to

thing to sing prais - es, to sing prais - es un -

5

- es un - to our God,

our God, for it is a good

to our God, for it is a good

7

for it is a good thing, for it is a good thing to sing prais - es

thing, for it is a good thing to sing prais-es un -

thing, for it is a good thing to sing prais - es un -

9

un - to our God. Yea, a joy-ful, a joy-ful,
to our God. Yea, a joy-ful, a
to our God. Yea, a joy-ful, a

11

a joy-ful and pleas-ant thing
joy-ful, a joy-ful and pleas-ant thing it is
joy-ful, a joy-ful and pleas-ant thing it is

13

it is to be thank-ful. The Lord doth build up Je -
to be thank-ful. The Lord doth build up Je - ru - sa -
to be thank-ful. The Lord doth build up Je - ru - sa -

15

ru - sa - lem, the Lord doth build up Je - ru - sa - lem, and

lem, the Lord doth build up Je - ru - sa - lem, and

lem, the Lord doth build up Je - ru - sa - lem, and

17

gath - ers to - ge - ther the out - casts of Is - ra - el.

gath - ers to - ge - ther the out - casts of Is - ra - el.

gath - ers to - ge - ther the out - casts of Is - ra - el, of

19

He heal - eth those that are bro - ken in

He heal - eth those that are bro -

Is - ra - el.

21 264

heart, that are bro - ken in heart, He heal -

- ken in heart, bro - ken in heart,

He heal - eth those

23

- eth them that are bro - ken in

that are bro - ken in heart, that

that are bro - ken in heart,

25

heart, and give - th medi - cine to heal their

are bro - ken in heart, and give - th medi - cine to

He heal - eth those that are bro -

27

sick - ness, and give - th medi-cine, and

heal their sick-ness, and give - th medi-cine, and

- ken in heart, _____ and give - th

29

giv - eth medi - cine to heal their sick - ness. He

giv - eth medi - cine to heal _____ their sick - ness. He

medi - cine to heal _____ their sick - ness.

31

tell - eth the num - ber of the stars, He

tell - eth the num - ber of the stars, He

He tell - eth the num - ber of the

32

tell-eth the num-ber of the stars, the num-ber of the

tell-eth the num-ber of the stars, the num-ber of the

stars, He tell-eth the num-ber of the

33

stars, the num-ber of the stars, and call-eth them by their names, and

stars, the num-ber of the stars, and call-eth them by their names, and

stars, the num-ber of the stars, and call-eth them by their names, and

35

call-eth them by their names. Great is the

call-eth them by their names. Great is the Lord,

call-eth them by their names. Great is the Lord,

37

Lord, and great is His power, great

and great is His power, great is the

and great is His power, great is the

40

is the Lord, and great is His power,

Lord, and great is His power, yea,

Lord, and great is His power, yea,

42

yea, and His wisdom is infinite. D.S.

and His wisdom is infinite. D.S.

and His wisdom is infinite. D.S.

Praise the Lord, O my Soul

Thomas Ford (ca. 1580-1648)

1

CT Praise the Lord, O my

T Praise the Lord, O my soul,

B Praise the Lord, O my soul,

3

soul, O my soul, praise the

O my soul, praise the Lord,

O my soul, praise the Lord,

6

Lord, O my soul, praise the Lord, O

O my soul, praise the Lord, O my

O my soul, praise the Lord, O my

9

O my soul, while I live will I praise the Lord,

soul, while I live will I praise the Lord, while I

soul, while I live will I praise the Lord, while I live will I

12

while I live will I praise the Lord. Yea, as long

live will I praise the Lord. Yea, as long

praise the Lord, while I live will I praise the Lord. Yea, as

75

— as I have an - y be-ing, I will sing prai - ses

— as I have an - y be-ing, I will sing prai - ses un -

long as I have an - y be-ing, I will sing

18

un - to my God, yea, as long as

to my God, yea, as long as I

prai - ses un - to my God, yea, as long

21

I have an - y be-ing, I will sing prai - ses un-to my

have an - y be-ing, I will sing prai - ses, I will sing

— as I have an - y be-ing, I will sing prai - ses,

24

God, I will sing prai - ses un - to my _____ God.

prai - ses un - to my _____ God.

I will sing prai - ses un - to my God. O put not

27

O put not your trust in prin - ces, O _____

O put not your trust _____ in prin - ces,

your trust in prin - ces, O put not your trust _____

29

_____ put not your _____ trust in prin - ces, O _____

O put not your trust _____ in prin - ces, nor in an - y

_____ in prin - ces, nor in an - y child of

31

— put not your trust — in prin - ces, nor in an -
 child of man, nor — in an - y —
 man, nor in an - y child

33

- y child of man, for there is no help in them. For when the
 child of man, for there is no help in them. For when the
 — of man, for there is — no help in them. For when the

36

breath of man go - eth forth, he shall turn a - gain
 breath of man go - eth forth, he shall turn a - gain to —
 breath of man go - eth forth, he shall turn a - gain

39

to his earth, and then all his thoughts

his earth, and then all

to his earth, and then all his thoughts

41

per-ish, all his thoughts per-ish, all his thoughts

his thoughts per-ish, and then all his thoughts

per-ish, all his thoughts per-ish, and then,

42

per-ish, and then all his thoughts per-ish, all his

per-ish, and then all his thoughts per-ish, all his thoughts

and then all his thoughts per-ish, and then all his

46 **D.S.**

thoughts per - ish.

D.S.

thoughts per - ish.


D.S.

thoughts per - ish.

Say Bold but Blessed Thief

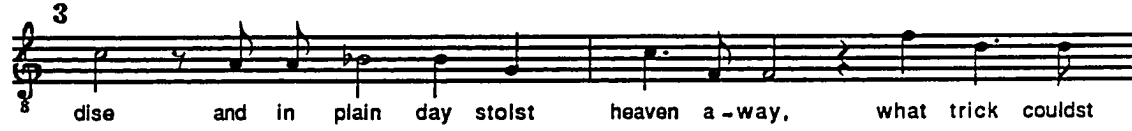
Thomas Ford (c. 1580-1648)

1 TENOR



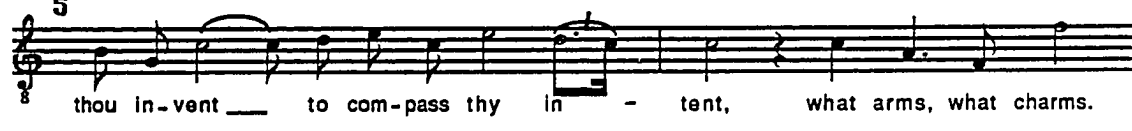
Say bold but bless-ed thief that in a trick slipt in - to par - a -

3



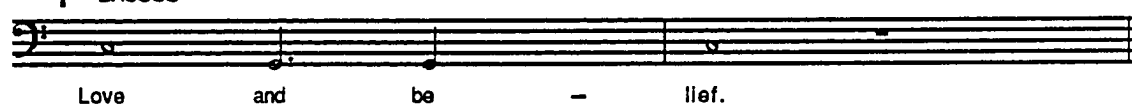
dise and in plain day stolst heaven a - way, what trick couldst

5



thou in-vent ___ to com-pass thy in - tent, what arms, what charms.

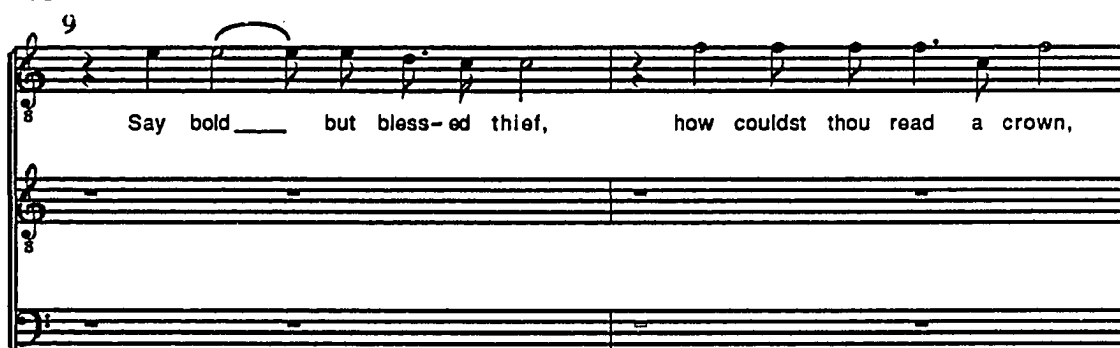
7 BASSUS



Love and be - lief.

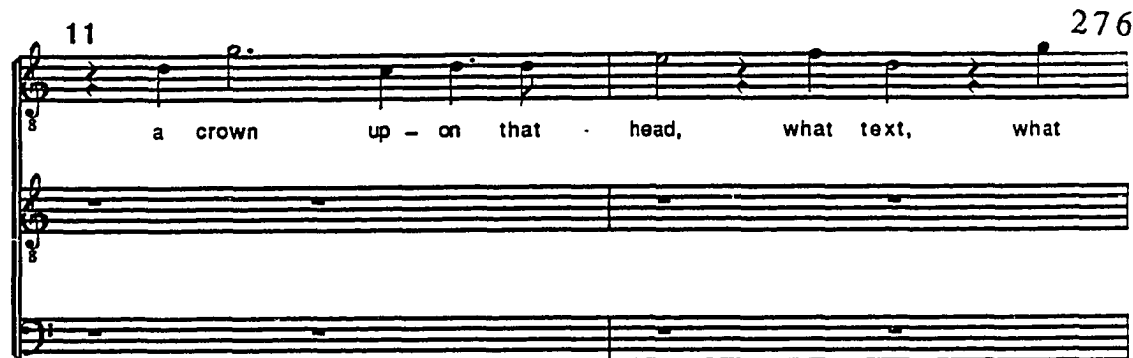
VERSE

9



Say bold ___ but bless-ed thief, how couldst thou read a crown,

11 276



a crown up - on that head, what text, what

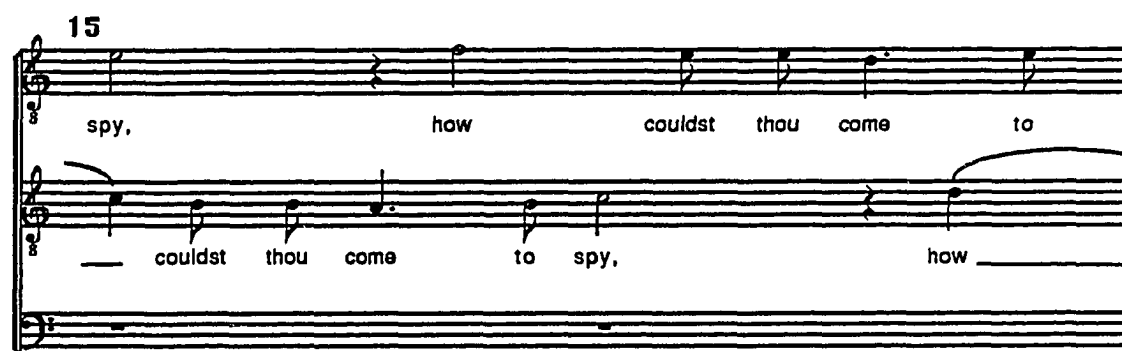
13



gloss a king - dom and a cross, how couldst thou come to

How

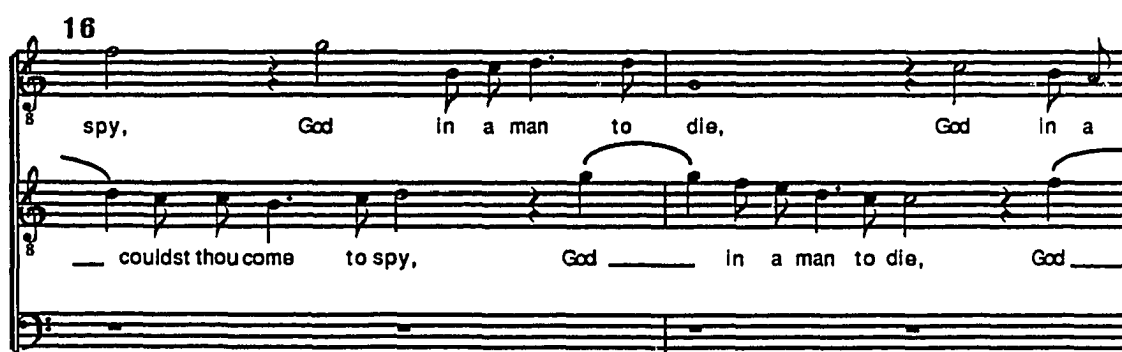
15



spy, how couldst thou come to

couldst thou come to spy, how

16



spy, God in a man to die, God in a

couldst thou come to spy, God in a man to die, God

18 277

man to die, what sight.

in a man to die, what sight.

The sight of

20

grief, the sight of grief.

grief, the sight of grief.

grief, the sight of grief.

21 BASSUS

I sighed, I sighed to see His pain, and by that sight I saw the

I sighed, I sighed to see His pain, and by that sight I saw the

I sighed, I sighed to see His pain, and by that sight I saw the

I sighed, I sighed to see His pain, and by that sight I saw the

27 CHORUS

And take this rule from

And take this rule from me, and

And take this rule from me, and

28

me, and take this rule from me,
 take this rule from me, pit - y thou —
 take this rule from me, pit - y thou —

29

pit - y thou — Him, He'll pit - y thee,
 Him, He'll pit - y — thee,
 Him, He'll pit - y thee, pit - y thou —

30

pit - y thou — Him, He'll pit - y thee,
 pit - y thou — Him, He'll — pit - y thee, use this, near
 Him, He'll pit — y thee, near

32

near miss, heav'n may be stolen a-gain, heav'n

miss, heav'n may be stolen a - gain, heav'n may be

miss, heav'n may be stolen a - gain, heav'n may be

Detailed description: This block contains the musical notation for measures 32 and 33. It is written for three staves in 8/8 time. Measure 32 features a vocal melody with lyrics 'near miss, heav'n may be stolen a-gain, heav'n'. Measure 33 continues the melody with lyrics 'miss, heav'n may be stolen a - gain, heav'n may be'. The notation includes various note values, rests, and phrasing slurs.

34

may be stolen a - gain, heav'n may be

stolen a - gain, heav'n may be stolen

stolen a - gain, heav'n may be stolen

Detailed description: This block contains the musical notation for measures 34 and 35. Measure 34 has lyrics 'may be stolen a - gain, heav'n may be'. Measure 35 has lyrics 'stolen a - gain, heav'n may be stolen'. The notation includes various note values, rests, and phrasing slurs.

36

stolen a - gain.

a - gain.

a - gain.

Detailed description: This block contains the musical notation for measures 36 and 37. Measure 36 has lyrics 'stolen a - gain.'. Measure 37 has lyrics 'a - gain.'. The notation includes various note values, rests, and phrasing slurs.

Strike, Lord, Why Wilt Thou

Thomas Ford (ca. 1580-1648)

1 TENOR

Strike, Lord, why _____ wilt Thou sheathe Thy sword, .

3

con-firm my teach-ing and _____ Thy _____ word, 'twas from Thy mouth, Thy _____

5

_____ spir-it I _____ cry, get for-ty days the town shall be de-royed. _____

7

_____ If now Thou spare it, _____ I have preach in vain, and

9

nev - er send a proph-et more a - gain, and nev - er send a

11 CONTRATENOR

proph-et more a - gain. Pro-claim _____ a

13

fast, let ev - ery soul _____ put sack cloth on, his sins, his

15

sins con - dole, who _____ knows and if we turn _____

17

from — sin, but God may call His an — ger in.

CHORUS

19

CT Spare us good Lord, spare us good Lord, O spare us,

T Spare us good Lord, spare us good Lord, O spare —

B Spare us good Lord, spare us good Lord,

21

CT O spare us, O spare us now or nev - er,

T — us, O spare us, O spare us now or nev - er, if

B O spare us, O spare us now or nev - er,

23

CT if now Thou kill us, if now Thou kill us, we are

T now Thou kill us, if now Thou kill us, we are

B if now Thou kill us, if now Thou kill us, we are

25

lost for - ev - er, we are lost for - ev - er.

lost for - ev - er, we are lost for - ev - er.

lost for - ev - er, we are lost for - ev - er.

26 Bassus

Hear an - gry pro - phet, can these cries not move

thy heart that pierce the skies.

I can not wound their

hearts that bleed, nor will I break the bruise -

ed reed, if that thou press me

on my word, re - mem - ber thou the with - ered

good.

36 CHORUS

God's word is fix - ed, truth can nev - er lie,

God's word is fix - ed, truth can nev - er lie,

God's word is fix - ed, truth can nev - er lie,

nev - er did a re - pent - ant sin - ner die, nev - er

nev - er did a re - pent - ant sin - ner die, nev - er

nev - er did a re - pent - ant sin - ner die,

did a re - pent - ant sin - ner die, nev -

did a re - pent - ant sin - ner die,

nev - er did a re - pent - ant sin - ner die, nev -

42

- er did a re-pent - ant sin - ner die, a re-pent-ant
nev - er did a re-pent - ant
- er did a re-pent - ant sin

44

sin - ner die.
sin - ner die.
sin - ner die.

Strike Thou the Anvil

Thomas Ford (ca. 1580-1648)

1

CT Strike Thou the an - vil of mine i - ron heart, of all

T Strike Thou the an - vil of mine i - ron heart, of

B Strike Thou the an - vil of mine i - ron heart, of

3

Thy pas-sion, of all Thy pas-sion. Let me bear a

all Thy pas-sion, of all Thy pas-sion. Let me bear a

all Thy pas-sion, of all Thy pas-sion. Let me bear a

5

part, let ev - ery stroke draw a tear, draw a tear

part, let ev - ery stroke draw a tear, draw a

part, let ev - ery stroke draw a tear, draw

7

from mine eyes, let ev - ery stroke draw

tear from mine eyes, let ev - ery stroke

a tear from mine eyes, let ev - ery

9

a tear, draw a tear, draw a tear, a tear

draw a tear, draw a tear, draw a tear, a tear

stroke draw a tear, draw a tear, a tear from

12

from mine eyes. Let sor - row Lord, let
 from mine eyes, draw a tear from mine eyes.
 mine eyes. Let sor - row Lord, let sor -

15

sor - row Lord, my sins so coun - ter - poise,
 Let sor - row Lord, my sins so coun -
 - row Lord, my sins so coun - ter-poise,

18

let sor - row Lord, my sins so coun - ter -
 - ter poise, let sor - row Lord, my sins so
 let sor - row Lord, let sor - row Lord,

21

poise, that all my joys, that all my joys

coun-ter-poise, that all the joys, that all the

my sins so coun-ter-poise, that all my joys

24

re-flect up-on, up on Thy mourn-ing. So

joys re-flect up-on Thy mourn-ing. So shall Thy

re-flect up-on Thy mourn-ing. So

27

shall Thy wounds, so shall Thy wounds, wounds, so shall Thy wounds, so shall Thy

shall Thy wounds, so shall Thy wounds, so shall Thy

shall Thy wounds, so shall Thy wounds, so

30

so shall Thy wounds be all my lives a -

wounds, so _____ shall Thy wounds be all my lives a -

_____ shall Thy wounds be all my lives _____ a -

33

D.S.

dor - ing. D.S.

dor - ing. D.S.

dor - ing. D.S.

Why Art Thou so Heavy

Thomas Ford (ca. 1580-1648)

1

CT Why art thou so heav - y, O my

T Why art thou so heav -

B Why art

3

soul, why art thou so heav - y, O

y, O my soul, O my soul, why art

thou so heav - y, O my soul, O my soul, why

my soul, why art thou so heav - y,
 thou so heav - y, why art thou so heav - y, O my soul,
 art thou so heav - y, O my soul,

9

O my soul, and why art
 and why art thou so dis - qui - et - ed
 and why art thou so dis - qui - et - ed

12

thou so dis - qui - et - ed with - in me. O put thy
 with - in me. O put thy trust
 - ed with - in me. O put thy trust in

15

trust in God, O put thy trust, O
in God, O put thy trust in
God, O put thy trust in God, O

18

put thy trust in God. For I will
God. For I will yet give Him thanks,
put thy trust in God. For I will

20

yet give Him thanks, for I will yet give Him
for I will yet give Him thanks, for I will
yet give Him thanks, for I will yet give Him

22

thanks, for I will yet give Him thanks, which is the

yet give Him thanks, which is the help of

thanks, for I will yet give Him thanks, which is the

24

the help of my coun - te - nance and my God. D.S.

my coun - te - nance and my God. D.S.

help of my coun - te - nance and my God. D.S.

Yet if His Majesty

Thomas Ford (c. 1580-1648)

1 TENOR

Yet if His maj-es-ty or sover-eign Lord, should of His own a -

3

ccord, friend - ly Him-self in - vite and say: I'll be your guest to -

5

mor-row night, how should we stir our _____ souls, call and com-mand all _____

7

_____ hands to work, let no _____ man i - die stand, let no man, no _____

9 CONTRATENOR

_____ man i - die stand. Set me fine Span-ish tab - les in the

11

hall, see they be fit-ted all, let there be room to eat, and _____ or - der

13

tak - en that there want no meat, see ev-ery scone and can-dle stick made _____

15

bright, that with-out _____ ta-pers, that with-out _____ ta-pers, they may

17 295

give a light.

18 VERSE

CT The

T Are the car - pets spread, -

B Look to the per-fume,

20

CT dai - sy o're the head, and all the can-dles light-ed on the

T the cush-ions in the chair, and al the candles

B and all the candles

22

stairs, and

light - ed on the stairs,

light - ed on the stairs,

23

all the can - dles light - ed on the stairs, per -

and all the can - dles light - ed on the stairs

and all the can - dles light - ed on the stairs,

24

fume the cham-bers, per - fume the cham-bers and in

per - fume the cham-bers, per - fume the cham-bers

per - fume the cham-bers, per - fume the cham-bers

26

an - y case, let each man give at -

and in an - y case, let each man give at -

and in an - y case, let each man give at -

28

tend - ance in his place, let each man give,

tend - ance in his place, let each man give at - tend - ance,

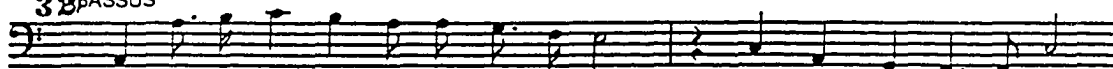
tend - ance in his place, let each man give at -

30

let each man give at - tend - ance in his place.

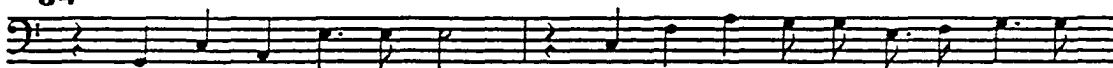
let each man give at - tend - ance in his place.

tend - ance in his place.

32 **BASSUS**

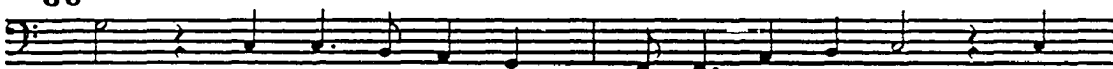
Thus if the King were com-ing would we do, and 'twere good rea-son too,

34



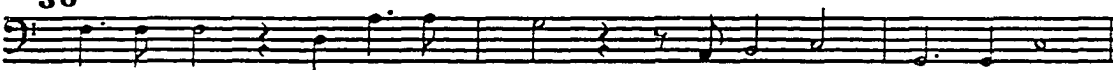
for 'tis a dute-ous thing to show all hon-or to an earth-ly

36



King, and af-ter all our trav-all and our cost, so

38



he be pleas'd so he be pleas'd to think no la-bor lost.

41 **CHORUS**

But at the com-ing of the King of

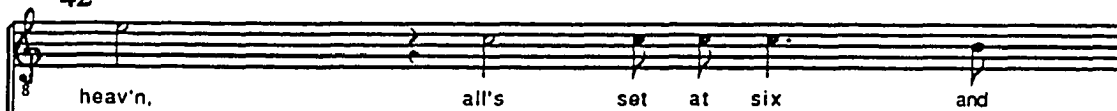


But at the com-ing of the



But at the com-ing of the

42



heav'n, all's set at six and



King of heav'n, all's set at six and



King of heav'n, all's set at six and

43

seven, all's set at six and seven.

seven, all's set at six and

seven, all's set at six and

44

We wal - low in our sin,

seven. We wal - low in our

seven. We wal - low in our

45

we wal - low in our sin, In our

sin, we wal - low in our sin,

sin, we wal - low in our

46

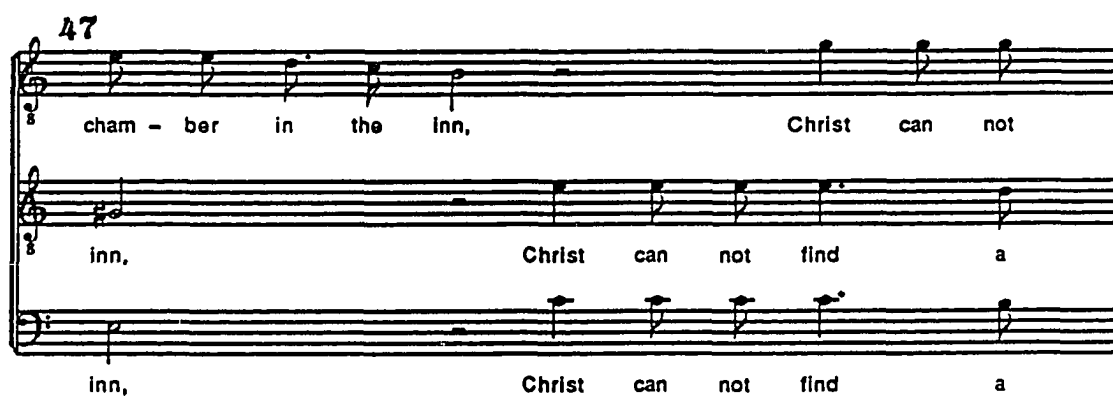


sin, Christ can - not find a

Christ can not find a cham - ber in the

sin, Chirst can not find a cham - ber in the

47



cham - ber in the inn, Christ can not

inn, Christ can not find a

inn, Christ can not find a

48



find a cham - ber in the inn.

cham - ber in the inn, a cham - ber in the inn.

cham - ber in the inn, a cham - ber in the inn.

49

We en - ter - tain Him al - ways, al - ways, al - ways

We en - ter - tain Him al - ways, al - ways, al -

We en - ter - tain Him al - ways, al - ways, al -

51

like a _____ stran-ger, and as at first still

- ways like a stran-ger, and as at first still lodge_____

- ways like a stran-ger, and as at first still lodge_____

53

lodge Him in the man-ger, still lodge Him in the man-ger,

- Him in the man-ger, still lodge_____ Him in the man-ger, and

- Him in the man-ger, still lodge_____ Him in the man-ger, and

55

and as at first still lodge _____ Him in the man-ger,
as at first still lodge _____ Him in the man-ger, still _____
as at first still lodge _____ Him in the man-ger, still _____

57

still lodge Him in the man-ger.
_____ lodge Him in the _____ man-ger.
lodge Him in _____ the man-ger.

Oh, How my Soul

Thomas Ford (ca. 1580-1648)

1

CT Oh, how my soul _____ is rav-ished with the joys, oh, _____

T Oh, how my soul _____ is rav-ished with the joys, oh, how my

B Oh, how my soul _____ is rav-ished with the joys, oh, how my

4

_____ how my soul is rav-ished with the joys

soul _____ is rav-ished with the joys that

soul _____ is rav-ished with the joys that

6

that spring like foun-tains, that spring like foun-tains from my

spring like foun-tains, that spring like foun-tains from my

spring like foun-tains, that spring like foun-tains from my

8

true love's voice. How cor-dial is his lips, how

true love's voice. How cor-dial is his lips, how cor-dial is his lips, how

true love's voice. How cor-dial is his lips, how cor-dial is his lips, how

11

sweet his tongue, each word he breathes,

— sweet his tongue, each word he breathes,

sweet his tongue, each word he breathes,

13

each word he breathes is a me - lo - dious song.

each word he breathes is a me - lo - di - ous song.

each word he breathes is a me - lo - dious song.

16

He ab - sent, ah, how is my glo -

He ab - sent, ah, ah, how is my glo - ry

He ab - sent, ah, ah, how is my glo - ry

18

- ry dim, ah, how is my glo - ry dim. I have no beau - ty

dim, ah, how is my glo - ry dim. I have no beau - ty

dim, ah, how is my glo - ry dim. I have no beau - ty

21

not de - rived from him, what ere I have, what ere —

not de - rived from him, what ere I have, what ere I have, what

not de - rived from him, what ere I have, what ere I have,

23

— I have, from him a -

ere I have, from him a - lone,

what ere I have from him a - lone, from him a -

24

lone, from him a - lone, from him a - lone I have, and he — takes

from him a - lone I — have, and he takes

lone, from him a - lone I have, and he takes

26

pleas - ure in _____ those grief he gave.

pleas - ure in those grief he _____ gave.

pleas - ure in those grief he gave.

Sweet yet Cruel

Thomas Ford (c. 1580-1648)

1

CT Sweet ___ yet cruel ___ un-kind is she, to

T Sweet ___ yet cruel ___ un-kind ___ is she, cruel ___

B Sweet ___ yet cruel ___

4

creep ___ in-to my ___ heart and ___ mur-der me.

un-kind ___ is she, to creep in-to my

un-kind ___ is she, to creep in-to my

7 Sweet _____ yet cruel _____ un - kind, cruel _____
 heart, to creep _____ in - to my heart and mur - der
 heart and mur - der me. Sweet yet

9 _____ un-kind _____ is she to creep _____ in - to my heart, to _____
 me, to creep in - to my heart, to creep _____
 cruel _____ un - kind is she to creep in - to my _____

12 _____ creep, to creep _____ in - to my heart and mur - der me.
 in - to my heart and mur _____ der me. Yet
 heart, my heart and mur - der me. Yet

15

Yet those bright beams from her eyes, dimms A - po-ll-o at his rise, and all

those bright beams from her eyes, dimms A - po-ll-o at his rise, and

those bright beams from her eyes, dimms A - po-ll-o at his rise, and all those

17

those pur - er, pur - er gra-cis, all in their sev-er - al pla -

all those pur - er gra - cis, all in their sev-er - al pla - ces, be -

pur - er gra - cis, all in their se-ve - ral pla - ces, be -

19

ces, be - gets a glo - ry doth sur- prise

gets a glo - ry doth sur - prise

gets a glo - ry doth sur - prise all

21

all hearts, all eyes, for on - ly she,

all hearts, all eyes, for on - ly

hearts, all eyes, for on - ly

22

for on - ly she gives life e - ter -

she, for on - ly she, for on - ly she, for on - ly she gives

she, for on - ly she, for on - ly she gives life e -

24

- ni - ty, gives life e - ter - ni - ty, gives life e -

life e - ter - ni - ty, e - ter - ni - ty, gives life e -

ter - ni - ty, gives life e - ter -

27

ter - ni - ty. And when her pre - sence deigns

- ter - ni - ty. And when her pre-sence deigns but to ap-pear,

- ni - ty. And when her pre-sence deigns but to ap -

29

but to ap-pear, and when her pres-ence but to ap-pear

to ap-pear, and when her pre-sence but to ap -

pear, and when her pre-sence but to ap -

31

nev - er with great - er bliss than shines from

pear nev - er with great - er bliss, great - er

pear, nev - er

32 4

her bright sphere, nev-er with great-er bliss than shines, than shines from
 bliss, nev - er with great-er bliss, nev-er with great - er bliss, nev-er
 with great-er bliss, nev-er with great-er bliss than shines from her bright sphere,

34

her bright sphere, nev-er with great-er bliss than shines —
 with great-er bliss, great - er bliss than shine from her bright — sphere, than
 nev-er with great-er bliss, great - er bliss, nev-er with great-er bliss than shines from

36

— from her bright sphere, her ab - sence wounds, her —
 shines from her bright — sphere, her ab - sence wounds,
 her bright sphere, her ab - sence wounds, her ab - sence

39

ab - sence wounds, strike dead all hearts with fear.

strike dead all hearts, all hearts with fear.

wounds, strike dead all hearts with fear.

What Greater Joy

Thomas Ford (ca. 1580-1648)

1

CT What great-er joy can bless my soul than this, that my be - love's mine,

T What great-er joy can bless my soul than this, that my be - love's mine,

B What great-er joy can bless my soul than this, that my be-love's

3

and I am his, that my be - love's mine, and I am his. Our

and I am his, that my be - love's mine, and I am his.

mine, and I am his, that my be - love's mine, and I am his.

9

souls are knit, the world can not un - twine

Our souls are knit, the world can not un - twine the

Our souls are knit, the world can not un -

24

and e - ter - nal rest. Heaven on - ly knows,
so - lace, and e - ter - nal rest. Heaven on - ly
so - lace, and e - ter - nal rest. Heaven on - ly

28

heaven on - ly knows, heaven on - ly knows the bliss my soul en -
knows, heaven on - ly knows, heaven on - ly knows the bliss my soul en -
knows, heaven on - ly knows, heaven on - ly knows the bliss my soul en -

32

joys, fond earth's too dull to ap - pre - hend such
joys, fond earth's too dull to ap - pre - hend such
joys, fond earth's too dull to ap - pre - hend such

38

joys.
joys.
joys.

12

the joy - ful, joy - ful un - ion, the joy - ful, joy - ful un - ion of his

joy - ful, joy - ful un - ion, the joy - ful, the joy - ful, joy - ful un - ion of his

twine the joy - ful, joy - ful un - ion, the joy - ful, joy - ful un - ion of his

16

heart and mine. In him I live, in him my soul's

heart and mine. In him I live, in him my

heart and mine. In him I live, in him my

20

pos-sessed with heav - only sol-ace, with heav - only so-lace,

soul's pos - sessed with heav - only so-lace, with heav - only

soul's pos - sessed with heav - only so-lace, with heav - only

APPENDIX 3

CRITICAL COMMENTARY OF THOMAS FORD'S ANTHEMS

At Night Lie Down

12 I C *sf*/ 15 I B read "and"/

Bow Down Thine Ear

8 III DE^bF 3 *sm*/ 12 II G a stroke over *m*/ 17 II B^b *s*/ 30 I no *m*-rest/ 37 I 3rd note F/ 40 "second part"/ 40 III *s*-rest *s* followed by a diagonal stroke/ 58 I no *s*-rest/ 60 II 4th note dotted *m*/ 62 II 3rd note dotted *sm* and *f*/

Forsake me Not

7 II no D/ 17 I 5th note dotted *m* and *f*/ 17 II B dotted *m*/ 19 I 2nd note read "unto"/ 22 III F[#]E read "for"/ 24 I no *m*-rest/ 24 II 1st note *m*-rest and *m*/ 35 I F[#] read "to"/

Glory be to the Father

12 III 3rd note A/

Go Wounded Soul

Hail, Holy Woman

5 II 5th note *sf*/ 26 III 4th note *sm*/ 64 I 5th note read "thy"/

Hear my Prayer

17 I no *m*-rest/ 17 I Cs entered under E/ 17 II no *m*-rest/ 17 II 1st note *mi* 26 III *b*-rest/ 38 I "strange" entered under "that"/ 40 I *b*-rest/

How Sits this City

Let us with Loud and Cheerful Voice

2 I "etc" above last note/ 2 IV "etc" above 2nd note/ 3 II "etc" above last note/ 28 II fermata above G/ 30 IV fermata above first and last notes/ 32-33 II 2D 1 *s*/ 33 IV fermata under 1st note/ 33 V 2 Eb 1 *s*/ 34 IV dotted *m m* & *s*/ 34 V last note read "hell"/ 51 II fermata above 3rd note/ 62-63 II 2 C dotted *m*/ 69 I # above A/ 88-89 IV 2 G dotted *m*/ 90-91 III 2 G 1 *s*/ 91 IV 2D 1 *b*/ 96 III C 2 *sm*/ 108 III G read "with"/ 109 III last note read "with"/ 110 III last note read "with"/ 110 V 3rd note *m*/

Miserere my Maker11 II last note dotted *sm*/ 36 IV 2 *m*-rest is 1 *m*-rest/**My Griefs are Full**16 I D "griefs" under "cries"/ 38 II D[#]EED[#] 4 *sm*/**My Sins are Like**

7 III C read "rate"/

O Clap your Hands1 "primo part"/ 4 II 2nd & 3rd notes 2*f*/ 4 III last note *sm*/ 23 II last note *s*/ 24 "secundo part"/ 30 I G[#] *m*/ 35 III *s*-rest *m*-rest/ 38-39 E *m*/ 41 I 3rd note dotted *m*/**O Praise the Lord**13 I 2nd note *m*/ 19 I 1st note *s*/ 19 I last note read "them"/ 36 I no *m*-rest/**Praise the Lord, O my Soul**30-31 I E *s*/ 39 III 2nd note *f*/**Say Bold but Blessed Thief**29 I 1st note dotted *f*/**Strike, Lord, Why Wilt Thou**1 II "Contratenor"/ 12 I "Alto"/ 17 I 3rd note dotted *m*/ 35 III *b*/ 36 III no *sm*-rest/**Strike Thou the Anvil****Why art thou so Heavy****Yet if His Majesty**21 III no *B*-rest/ 22 II and III no *B*-rests/ 27 III 3rd note read "on"/ 27 III 5th note dotted *s*/ 29 III 3rd note read "on"/ 40 II 2nd note dotted *f*/ 40 II 3rd note *sf*/ 44 II 1st note read "sins"/ 44 II last note read "sins"/ 45 II 6th note *sf*/**ABBREVIATIONS***b*
f
*m*brevis
fusa
minima

s
sm
sf

semibrevis
semiminima
semifusa

I
II
III

Contratenor part
Tenor part
Bassus part
(3-voice anthem)

I
II
III
IV
V
VI

Cantus part
Quintus part
Contratenor part
Tenor part
Sextus part
Bassus part
("Let us with Loud and Cheerful Voice")

I
II
III
IV
V
VI

Cantus part
Quintus part
Tenor part
Contratenor part
Sextus part
Bassus part
("Miserere my Maker")

Vita

Fang-lan Lin Hsieh was born May 29, 1949 in Taipei, Taiwan, Republic of China. In 1974 she received her Bachelor of Arts degree in music from the College of Chinese Culture, where she majored in voice and minored in piano. After graduation, she was awarded a graduate assistantship from the University of South Carolina, and enrolled first in the Department of Music and then in the College of Library Science. In 1976 she received the Master of Music degree and in 1978 the Master of Librarianship.

Following graduation, she returned to her country, teaching full-time in the Department of Church Music of the Taiwan Theological College and part-time in the Department of Library Science of the Fu-Jen Catholic University for four years.

In 1979, she married Stephen Hsieh, and their daughter Ann was born in 1980. At present, she is relocated from Minnesota to Houston, where her husband has recently accepted a position of pastor in a Chinese Baptist church.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Fang-lan Lin Hsieh

Major Field: Music

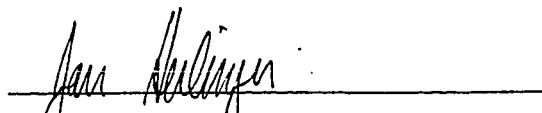
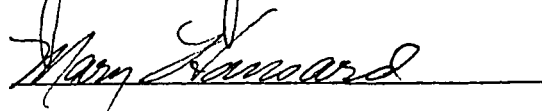

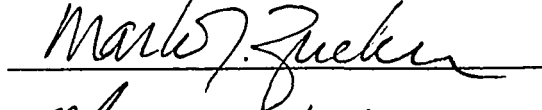
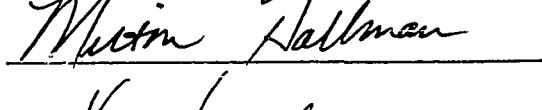

Title of Dissertation: THE ANTHEMS OF THOMAS FORD (CA. 1580-1648)

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

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