1989

The Anthems of Thomas Ford (Ca. 1580-1648).

Fang-lan Lin Hsieh
Louisiana State University and Agricultural & Mechanical College

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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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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). 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. In 1625, Ford was appointed as one of the eighteen chamber musicians for King Charles I's Chapel Royal. 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

---

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).
formerly held, forty pounds yearly, and the place which John Ballard, lately deceased, held, and now bestowed upon him, the said Thomas Foord, forty pounds yearly. The following year, his annual salary was raised to 120 pounds according to the Calendar 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).\(^4\)

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.

---


\(^5\) Lafontaine, *The King's Musick*, 111.

\(^6\) Ibid., 118.

THE MUSIC OF THOMAS FORD

Musick 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. 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." Ford, one of these many composers of ayres, published Musicke of Sundrie Kindes in 1607 in London. 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, Almaines, Toies, Jigges, Thumpes, 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).


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. 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." 

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 Kind
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

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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 dependent and cousin of Weston.


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.

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19 In 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).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
A Pavan (no. 1, M. Southcote's pavan)
The Galliard (no. 2, [M. Southcote's] galliard)
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

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

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.

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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

25 This 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.
29 Besides 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,


\(^{31}\)The set of partbooks preserved at Winchester College also contains about seventy Italian canzoni and seventeen French chansons.

\(^{32}\)Fellowes, *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. \textit{Jacobean Consort Music} includes in modern edition one five-voice manuscript fantasia and two of Ford’s consort pieces from the second part of \textit{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 \textit{Jacobean Consort Music} (see chapter IV, p. 124).

\textbf{The Anthems}

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Type &amp; No. of Part</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Almighty God, which Hast me Brought</td>
<td>( f_4 )</td>
<td>Tears(^{36})</td>
</tr>
<tr>
<td>At Night Lie Down</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Bow Down Thine Ear</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Forsake me Not</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Glory be to the Father</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Go Wounded Soul</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Hear my Prayer</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>How Sits this City</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>My Griefs are Full</td>
<td>( f_3 )</td>
<td>Mss. 736-738</td>
</tr>
</tbody>
</table>

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


\(^{35}\)Meyer, \textit{Early English Chamber Music}, 194.

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Sins are Like</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Not unto Us</td>
<td>f5</td>
<td>Tears</td>
</tr>
<tr>
<td>O Clap your Hands</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>O Praise the Lord</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Praise the Lord, O my Soul</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Strike Thou the Anvil</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Why art thou so Heavy</td>
<td>f3</td>
<td>Mss. 736-738</td>
</tr>
</tbody>
</table>

II. Missing the Instrumental Parts

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hail, Holy Woman</td>
<td>v3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Let us with Loud and Cheerful Voice</td>
<td>v6</td>
<td>Mss. 56-60</td>
</tr>
<tr>
<td>Say Bold but Blessed Thief</td>
<td>v3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Strike, Lord, Why wilt Thou</td>
<td>v3</td>
<td>Mss. 736-738</td>
</tr>
<tr>
<td>Yet if His Majesty</td>
<td>v3</td>
<td>Mss. 736-738</td>
</tr>
</tbody>
</table>

III. Missing the Lowest Parts

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let us with Loud and Cheerful Voice</td>
<td>v6</td>
<td>Mss. 56-60</td>
</tr>
<tr>
<td>Miserere my Maker</td>
<td>f6</td>
<td>Mss. 56-60</td>
</tr>
</tbody>
</table>

IV. Text and the Bass Part Only

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Glory be to God</td>
<td>f</td>
<td></td>
</tr>
</tbody>
</table>

V. Texts Only

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blessed be the Lord</td>
<td>v</td>
<td></td>
</tr>
<tr>
<td>Look, Shepherds, Look</td>
<td>v</td>
<td></td>
</tr>
</tbody>
</table>

VI. Doubtful Work

<table>
<thead>
<tr>
<th>Song</th>
<th>Part</th>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let God Arise</td>
<td>f5</td>
<td></td>
</tr>
</tbody>
</table>

Of those that are incomplete, the full anthem "All Glory be to God" survives only with the text and bass part. 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." The five-voice full anthem "Let God Arise," which appears in

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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

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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

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


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).

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.\(^2\)

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1. This 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).

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. 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.

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

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

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.

\(^5\)Ibid., 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. 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.

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,

---

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,

plain song 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 Caustun (ca. 1520/25-1569) in the medius partbook, but described as "In Nomine of Master Taverners" in the bass part. Caustun 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.\(^12\)

\(^8\)Ibid.
\(^10\)Ibid.
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:

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

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. The contrafacta anthems "O Lord, Turn Thy Wrath" and "Bow Thine Ear" appeared in numerous sources, including Thomas Myriell's manuscript *Istitiae Remedium* (1616), in

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

\begin{table}[h]
\centering
\begin{tabular}{|l|l|}
\hline
\textbf{Anthems} & \textbf{Motets} \\
\hline
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 \\
\hline
\end{tabular}
\caption{Byrd's \textit{Contrafacta} Anthems}
\end{table}

Others also made \textit{contrafacta} adaptations of motets. Christopher Tye's "I Lift my Heart to Thee" was originally titled "Amavit" in London, British Library Add. Ms. 31390.\textsuperscript{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."\textsuperscript{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."

\textsuperscript{15}New Grove Dictionary of Music and Musicians, s.v., "Byrd, William," by Joseph Kerman.
\textsuperscript{17}Only 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.

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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. 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.

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 Worchester. 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.

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

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, 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. 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;

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23 Ibid., s.v., "Anthems," by Le Huray.
25 The tenor partbook was already lost before Humfrey Wanley, librarian to Lord Harley, owned the set in the early eighteenth century.
26 Three 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,\textsuperscript{27} Taverner, Robert Okeland (fl. 1532-55),\textsuperscript{28} Caustun, Robert Johnson (ca. 1500-ca. 1560),\textsuperscript{29} and William Whybroke (fl. 1520-1550).\textsuperscript{30}

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

\begin{itemize}
\item \textsuperscript{27}Sheppard was \textit{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.
\item \textsuperscript{28}Okeland 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.
\item \textsuperscript{29}Johnson was a Scottish priest and composer. He was accused of heresy and fled to England about 1535.
\item \textsuperscript{30}Whybroke was one of the Minor Canons of St. Paul's Cathedral in London from 1531 to 1535.
\item \textsuperscript{31}It 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 \textit{The Treasury of English Church Music} (Cambridge: Cambridge University Press, 1982), 1-6.
\end{itemize}
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.\(^\text{32}\) 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."\(^\text{33}\)

Twenty-nine sacred vocal pieces of the Lumley Partbooks have been published in modern edition by Blezzard.\(^\text{34}\) 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.\(^\text{35}\) Two anthems from the Lumley

\(^{32}\)Le Huray, Music and the Reformation in England, 181.

\(^{33}\)The keyboard version of "Remember not, O Lord" is in The Mulliner Book and transcribed in Musica Britannica, I: 36-37.


\(^{35}\)One 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." 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. Two settings of the canticle *Nunc dimittis* are partially set in imitative style. 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. 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 doyngs.

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37 Ibid., 44-51. Numbered 12 by Blezzard, it is the only Magnificat setting in the Partbooks.
38 Ibid., 101-103; 117-119.
39 Day (1522-1584) was an early printer who also published many religious works. Between the years 1562 and 1583, he printed thirty-six editions of Stemhold-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 Caustun—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. It seems that Caustun 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 Caustun, "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, all of which are for full

\[\text{References:}\]


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," 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

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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.

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).


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." 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 2-5. 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 melismatically 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.
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. 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

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46 Le 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." The long notes set these words apart from the words near them, making an example of the expressive use of rhythm.


**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. 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 Yourselves" are set contrapuntally and with syllabic text underlay. 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

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short chordal passages. 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, 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).


Richard Farrant (ca. 1525-1580)

A contemporary of Sheppard, Farrant wrote full anthems that show his assurance in Reformation style. "Hide not Thou Thy Face" is one example of the simple style of Reformation service music which characterizes his full anthems. 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

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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.
Farrant's four-voice anthem "Lord, for Thy Tender Mercy's Sake" combines homophonic and contrapuntal textures in an ABB form. 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 fuging tune in form and style.

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": 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.

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54Ibid., 48-49. The anthem is also ascribed to John Hilton the elder (d. 1608).
55A fuging 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.
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.

William Mundy (ca. 1529-1591)

Mundy composed five extant full anthems and one verse anthem. 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. 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. Based on a poetical text of unknown authorship, the anthem closes with the Lesser Doxology and a florid setting of "Amen."

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58 Mundy 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.

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

60 Iadem, Anthems for Men's Voices, 15-21.

61 The 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. 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).


William Byrd (ca. 1542-1623)

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

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anthems and Latin church music, 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). 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."

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, 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).

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63 Byrd's motets were collected in Cantiones Sacrae of 1575, 1589, and 1591, as well as in the Gradualia of 1605 and 1607.
64 About fifty anthem-like pieces are classified as consort songs by Joseph Kerman (New Grove Dictionary of Music and Musicians, s.v., "Byrd, William").

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. 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).


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67Ibid., 280-301.
In "This Day Christ was Born," 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.

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


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. 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. 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

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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.\(^7^2\) 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 parts; 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.\(^7^3\) 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).

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.


"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).

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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." 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.

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. The anthems are set mostly to Psalm texts, and the seven settings of the Penitential Psalms are thought to be the best ones. 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."

One of the seven Penitential Psalms, "Out of the Deep" begins with a subject which has a certain madrigalian quality; 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, notably the augmented triad on the words "heavy displeasure" (Example 2-26).


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81 Stevens, Thomas Thomkins, 1572-1656, 88.
82 William J. King, "The English Anthem from the Early Tudor Period through the Restoration Era" (Ph. D. dissertation, Boston University, 1962), 217.
83 Tomkins, Thirteen Anthems, 14-16.
84 Ibid., 6-9.
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).

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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. 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).

86 Ibid., 16-21.
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." 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, 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

\[\text{(Equation)}\]

\[\text{Example 2-28. Weelkes, "Gloria in excelsis Deo," mm. 41-42.}\]

\[\text{Example 2-28. Weelkes, "Gloria in excelsis Deo," mm. 41-42.}\]
"Give Ear, O Lord," 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. 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.

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89Ibid., 75-79.
90Ibid., 115-120.
The opening few measures of "Alleluia, I Heard a Voice" are unusual in the treatment of the bass solo and chorus. 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.

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

91Ibid., 1-6.
An interesting instance of text painting in "Alleluia, I Heard a Voice" occurs on the word "thund'ring;" 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 ).


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.


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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." 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.

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

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95Gibbons, Verse Anthems, 134-155.
great dangerous sickness, "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.  

**Walter Porter (ca. 1587-1659)**

Porter wrote four full and six verse anthems. Unfortunately, only the verse anthem "Praise the Lord" is extant. 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. 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.

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

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

98 Porter 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.


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

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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 LAMENTACIONS 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 Psalms 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, Jr. 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.

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.


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.
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. The majority of Ford's anthems have been transcribed in a 2:1 reduction; the minim (\(\text{\(\frac{1}{2}\)}\)) is transcribed as a quarter note, the semibreve (\(\text{\(\frac{1}{4}\)}\)) 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 Griefs 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 \(\text{\(\frac{1}{2}\)}\). . . 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).

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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, 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

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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.
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: $\text{\textcopyright}$, $\text{\textcircled{}}$, and $\text{\textcircled{}}$.

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.

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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. 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

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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 Wrythorne (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>
<thead>
<tr>
<th>Title</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Almighty God which Hast me Brought</td>
<td>Leighton</td>
</tr>
<tr>
<td>At Night Lie Down</td>
<td>anonymous poem</td>
</tr>
<tr>
<td>Bown Down Thine Ear</td>
<td>Ps. 86: 1-5</td>
</tr>
<tr>
<td>Forsake me Not</td>
<td>Ps. 71: 18-19</td>
</tr>
<tr>
<td>Glory be to the Father</td>
<td>Lesser Doxology</td>
</tr>
<tr>
<td>Go Wounded Soul</td>
<td>religious poem</td>
</tr>
<tr>
<td>Hail, Holy Woman</td>
<td>Matthew 15: 22-28</td>
</tr>
<tr>
<td>Hear my Prayer</td>
<td>Ps. 39: 12-13</td>
</tr>
<tr>
<td>How Sits this City</td>
<td>Lamentations 1: 1-2</td>
</tr>
<tr>
<td>Let us with Loud and Cheerful Voice</td>
<td>religious poem11</td>
</tr>
<tr>
<td>Miserere my Maker</td>
<td>religious poem</td>
</tr>
<tr>
<td>My Griefs are Full</td>
<td>religious poem</td>
</tr>
</tbody>
</table>

10 Henry 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.

11 The text of this anthem is also preserved in British Library, Harley Ms. 6346 and Oxford, Bodleian Library, Ms. Rawl. Poet. 23.
<table>
<thead>
<tr>
<th>Religious Poem</th>
<th>Scriptural Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Sins are Like</td>
<td>Ps. 47: 1-6</td>
</tr>
<tr>
<td>Not unto to Us</td>
<td>Ps. 147: 1-5</td>
</tr>
<tr>
<td>O Clap your Hands</td>
<td>Ps. 146: 1-4</td>
</tr>
<tr>
<td>Praise the Lord, O my Soul</td>
<td>Jonah Ch. 3 &amp; 4</td>
</tr>
<tr>
<td>Say Bold but Blessed Thief</td>
<td>religious poem</td>
</tr>
<tr>
<td>Strike, Lord, Why wilt Thou</td>
<td>Ps. 43: 5</td>
</tr>
<tr>
<td>Strike Thou the Anvil</td>
<td>religious poem</td>
</tr>
<tr>
<td>Why art thou so Heavy</td>
<td></td>
</tr>
<tr>
<td>Yet if His Majesty</td>
<td></td>
</tr>
</tbody>
</table>

**EXPRESSIVE EFFECT, RHETORIC, AND AFFECTION**

The melodies of Ford's anthems are woven in a continuous texture in the a cappella tradition. The countrapuntally-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

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 a. By repeating the same text, the phrase rises a major second at m. 25, and progresses downwards until it reaches the note of 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.
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 $c^1$ (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).
Example 3-3. "How Sits this City," mm. 4-6; mm. 13-14.

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 Griefs are Full,"
the interval $g^1$ and $g^#$ 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).
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.
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 d to e 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; however, these leaps in Ford's works could be some of the earliest examples of this device in the anthem literature.


13Ibid., 119.
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 $g^2$ in the contratenor part at m. 28.

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 $g^1$ and the bassus part on $g^1$. 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.\footnote{Butler 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.)}
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).


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. 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." Similarly, the major chord on the final word "free" of "My Griefs are Full" is also expressive (Example 3-15).


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

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

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).

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

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).


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 a¹) for the contratenor part, although the range of this part is extended in some instances, as far down as e and as far up as d², for dramatic expression. The high notes, such as e² and d², 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 e to f¹, sometimes going up to a¹. The bassus part has a wider vocal range of an eleventh, from F to middle c, occasionally going as low as 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.
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).


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 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.

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, 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.

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.\(^\text{18}\) 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).

\(^{18}\text{Stoltzfus, "The Lyra Viol in Consort with Other Instruments," 100.}\)
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. The musical motive brings a lively quality to this piece with continuous contrapuntal melodies.

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 melismatically. Notable examples can be found in "Strike,

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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.


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).
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.

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).
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 3-38. "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. 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.
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. "Hear my Prayer," m. 19; m. 22.

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

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

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 E of the bassus part against the quarter-note 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>
<thead>
<tr>
<th>Anthem</th>
<th>Measure No.</th>
<th>Parts</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Go Wounded Soul</td>
<td>m. 21</td>
<td>CT &amp; T</td>
<td>g1 &amp; g#</td>
</tr>
<tr>
<td>Hail, Holy Woman</td>
<td>m. 60</td>
<td>T &amp; B</td>
<td>g# &amp; g</td>
</tr>
<tr>
<td>Hear my Prayer</td>
<td>m. 43</td>
<td>CT &amp; B</td>
<td>g1 &amp; G#</td>
</tr>
<tr>
<td>How Sits this City</td>
<td>m. 15</td>
<td>B &amp; T</td>
<td>f &amp; f#</td>
</tr>
<tr>
<td></td>
<td>m. 36</td>
<td>T &amp; B</td>
<td>g# &amp; g</td>
</tr>
<tr>
<td>Let us with Loud and Cheerful Voice</td>
<td>m. 7</td>
<td>CT &amp; Q</td>
<td>b♭ &amp; b</td>
</tr>
<tr>
<td>Why art Thou so Heavy</td>
<td>m. 13</td>
<td>T &amp; CT</td>
<td>g# &amp; g♭</td>
</tr>
</tbody>
</table>

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."

Internal cadences are occasionally deceptive, with contrapuntal melodies proceeding unexpectedly, sliding away and evading the cadences. A passage in "Why art thou so Heavy" is just one example of this practice (Example 3-44).

![Example 3-44. "Why art thou so Heavy," mm. 8–9.](image)

**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; 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

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21 Butler 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).

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

Table 6.—Parallel Thirds in Ford's Anthems

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

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.
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.

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).

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.


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).

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).


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

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

13. Praise the Lord, O my Soul
\[
\begin{array}{cccc}
(a) & b & c & d & \| : B : \\
mm.1-9 & 9-14 & 14-25 & 26-35 & 35-46
\end{array}
\]

14. Strike thou the Anvil
\[
\begin{array}{ccc}
(a) & b & c & \| : B : \\
mm.1-5 & 5-12 & 13-25 & 26-33
\end{array}
\]

15. Why art thou so Heavy
\[
\begin{array}{cc}
(a) & b & \| : B : \\
mm.1-13 & 13-19 & 19-26
\end{array}
\]

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

<p>| | | | |</p>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>vs. 1</td>
<td>ch. 1</td>
<td>vs. 2</td>
<td>ch. 2</td>
</tr>
<tr>
<td>T → CT</td>
<td>CT, T, B</td>
<td>B → T</td>
<td>CT, T, B</td>
</tr>
<tr>
<td>12</td>
<td>10</td>
<td>17</td>
<td>8</td>
</tr>
</tbody>
</table>

2. Let us with Loud and Cheerful Voice

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</tr>
<tr>
<td>vs. 1</td>
<td>ch. 1</td>
<td>vs. 2</td>
<td>ch. 2</td>
</tr>
<tr>
<td>C, Q, C, T, T, S, X, B</td>
<td>C, Q, C, T, T, S, X, B</td>
<td></td>
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</tr>
<tr>
<td>17</td>
<td>11</td>
<td>14</td>
<td>9</td>
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3. Say Bold but Blessed Thief

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</tr>
<tr>
<td>vs. 1</td>
<td>ch. 1</td>
<td>vs. 2</td>
<td>ch. 2</td>
</tr>
<tr>
<td>T → B</td>
<td>B → CT, T → B</td>
<td>CT, T, B</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>10</td>
<td>8</td>
</tr>
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4. Strike, Lord, Why wilt Thou

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<tr>
<td>vs. 1</td>
<td>ch. 1</td>
<td>vs. 2</td>
<td>ch. 2</td>
</tr>
<tr>
<td>T → CT</td>
<td>CT, T, B</td>
<td>B</td>
<td>CT, T, B</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

5. Yet if His Majesty

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<tr>
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</tr>
<tr>
<td>vs. 1</td>
<td>ch. 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T → CT</td>
<td>CT, T, B → B</td>
<td>CT, T, B</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>14</td>
<td>9</td>
</tr>
</tbody>
</table>

C= Cantus part
Q= Quintus part
CT= Contratenor part
T= Tenor part
S= Sextus part
B= Bassus part

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PERFORMANCE PRACTICE

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

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

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.

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). 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.

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Ford's anthem texts are all sacred with the possible exception of "At Night Lie Down." 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,  

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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.

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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.

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. 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.

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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).

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

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

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. 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.


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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, 1632).
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.](example.png)

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 *Psalms, 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 Booke 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 Pentential 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 $f_1^\#1$ and $f$ in "O Lord, Rebuke me not in Thine Anger" is one example (Example 4-17).

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. 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. 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.

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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. 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.

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

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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 extant 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.

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

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14 Gibbons' 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.

"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," both text and music of each chorus are drawn from the end of the preceding verse. Nevertheless, no text or music

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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.
Anthem 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), and "O Praise the Lord" (6-part).

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 Depise," "O Let me at Thy Footstool Fall," and "Lord, Ever Bridle my Desire." Of these pieces, only "O God that no Time Dost Depise" 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. 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

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17 Ibid., 177-189.
18 A 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. 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).

Many of Peerson's anthems are characterized by a somber and gloomy mood brought about by the minor keys, chromaticism, and text painting devices. For instance, in "O God that no Time Dost Despise," the sequential treatment of the melodic figure on the word "sighing," with an eighth rest between each repetition, vividly portrays the mood of the text (Example 4-22). Peerson used rests, like Ford, for dramatic effect. In Peerson's "O Let me at Thy Footstool Fall," the descending melodies in all parts is a conventional word painting device to depict the motion of falling (Example 4-23).

20Ibid., 69-71.
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.


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

---

21 Long, 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).  

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," 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.
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.

As compared with most of Ford's anthems, the melodies of Ramsey's comprise more clear-cut phrases. The text of "Grant, we Beseech Thee, Almighty God,"\textsuperscript{24} from the Collect for Ascension Day is divided into few sections, and each section is terminated by a cadence before the next one commences.

\textsuperscript{24} Ibid., 78-83.
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.

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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 beats 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 compositonal 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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Byrd, William, by Joseph Kerman
Canon, by Alfred Mann and J. Kenneth Wilson
Chorus, by James Smith
Consort Song, by Philip Brett
Day, John, by Miriam Miller
Gibbons, Orlando, by Peter le Huray
Loosemore, Henry, by John Morehen
Ramsey, Robert, by Edward Thompson
Tallis, Thomas, by Paul Doe
Tomkins, Thomas, by Peter le Huray

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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 *Tears*
3. At Night Lie Down Mss. 736-738
4. Blessed be the Lord Mss. 736-738
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 attr. to Byrd
12. Let God Arise Mss. 56-60
13. Let us with Loud and Cheerful Voice Mss. 736-738
14. Look, Shepherds, Look text only
15. Miserere my Maker Mss. 56-60
16. My Griefs are Full Mss. 736-738
17. My Sins are Like Mss. 736-738
18. Not unto Us Mss. 736-738
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
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. Madrigals

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

**V. Instrumental Music**

6 Fantasias for 5 Viols  
1 Fantasia for 2 Bass Viols  
Ayre a4  
Alman a3

Royal College of Music Ms. 1.145;  
British Library Add. 17792-6  
Oxford, Bodleian Library Mss. C. 59-60  
British Library Add. 4057-61  
Oxford, Christ Church Library Mss. 379-381
# APPENDIX 2
## TRANSCRIPTIONS OF THOMAS FORD'S WORKS

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At Night Lie Down

Thomas Ford (ca. 1580-1648)

At night lie down, prepare to have thy sleep, thy
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,

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

a-rise, a-rise, think

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

think that thou hast thy life but lent, think_

that thou hast thy life but lent, think

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that thou hast thy life but lent, thy breath a blast, thy breath a blast.

D.S.

breath a blast, thy breath a blast.
Bow Down Thine Ear

Thomas Ford (ca. 1580-1648)
bow down Thine ear, O Lord, and hear me, O Lord, and hear me, and hear me, bow

for I am poor, for I am poor and in misery, and in for I am poor and in misery.
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- 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.

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poor and in mis - er - y, for I

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

for I am poor and in

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.
Preserve Thou my soul, preserve Thou my soul, for I am holy, my God, save Thy servant that putteth his trust in Thee, save Thy servant that putteth his trust in Thee.
Thee, save Thy servant that putteth his trust in Thee, save

save Thy servant that putteth his trust in Thee,

save Thy servant that putteth his trust in Thee, that

save Thy servant that putteth his trust in Thee, that

putteth his trust in Thee. Be

putteth his trust in Thee. Be mer-

trust in Thee. Be
call daily upon Thee, daily upon Thee, for I will call daily upon Thee, for I will call

on Thee, I will call daily upon Thee, Com-fort the soul

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

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

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Lord, do I lift up my soul, for Thou are good and gracious, and of great mercy unto all them that call upon.
Thee, unto all them that call upon Thee.
Forsake me Not

Thomas Ford (ca. 1580-1648)
...age when I am gray head-ed. For-sake me not, O God, in my old age. For-sake me not, O God, in my old age, in my old age, in my old age when God, in my old age, in my old age, in my old age when I am gray head-ed. Until I have show-ed Thy...
show-ed Thy strength un-to this generation,
till I have show-ed Thy strength un-to this generation,
Thy righteousness, O God, is very high.

Thy righteousness, O God, is very high, and great.

things are they that Thou hast done. O God, O God, who
who is like unto Thee.

D.S.

who is like unto Thee.

D.S.

D.S.
Glory be to the Father

Thomas Ford (ca. 1580-1648)
As it was in the beginning, is now, and ever shall be, world without end.
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,"
Go Wounded Soul
Thomas Ford (ca. 1580-1648)

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soul, go wounded soul, go tell the
cause of thy grief, my sins are foul.

cause of thy grief, my sins are foul.

Ay me! past hope of all relief, Ay me!

re- lief, Ay me! past hope of all re- lief, of

re- lief, Ay me! past
me; past hope of all relief; they drive me.

Hope of all of all relief they drive me, Lord, in to despair, in to despair, drive me, Lord, in to despair, they drive, they drive me, Lord, they drive, they drive me, Lord, they drive, they drive me, Lord, they drive, they drive me, Lord, in
Lord, into despair, into despair.

O let me, Lord, into despair, into despair.

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

Thy dis-cords, O let Thy dis-cords tune my mis-cords, so shall my wea-ried wounds tune my mis-cords, so shall my wea-ried
Wounds grow fair.

D.S.
Hail, Holy Woman

Thomas Ford (ca. 1580-1648)

---

Hail! Holy woman who-so-ever thou be, hail!

---

Happy Canaanite whose sayeth informs my sight,

---

Whoso rare example makes all sinners see,

---

Good fruit may grow from an accursed tree, good fruit may grow

---

From an accursed tree. The daughter was possessed with a devil, the mother more perplexed, her

---

Heart, her soul was vexed, and hearing Jesus Jesus passing

---

By, out she flys, out she flys, and like a faithful frantic loud

---

She cries: Help! Son of David, help! my child, my child, the

---

Devil, the foul find my child doth fear and rend.
She cries: help Lord, help! Son of David, help!
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
But yet she cries in vain, Christ answers not again,
But yet she cries in vain, Christ answers not again, but
But yet resolved to force His silent
But yet resolved to force His silent
But yet resolved to force His silent
breast, cries on: Help Lord! help Lord! my daughter

breast, cries on: Help Lord! help Lord! my daughter

breast, cries on: Help Lord! my daughter

is possessed.

is possessed.

is possessed.
She worships Him and cries: Help Lord! but He answers:

What dost thou crave? woman, what wouldst thou have? it is not fitting

that the dogs should eat the things prepared for the children's meat,

the things prepared for the children's meat.

Truth Lord quoth she: I grant I am a dog, but yet the
dogs do pick the bones, the dogs do lick the crumbs, the offals and the refusals, that from their masters' table use to fall, that from their masters' table use to fall.
CHORUS

Jesus astonished at this quick

Jesus astonished at this quick

Jesus astonished at this

quick reply, breaks forth in love.

quick reply, breaks forth in love.

breaks forth in love and sayth: Woman,

breaks forth in love and sayth: Woman, great
great is thy faith, be it unto thee

as thou dost request, thy
be it unto thee as thou dost request.

daughter's rid of her tormenting guest, thy
thy daughter's rid of her tormenting guest, thy

thy daughter's rid of her tormenting guest.
daughter's rid of her tormenting
guest, of her tormenting guest.
Hear My Prayer

Thomas Ford (ca. 1580-1648)

Hear my prayer, O Lord,
Hear my prayer, O Lord, hear my

and with Thine ears consider my calling,
prayer, O Lord, and with Thine ears, and with Thine

Lord, and with Thine ears consider my calling,

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and with Thine ears consider my calling. Hear my prayer, O Lord, hear my prayer, O Lord, hear my prayer, O Lord, hear my prayer, O Lord, and with Thine ears consider my calling.
ears consider my calling,

my calling, and with Thine ears consi-

and with Thine ears consider my calling:

and with Thine ears consider my calling: Hold not Thy

and with Thine ears consider my calling:

peace, hold not Thy peace at my

peace at my tears, hold

not Thy peace at my tears.
for I am a stranger with Thee, for I am a stranger with Thee, for I am a stranger with Thee, for I am a stranger with Thee, and a sojourner as all my fathers were. O spare me a little.
Spare me a little, O spare me a little, O spare me a little, that I may recover my strength, that I may recover, that I may recover, that I may recover.
Cover my strength, before I go
that I may recover my strength, before I go

go hence, before I go hence, and hence, before I go hence, and be no
go hence, before I go hence, before I go

be no more, no more seen. be no more seen, and be no more seen.

hence, and be no more seen.
How Sits This City

Thomas Ford (ca. 1580-1648)

How sits this city.

late most populous, now solitary

203
and like awid-ow thus.

Am-plest of

ta-ry and______ like a wid-ow thus.

Am-plest of na-tions, queen of provin-ces, queen of provin-ces she was, who now thus trib-utary

Am-plest of na-tions, queen of provin-ces, queen of provin-ces she was, who now thus trib-utary

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Is. Still in the night she weeps,
is. Still in the night she weeps, still in the night she

she weeps, still in the night she weeps, she weeps, still in the night she weeps, she weeps, still in the night she weeps, she weeps, and her tears fall down,
fall down by her cheeks a - long, and her tears fall down by her cheeks a - long, and her tears fall down by her cheeks a - long, and none of all her lovers, and none of all her lovers, and none of all her lovers, and none of all her lovers, and none of all
All her lovers comfort her. Perfidiously her friends have dealt, perilously her lovers comfort her.
and now are enemies, and now are enemies, and now are enemies, and now are enemies, and now are enemies, and now are enemies, and now are enemies, and now are enemies.
Let us with Loud and Cheerful Voice

Thomas Ford (ca. 1580-1648)

Let us with loud and cheerful voice
cheerful voice begin, let us with loud and cheerful voice begin, let

us with loud and cheerful voice begin, let

us with loud and cheerful voice, and cheerful

Let us with loud and

us with loud and cheerful voice

us with loud and cheerful voice

let us with
cheerful voice begin to call

cheerful voice begin to call

cheerful voice begin to call on

begin to call on God who is our

loud and cheerful voice begin to

on God who is our help and stay.

on God who is our help and stay.

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 many

For many

For man-
seas of waters have broke in,

For many seas of waters have broke in, and His voice only can, only can their rage al - lay.

and His voice only can, only can their rage al - lay.

and His voice only can, only can their rage al - lay.
CHORUS

Thousands of char-i-ots, thousands of char-i-ots doth He ride upon, and thousand angels, doth He ride upon, and thousand angels, bear His up-on, and thou-sand, thou-sand an-gels doth He ride up-on, and thou-sand an-gels.
214

VERSE

thou-sand an-gels bear His throne. He

thou-sand, thou-sand, thou-sand an-gels bear His throne.

thou-sand, thou-sand an-gels bear His throne.
He rides up-on the winds,

He rides up-on the winds,

He rides up-on the winds, and in His hand is
His hand is heav'n.

His hand is heav'n.

His hand is heav'n and earth.

Hand is heav'n and earth.

His mighty hand hath lightning swift.

His mighty hand hath lightning swift.

His mighty hand hath lightning swift.

His mighty hand hath lightning swift and
and thunder, thunder, thunder, thunder

swift and thunder, thunder, thunder at command

and thunder, and thunder, and thunder

lightning swift,

...
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-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
plore, let us im-plore His sacred maj-
P
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and from the earth lift up our voice on high,
verse

voice on high.

voice on high. Behold, O Lord, the devil our adversary.

voice on high. Behold, O Lord, the devil our adversary.

voice on high.

voice on high.

voice on high.

voice on high.

behold, behold, O Lord, the devil our
round, round, round about, still

round, round about, still

lion, round about, still

If Thou tarry we shall seeking to devour us.

If Thou tarry we shall be seeking to devour us.
CHORUS

be in the snare, O help us out, O help us out. And here on

we shall be in the snare, O help us out. And here on

in the snare, O help us out. And here on

earth, and here on earth our chorus upon

earth, and here on earth our chorus upon high

earth, and here on earth our chorus upon high

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high shall sing Thy praise, O glorious Trinity,
shall sing Thy praise, O glorious Trinity,
shall sing Thy praise, O glorious Trinity,
shall sing Thy praise, O glorious Trinity,
VERSE

O blessed Father, God of peace and love, O glorious Son that sits in heav'n so
Glory to God in the highest,
Hallowed be the name of the Lord!
Son of Man, to whom the kingdom of heaven has been given,
Be blessed who are filled with the Holy Spirit!

The glory of the Lord fills the earth with its radiance.

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CHORUS

-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,

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all creatures, to Thee all creatures, angels, saints.
to Thee all creatures, angels, saints, and

creatures, angels, saints, and men, angels, saints.
saints, and men,
sing
to Thee all creatures, angels,

angels, saints, and men,

and men, sing praise to heav'n, sing

men, sing praise to heav'n, sing

and men,

sing praise to

praise to heav'n, sing praise to heav'n, sing

saints and men,

sing praise to heav'n,
sing.
229

praise to heav'n,
sing praise to
praise to heav'n,
which
heav'n, sing praise to heav'n, which

sing praise to heav'n, which
def.0x0 to 594x820
[474x736]229
[86x699]f h
[90x684]¥
[111x714]107
[120x678]praise
[134x658]^
[179x678]to heav'n.
- E
[373x678]sing praise to
90x638]
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,
ech-oes, which ech-oes, which
which ech-oes

ech-oes, which ech-oes, which

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Miserere my Maker

Thomas Ford (ca. 1580-1648)

Miserere my Maker, have
Miserere my Maker,
Miserere my Maker,
Miserere my Maker,
Miserere my Maker.
mercy on me wretch, have mercy

have mercy on me wretch, have mercy

have mercy on me wretch, have mercy

have mercy on me wretch, have mercy

have mercy on me wretch, have mercy

have mercy on me wretch, have mercy

on me wretch, strangely distressed, strangely

on me wretch, strangely distressed,

mercy on me wretch, strangely
don me wretch, strangely distressed

wretch, have mercy on me wretch, strangely
don me wretch, strangely distressed

mercy on me wretch, strangely distressed.
15

sad, op - press - 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, 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
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 death, to the death, i

souls bit-ter an

guish, ev'n to the death, to the death, i lan

24 to the death i lan

guish.
lan

guish, Yet __
death, to the death i lan

guish. ev'n to the death, i lan

guish. Yet let it

to the death, to the death i lan

21
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Yet let it please Thee

Yet let it please Thee, yet

Yet let it please Thee, yet let it please Thee to

Yet let it please Thee,

please Thee, yet let it

guish.

Yet

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 ceaseless cry

let it please Thee to hear my cease-less

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My Griefs are Full

Thomas Ford (ca. 1580-1648)

My griefs are full, help me O

God, they cast me down,

my O God, they cast

My griefs are full, help me O

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I cannot rise, they cast me down, I cannot rise.

God, they cast me down, they cast me down, I cannot rise.

I am brought low, I am brought low.
brought low, I am brought low under Thy rod, under Thy rod, tho Thou shouldst not regard my cries, nor be moved to dry mine

brought low, I am brought low under Thy rod, under Thy rod, tho Thou shouldst not regard my cries, tho Thou shouldst not regard my
eyes, the Thou shouldst not regard
shouldst not regard my cries,
cries, thou shouldst not regard my cries

my cries, nor be moved to dry mine
nor be moved to dry mine eyes, mine

eyes, mine eyes.

Yet will I till I

mine eyes.
Yet will I till I die,
die really on Thee, yet, yet will

Yet will I till I die, yet will

I till I die, yet will I re-

re - ly on Thee, yet will I till I

I till I die re - ly on thee, yet, yet will I, yet will I
die rely on Thee, all help, all health, all
Thee, all help, all health, all help, all health, all help, all

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,

dead, Ay me, Ay me I'll
dead, I'll sing till death, Ay me I'll

Ay me, Ay me I'll sing, Ay
My Sins are Like

Thomas Ford (ca. 1580-1648)

My sins are like the hairs up on my head, and raise their audit,
and raise their audit to as high a score, in this they...

differ, they do daily shed, they do daily shed, but, oh, my sins, but, oh, my sins,
but, oh, my sins grow daily more, grow daily more  

and more. If by my hairs Thou number out my sins,  

heav'n make me bold, heav'n make me bold, heav'n make me bold, heav'n make me
bold before that day begins.

D.S.

bold before that day begins.

D.S.

bold before that day begins.
O Clap Your Hands

Thomas Ford (ca. 1580-1648)

O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
O clap your hands together, all ye people,
all ye people: O sing unto God, O sing unto

God with the voice of melody, For the Lord is high,

dy, of melody. For the Lord is high,
for the Lord is high, and to be feared:

He is the great King upon all the earth. He shall subdue the people under...
He shall subdue the people under us: and the nations under our feet. He shall choose out an
choose out an heri-tage for us, He shall choose out an heri-tage for us, He shall choose out an heri-tage for us, He shall choose out an heri-tage for us: ev'n the heri-tage for us: ev'n the heri-tage for us: ev'n the heri-tage for us: ev'n the worship of heri-tage for us: ev'n the worship of heri-tage for us: ev'n the worship of heri-tage for us: ev'n the worship of worship of Jacob, whom He loved, worship of Jacob, whom He loved, whom He worship of Jacob, whom He loved, whom He
even the worship of Jacob, whom loved, even the worship of Jacob

He loved.

God is gone up with a merry merry noise,

whom He loved.

God is gone up with a merry merry noise,

God is gone up with a merry merry noise,
noise, with a merry merry merry noise: and the Lord with the sound of the

God is gone up with a merry merry noise: and the Lord with the sound of the

trumpet, the trumpet, and the Lord

trumpet, the trumpet, and the Lord

with the sound of the trumpet, the trumpet, the

sound of the trumpet, the sound of the
trumpet. O sing praises, sing praises

of the trumpet. O sing praises, sing praises

trumpet, the trumpet. O sing praises, sing praises

—es unto our God, O sing praises,

—es unto our God, O sing praises

O sing praises, sing praises unto

praises, O sing praises, sing praises unto

praises, sing praises unto
O Praise the Lord

Thomas Ford (c. 1580-1648)

1

2

3

for it is a good thing, for it is a good

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Is a good thing, for it is a good thing to sing praises,
Is a good thing to sing praises unto our God, for it is a good thing to sing praises unto our God, for it is a good thing.
unto our God.

Yea, a joyful, a joyful,
to our God.

Yea, a joyful, a joyful,
to our God.

Yea, a joyful, a joyful,
to our God.

Yea, a joyful, a joyful, a joyful and pleasant thing

joyful, a joyful and pleasant thing it is

joyful, a joyful and pleasant thing it is

It is to be thankful. The Lord doth build up Jeru-
to be thankful. The Lord doth build up Jeru-
to be thankful. The Lord doth build up Jeru-

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Jerusalem, the Lord doth build up Jerusalem, and
Jerusalem, the Lord doth build up Jerusalem, and
Jerusalem, the Lord doth build up Jerusalem, and

Gathers together the outcasts of Israel.
Gathers together the outcasts of Israel.
Gathers together the outcasts of Israel.

He dryeth up the tears of those who mourn in Israel.
He dryeth up the tears of those who mourn in Israel.
He dryeth up the tears of those who mourn in Israel.
Heareth them that are broken in heart.

He healeth those that are broken in heart.

He healeth those that are broken in heart, and giveth medicine to heal their

He healeth those that are bro-
sickness, and giveth medicine, and heal their sickness, and giveth medicine, and

ken in heart, and giveth


giveth medicine to heal their sickness. He giveth medicine to heal their sickness. He
giveth medicine to heal their sickness. He


telleth the number of the stars, He
telleth the number of the stars, He
tell-eth the num-ber of the stars, the num-ber of the

stars, 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 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

call-eth them by their names. Great is the Lord,
call-eth them by their names. Great is the Lord,
Lord, and great is His power, great
and great is His power, great is the
and great is His power, great is the

is the Lord, and great is His power,
Lord, and great is His power, yea.
Lord, and great is His power, yea.

yes, and His wisdom is infinite.
and His wisdom is infinite.
and His wisdom is infinite.
Praise the Lord, O my Soul

Thomas Ford (ca. 1580-1648)
Lord, O my soul, praise the Lord, O my soul, while I live will I praise the Lord, while I live will I praise the Lord. Yea, as long as I live will I praise the Lord.
as I have any being, I will sing praises
as I have any being, I will sing praises until I have any being, I will sing praises
un to my God, yea, as long as
un to my God, yea, as long as
I have any being, I will sing praises unto my
I have any being, I will sing praises unto my

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God, I will sing praises unto my God.

O put not your trust in princes, O

nor in any child of
— put not your trust in princes, nor in any child of man, nor in any man, for there is no help in them. For when the breath of man goeth forth, he shall turn again.
to his earth, and then all his thoughts

his earth, and then all his thoughts

perish, all his thoughts perish, and then all his thoughts

perish, all his thoughts perish, and then all his thoughts

perish, and then all his thoughts perish, and then all his thoughts

and then all his thoughts perish, and then all his thoughts
Thoughts perish.

Thoughts perish.

Thoughts perish.
Say Bold but Blessed Thief

Thomas Ford (c. 1580-1648)

Say bold but bless-ed thief, that in a trick slipt in-to par-a-

dise and in plain day stoist heaven a-way, what trick couldst

thou in-vent to com-pass thy in-tent, what arms, what charms.

Love and be-lief.

Say bold but bless-ed thief, how couldst thou read a crown,
The sight of

in a man to die, what sight.

The sight of

In a man to die, what sight.

The sight of


BASSUS

I sighed, I sighed to see His pain, and by that sight I saw the

light, thus did my grief, thus did my grief be - get re - lief.

CHORUS

And take this rule from

And take this rule from me, and

And
near miss, heav'n may be stolen again, heav'n

miss, heav'n may be stolen a-gain, heav'n may be

miss, heav'n may be stolen again, heav'n may be

may be stolen again, heav'n may be

stolen again, heav'n may be stolen

stolen again, heav'n may be stolen

stolen again. heav'n may be stolen a-gain.

stolen again.

a-gain.

a-gain.
Strike, Lord, Why Wilt Thou

Thomas Ford (ca. 1580-1648)

Strike, Lord, why wilt Thou sheathe Thy sword,

con-firm my teach-ing and Thy word, 'twas from Thy mouth, Thy__

spir-it I cry, get for-ty days the town shall be de-stroyed._

If now Thou spare it, I have preach in vain, and

nev-er send a proph-et more a-gain, and nev-er send a

proph-et more a-gain. Pro-claim _ a

fast, let ev-ery soul put sack cloth on, his sins, his

sins con-dole, who knows and if we turn _

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Spare us good Lord, spare us good Lord, O spare us,
O spare us, O spare us now or never,
If now Thou kill us, if now Thou kill us, we are
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.

Hear an - gay prophet, 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.
I
36 CHORUS
God's word is fixed,
truth can never lie,
God's word is fixed,
truth can never lie,
God's word is fixed,
truth can never lie,

nev-er did a rep-ent-ant sin-ner die, nev-
nev-er did a rep-ent-ant sin-ner die, nev-
ev-er did a rep-ent-ant sin-ner die,

nev-er did a rep-ent-ant sin-ner die, nev-
did a rep-ent-ant sin-ner die, nev-
did a rep-ent-ant sin-ner die,
nev-er did a rep-ent-ant sin-ner die, nev-

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Never did a repentant sinner die, a repentant sinner die.
Strike Thou the Anvill

Thomas Ford (ca. 1580-1648)

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part, let every stroke draw a tear, draw a tear

from mine eyes, let every stroke draw a tear from mine eyes, let every

draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear, draw a tear from
from mine eyes. Let sorrow Lord, let
from mine eyes, draw a tear from mine eyes.

my sins so counterpoise, let sorrow Lord, my sins so
sorrow Lord, my sins so counterpoise, let sorrow Lord, my sins so
counterpoise, let sorrow Lord, my sins so
counterpoise, let sorrow Lord, my sins so
let sorrow Lord, my sins so
counterpoise, let sorrow Lord, my sins so
let sorrow Lord, my sins so
let sorrow Lord, my sins so
let sorrow Lord, my sins so
poise, that all my joys, that all my joys

counter-poise, that all the joys, that all the

my sins so counter-poise, that all my joys

reflect upon, upon Thy mourning. So

joys reflect upon Thy mourning. So shall Thy

reflect upon Thy mourning. So

shall Thy wounds, shall Thy wounds, shall Thy wounds, shall Thy wounds, shall Thy wounds,
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-

doring.

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Why Art Thou so Heavy
Thomas Ford (ca. 1580-1648)
O my soul, why art thou so heavy, O my soul,

and why art thou so heavy, O my soul,

and why art thou so disquieted

and why art thou so disquieted with-in me. O put thy trust

ed with-in me. O put thy trust in
trust in God, put thy trust, O

put thy trust in God, put thy trust in God, O

put thy trust in God. For I will yet give Him thanks, for I will yet give Him

put thy trust in God. For I will yet give Him thanks, for I will yet give Him
thanks, for I will yet give Him thanks, which is

yet give Him thanks, which is the help of

thanks, for I will yet give Him thanks, which is the

the help of my countenance and my God.

my countenance and my God.

help of my countenance and my God.
Yet if His Majesty

Thomas Ford (c. 1580-1648)

Yet if His majesty or sovereign Lord, should of His own accord, friendly Himself invite and say: I'll be your guest to-morrow night, how should we stir our souls, call and command all hands to work, let no man idle stand, let no man, no man idle stand. Set me fine Spanish tables in the hall, see they be fitted all, let there be room to eat, and order taken that there want no meat, see every sconce and candle stick made bright, that without tapers, that without tapers, they may

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Are the carpets spread,

Look to the perfume,
stairs, and
lighted on the stairs, and all the candles lighted on the stairs, and all the candles lighted on the stairs, and all the candles lighted on the stairs, and all the candles lighted on the stairs, and all the candles lighted on the stairs, fume the chambers, perfume the chambers and perfume the chambers and perfume the chambers and perfume the chambers and perfume the chambers and perfume the chambers and perfume the chambers
In any case, let each man give attendance in his place.

In any case, let each man give attendance in his place.

In any case, let each man give attendance in his place.
Thus if the King were coming would we do, and 'twere good reason too.

for 'tis a duteous thing to show all honor to an earthly King, and after all our travail and our cost, so he be pleas'd so he be pleas'd to think no labor lost.

But at the coming of the King of heav'n, all's set at six and

King of heav'n, all's set at six and
seven, all's set at six and seven.

We wallow in our sin.

seven, we wallow in our sin.
46

sin,

Christ can not find a

Christ can not find a chamber in the

sin, Christ can not find a chamber in the

47

chamber in the Inn, Christ can not

inn, Christ can not find a

inn, Christ can not find a

48

find a chamber in the inn.

chamber in the inn, a chamber in the inn.

chamber in the inn, a chamber in the inn.
We entertain Him always, always, always,

like a stranger, and as at first still lodge Him in the manger, still lodge Him in the manger, and
55

and as at first still lodge Him in the manger.

57

still lodge Him in the manger.
Oh, How my Soul

Thomas Ford (ca. 1580-1648)

Oh, how my soul is ravished with the joys, oh, how my soul is ravished with the joys that
that spring like fountains, that spring like fountains from my
true love's voice. How cordial is his lips, how
sweet his tongue, each word he breathes,
each word he breathes is a melodious song.

He absent, ah, how is my glory dim, ah, how is my glory dim. I have no beauty
not derived from him, what era I have, what era I have, from him alone, from him alone I have, and he takes
pleasure in those grief he gave.

pleasure in those grief he gave.

pleasure in those grief he gave.
Sweet yet Cruel

Thomas Ford (c. 1580-1648)

Sweet yet cruel is she, cruel un-kind she, cruel

creep in-to my heart and murder me.

un-kind is she, to creep in-to my un-kind is she, to creep in-to my

308
un-kind, cruel
heart, to creep into my heart and murder me.

yet cruel, un-kind, cruel
heart, to creep into my heart and murder me.

un-kind is she to creep into my heart, to
me, to creep into my heart, to creep

cruel un-kind is she to creep into my

creep, to creep into my heart and murder me.

in-to my heart and murder me. Yet

heart, my heart and murder me. Yet
Yet those bright beams from her eyes, dimms Apollo at his rise, and all

those bright beams from her eyes, dimms Apollo at his rise, and all

those purer, purer graces, all in their several places, be-

all those purer graces, all in their several places, be-

parents, begets a glory doth surprise
all hearts, all eyes, for only she,

all hearts, all eyes, for only

hearts, all eyes, for only

for only she gives life, eternity, gives life

for only she, for only she, for only she gives

she, for only she, for only she, for only she gives life eternity, eternity, gives life eternity

And when her presence deigns
-ter-ni-ty. And when her presence deigns but to ap-pear,
-ter-ni-ty. And when her presence deigns but to ap-

but to ap-pear, and when her presence but to ap-pear
to ap-pear, and when her presence but to ap-
pear, and when her presence but to ap-
pear, and when her presence but to ap-

never with greater bliss than shines from
pear never with greater bliss, great-
never
her bright sphere, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss than shines from her bright sphere, never with greater bliss, never with greater bliss 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sphere, never with greater bliss, never with greater bliss than shining.

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ab - sence wounds, strike dead all hearts with fear.

wounds, strike dead all hearts with fear.
What Greater Joy

Thomas Ford (ca. 1580-1648)

What greater joy can bless my soul than this, that my be-love’s mine,

and I am his, that my be-love’s mine, and I am his. Our

souls are knit, the world can not un-twine

Our souls are knit, the world can not un-twine
the joyful, joyful union of his

heart and mine.

possessed with heavenly solace, with heavenly solace,
soul's possess with heavenly solace, with heavenly solace,

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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^F 3 sm/ 12 II G a stroke over m/ 17 II Bb 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 m/ 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 Maker
11 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 Hands
1 "primo part"/ 4 II 2nd & 3rd notes 2/ 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

\[ b \] \quad \text{brevis}
\[ f \] \quad \text{fusa}
\[ m \] \quad \text{minima}
<table>
<thead>
<tr>
<th>I</th>
<th>Contratenor part</th>
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<tbody>
<tr>
<td>II</td>
<td>Tenor part</td>
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<tr>
<td>III</td>
<td>Bassus part</td>
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(3-voice anthem)

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<th>I</th>
<th>Cantus part</th>
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<tr>
<td>II</td>
<td>Quintus part</td>
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<td>Tenor part</td>
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<td>V</td>
<td>Sextus part</td>
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<td>VI</td>
<td>Bassus part</td>
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("Let us with Loud and Cheerful Voice")

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<td>VI</td>
<td>Bassus part</td>
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</tbody>
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("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)

Date of Examination: March 29, 1989

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Martin Hseu
Mary Hesmond
Morton Studz
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March 29, 1989