

ANCIENT GROOVE MUSIC

WHEN AS WE SAT IN BABYLON

Edited by
Ben Byram-Wigfield

RICHARD FARRANT
(c.1525 - 1580)

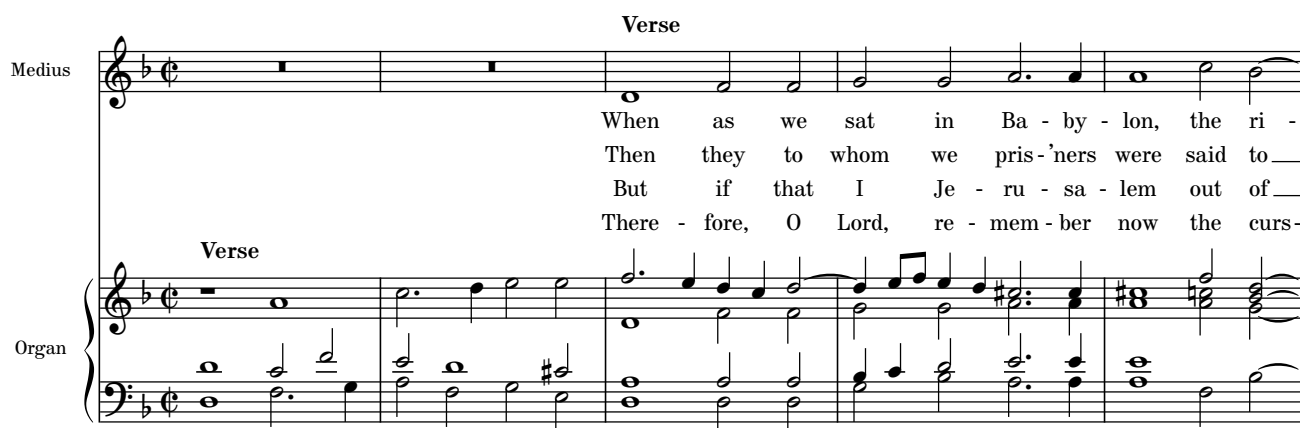
Medius

Verse

When as we sat in Ba - by - lon, the ri -
Then they to whom we pris - 'ners were said to —
But if that I Je - ru - sa - lem out of —
There - fore, O Lord, re - mem - ber now the curs -

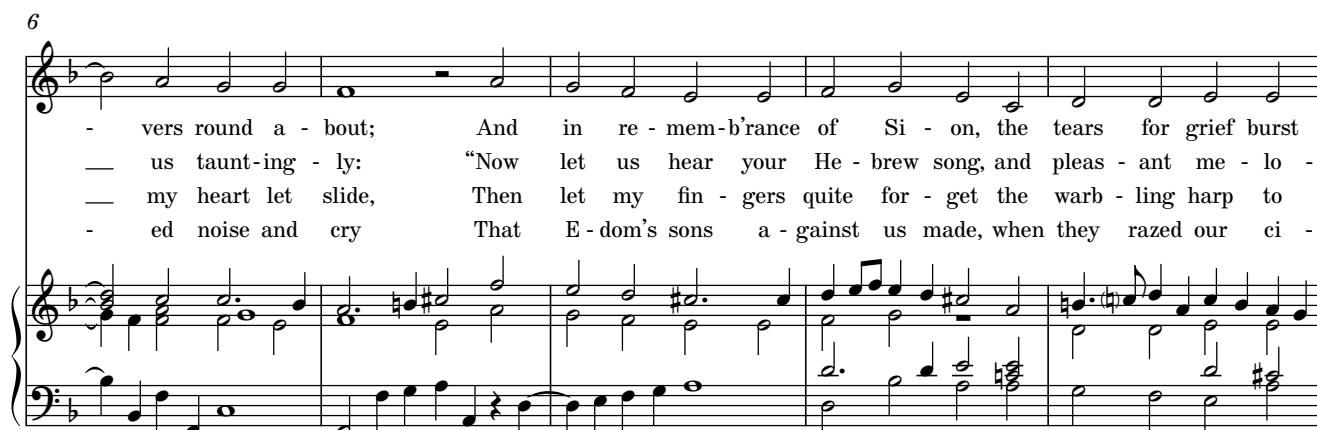
Organ

Verse



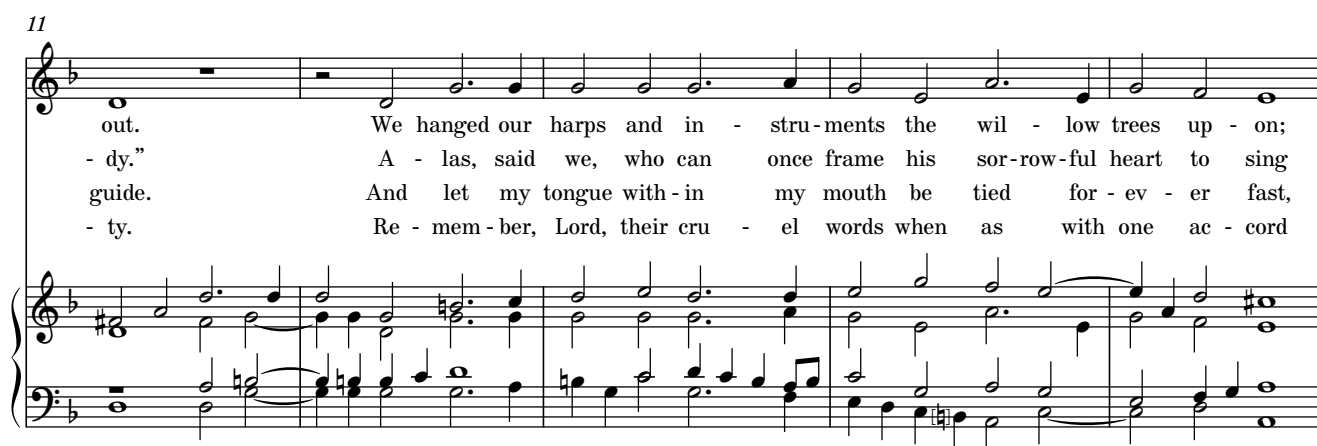
6

- vers round a - bout; And in re - mem - b'rance of Si - on, the tears for grief burst
— us taunt - ing - ly: "Now let us hear your He - brew song, and pleas - ant me - lo -
— my heart let slide, Then let my fin - gers quite for - get the warb - ling harp to
- ed noise and cry That E - dom's sons a - gainst us made, when they razed our ci -



11

out. We hanged our harps and in - stru - ments the wil - low trees up - on;
- dy." A - las, said we, who can once frame his sor - row - ful heart to sing
guide. And let my tongue with - in my mouth be tied for - ev - er fast,
- ty. Re - mem - ber, Lord, their cru - el words when as with one ac - cord



16

For in that place men for their use had plant - ed ma - ny (a) one.
 The prai - ses of our lov - ing_ God, thus un - der a strange King?
 If that I joy be - fore I_ see my full de - li - ver - ance past.
 They cried on sack, and raze their walls, in de - spite of the_ Lord.

[20]

Chorus

For in that place men for their use had plant - ed ma - ny one.
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 If that I joy be - fore I_ see my full de - liv - 'rance past.
 They cried on sack, and raze their walls in de - spite of the Lord.

Chorus

25 **C**
3 Verse

E'en so shalt thou, O Ba - by - lon, at length to dust be brought.

28 Chorus

E'en so shalt thou, O Ba - by - lon, at length to dust be brought.

E'en so shalt thou, O Ba - by - lon, at length to dust be brought.

E'en so shalt thou, O Ba - by - lon, at length to dust be brought.

E'en so shalt thou, O Ba - by - lon, at length to dust be brought.

31 Verse

And hap - py shall that man be called that our re - venge hath wrought.

34

Chorus

And hap - py shall that man be called that our re - venge hath wrought.

And hap - py shall that man be called that our re - venge hath wrought.

And hap - py shall that man be called that our re - venge hath wrought.

And hap - py shall that man be called that our re - venge hath wrought.

Chorus

[36]

Verse

Yea, bless - ed shall that man be called, that takes thy chil - dren young,

Verse

[39]

Chorus

Yea, bless - ed shall that man be called that tak - eth thy chil - dren young,

Yea, bless - ed shall that man be called that tak - eth thy chil - dren young,

Yea, bless - ed shall that man be called that tak - eth thy chil - dren young,

Yea, bless - ed shall that man be called that tak - eth thy chil - dren young,

Chorus

43

Verse

Chorus

To dash their bones a - gainst hard stones, which lieth the streets a - mong. To dash their bones a -

To dash their bones a -

To dash their bones a -

To dash their bones a -

Verse

Chorus

47

-gainst hard stones, which lieth the streets a - mong. A - - men, A - - men.

-gainst hard stones, which lieth the streets a - mong. A - men, A - men.

-gainst hard stones, which lieth the streets a - mong. A - men, A - - men.

-gainst hard stones, which lieth the streets a - mong. A - men, A - - men.

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RICHARD FARRANT

Sources: US-NYp Mus. Res. *MNZ (Chirk) [1-4]. A set of partbooks from Chirk Castle (c.1618 - 1633)

GB-Och Mus. 6: An organ book with the same provenance as the partbooks.

The music is presented in original note values, and at original pitch. Minor disagreements between the organ and voices have been corrected.

The text is from Sternhold and Hopkins' metrical psalter; whose vernacular style is neither inspired nor inspiring. It also contains the 'awkward' last verse of the psalm, which doesn't fit well with more usual Christian themes of mercy and compassion.

The chief virtue of the text is that it is written in Common Metre, and consequently can be entirely replaced by a wide variety of alternatives. Farrant's gem of late 16th-century verse-anthem style is unlikely to be performed, unless it can find a new life with a new text (as with Gibbons' *O all true faithful hearts*).

This edition is therefore largely offered as a curiosity, and an invitation to consider what other texts would benefit from the music, and *vice versa*.

Ben Byram-Wigfield
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