

BOW DOWN THINE EAR, O LORD

A Verse Anthem for T solo, SAATB chorus & Organ

from Psalm 86

JOHN WARD (d.1638)
 Reconstructed and Edited by
 IAN PAYNE

VERSE

Medius

Contratenor 1

Contratenor 2 [Editorial]

Tenor

Bass [Editorial]

Organ [Editorial]

Bow down thine ear, O Lord,

*NB: copies may be purchased from Severinus Press, Hereford, England (www.severinus.co.uk)

4

T.

Org.

bow down thine ear, O Lord, and hear me:

8

T.

Org.

make haste, make haste to de li-ver me, to de - li - ver me.

12

T.

Org.

Heark - en un - to my voice, O Lord, and have mer - cy up -

15

T. on me: and hide not Thy face from me, Thy face from me.

Org.

19 CHORUS

M. For Thou hast been my suc - cour, for___ Thou hast been my suc - cour: Leave

Ct.1 For Thou hast been my suc - cour, for___ Thou hast been my suc - cour: Leave

Ct.2 For Thou hast been my suc - cour, for___ Thou hast been my suc - cour: Leave

T. For Thou hast been my suc - cour, for___ Thou hast been my suc - cour: Leave

B. For Thou hast been my suc - cour, for___ Thou hast been my suc - cour: Leave

Org. CHORUS

24

M. me not, nei - ther for - sake me, O___ God, O God of

Ct.1 me not, nei - ther for - sake me, O___ God, O God of

Ct.2 me not, nei ther for - sake me, O___ God, O

T. me not, nei - ther for - sake me, O___ God, O God of

B. me not, nei - ther for - sake me, O God of

Org.

NOTE

Although John Ward (1590-1638) is best known today for his consort music and madrigals, he also composed a considerable quantity of sacred music, most of it in verse idiom. Some, with viols, was intended for domestic consumption; other works, however, have (or had) organ accompaniments and were clearly meant for liturgical use. This may seem surprising, since Ward was a household musician to the Fanshawe family rather than a professional church musician. But he trained as a chorister at Canterbury Cathedral; and in adult life was a prominent member of a musical circle centred on St Paul's Cathedral, London, and it may be conjectured that his music was written for performance there. *Bow down thine ear, O Lord* is an attractive fragment which was still in use at York Minster shortly after the Restoration.

This is a basic performing edition at original pitch: it is based on the full critical transcription and commentary presented in my MA thesis (below). Standard editorial conventions are used: all material in square brackets and notes printed small are editorial. The verbal text is modernized. Underlay indicated in the manuscripts by repeat marks is printed in italic, and all slurs are omitted (though they are included in my 1981 edition). The source slurs are virtually complete (even in passages where underlay is indicated by repeat marks) and are followed here completely, which may explain why some of the underlay may feel a little less natural in places than it might otherwise have been.

Source: York Minster Library, the so-called 'Gostling' partbooks, MS M 1/1-8(S), prepared c.1675. Medius Decani (MS 1/5), f.178; Contratenor Decani (MS 1/6), f.158; and Tenor Decani (MS 1/7), f.132. (This source is ©York Minster and Ward's anthem is published here by kind permission of the Dean and Chapter.) Both CtD and TD bear the attribution 'John Ward'. The verses were probably all for Tenor alone, which survives complete; but the parts for CtC (A2) and Bass, and the organ part, are missing and have been supplied editorially throughout.

Bar 61: in the Medius part, apparently following the immediately after the double bar, is a short passage comprising five bars' rest labelled 'Verse', a four-bar phrase labelled 'Chorus', and four further bars of rest before the Chorus begins (as in the edition) at bar 72. Despite the 'Chorus' indications there are no supportive parts in the other two partbooks; and if it is mislabelled verse material it does not construe with the Tenor solo at any point in the Verse section. The passage, though transcribed in the Commentary in my thesis (below), is therefore omitted from the present edition.

Bibliography

Ralph T. Daniel and Peter le Huray: *The Sources of English Church Music 1549-1660* (London 1972), pp. 7, 151.

Peter le Huray: *Music and the Reformation in England 1549-1660* (London 1967; 2nd edn, Cambridge 1978), pp. 329-30.

Ian Payne: 'John Ward and the London Set', *The Consort*, 66 (2010), 3-17. (For brief discussion of some aspects of Ward's musical circle and probable musical contacts.)

Ian Payne: 'The Sacred Vocal Works of John Ward: a Complete Critical Edition and Commentary', 2 vols (unpublished M.A. thesis, University of Exeter, 1981), II, pp. 389-402 (music text) and 560 (commentary).

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