

# ANCIENT GROOVE MUSIC

## Sentences for the Burial of the Dead

Edited by  
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THOMAS MORLEY  
(1557 - 1602)

Treble

Alto

Tenor

Bass

I am the re-sur-rec-ti-on and the life, saith the Lord: he that be-

8

- liev - eth in me, yea, though he were dead, yet shall he live: and who -

14

- so - ev - er liv - eth and be - liev - eth in me shall nev - er die.

21

I know\_\_\_ that my Re - deem - er liv - eth, and that I\_\_\_ shall rise, shall rise out of

I know\_\_\_ that my Re - deem - er liv - eth, and that I\_\_\_ shall rise out of the

I know\_\_\_ that my Re - deem - er liv - eth, and that I\_\_\_ shall rise, shall\_\_\_ rise out\_\_\_

I know\_\_\_ that my Re - deem - er liv - eth and that I\_\_\_ shall rise, shall rise out of\_\_\_ the

27

\_\_\_ the earth in the last\_\_\_\_\_ day, and shall be cov - er'd a - gain, a - gain with\_\_\_ my skin,

earth in\_\_\_ the\_\_\_ last day, and shall be cov - er'd a - gain, a - gain, and

\_\_\_ of\_\_\_ the earth in the last day,\_\_\_\_\_ and shall be cov - er'd a - gain, a - gain

earth in the last day,\_\_\_\_\_ and shall be cov - er'd a -

32

and shall be cov - er'd a - gain with my skin: And shall see God, see

shall be cov - er'd a - gain with my skin, with my\_\_\_ skin: and\_\_\_ shall see\_\_\_\_\_

with my\_\_\_ skin, cov - er'd a - gain\_ with my skin: and\_\_\_ shall see\_\_\_

- gain, a - - gain with my\_\_\_\_\_ skin: and shall see God,

36

God in my flesh; yea, and I my - self, I my - self shall be - hold -

God in my flesh; yea, and I my - self, I my - self shall be -

God in my flesh; yea, and I my - self, I my - self shall be - -

see God in my flesh; yea, and I my - self, I my - self shall be - -

41

- hold him, not with oth - - er, but with these - same eyes.

- hold him, not with oth - - er, but with these - same eyes.

- hold him, not with oth - - er, but with these same eyes.

- hold him, not with oth - - er, but with these same eyes.

46

We brought no - thing in - to this world, nei - ther may

We brought no - - - thing we brought no - thing in -

We brought no - - - - - thing we brought no - thing in - to this

We brought no - - - - - thing we brought no - thing in - to this

52

— we car - ry an - y - thing out, nei - ther may we car - ry an - - y - thing out  
 - to this world, nei - ther may we car - ry an - y - thing out, an - y - thing out  
 world, nei - ther may we car - ry an - - y - thing, may car - ry an - y - thing out  
 world, nei - ther may we car - ry an - y - thing out, may car - ry an - y - thing out

57

of this world. The Lord giv - eth, and the Lord tak - eth a - way, e'en as it pleas - eth the  
 of this world. The Lord giv - eth, and the Lord tak - eth a - way, e'en as it pleas - eth the  
 of this world. The Lord giv - eth, and the Lord tak - eth a - way, e'en as it pleas - eth the  
 of this world. The Lord giv - eth, and the Lord tak - eth a - way, e'en as it pleas - eth the

63

Lord, so com - eth things to pass: bles - - sed be the name of the Lord.  
 Lord, so com - eth things to pass: bles - - sed be the name of the Lord.  
 Lord, so com - eth things to pass: bles - sed be the name of the Lord, of the Lord.  
 Lord, so com - eth things to pass: bles - - sed be the name of the Lord.

# Burial Sentence II

THOMAS MORLEY  
(1557 - 1602)

Treble  
Man that is born of a wo - man hath but a short time to live,

Alto  
Man that is born of a wo - man hath but a short, a short time

Tenor  
Man that is born of a wo - - man hath but a short

Bass  
Man that is born of a wo - man \_\_\_\_\_ hath but a

6  
to \_\_\_\_\_ live, and is full of mi - - se - ry. He com - eth up,

to \_\_\_\_\_ live, and is full of mi - se - ry. He com - eth

8  
time to \_\_\_\_\_ live, and is full of mi - se - ry.

short time to live, and is full of mi - se - ry. He

10  
and is \_\_\_\_\_ cut down like a flow'r: he fle - eth

up, and is cut down like a flow'r: he fleeth as \_\_\_\_\_

8  
He com - eth up, and is cut down like a flow'r: he fle - eth

com - eth up, and is cut down like a flow'r: he fle - eth

14

as it were a sha - dow, and ne - ver con - tin - u - eth in one stay.

— it were a sha - dow, and nev - er con - tin - u - eth in one stay.

as it were a sha - dow, and nev - er con - tin - u - eth in one stay.

as it were a sha - dow, and nev - er con - tin - u - eth in one stay.

19

In the midst of life we be in death: of whom may we seek for \_\_\_ suc - cour,

In the midst of life we be in death: of whom may we seek for suc - cour, for suc - cour, but \_\_\_

In the midst of life we be in death: of whom may we seek for suc - cour,

In the midst of life we be in death: of whom may we seek for suc - cour, but of

25

but of thee, O Lord, which for our sins art just - ly mov - ed? Yet, O Lord God most

— of thee, O Lord, which for our sins art just - ly mov - ed? Yet, O Lord God most

but of thee, O Lord, which for our sins art just - ly mov - ed? Yet, O Lord God most

thee, of thee, O Lord, which for our sins art just - ly mov - ed? Yet, O Lord God most

31

ho - ly, O Lord\_\_ most migh - ty, O ho - ly and most mer - ci - ful Sa - vi - our,

ho - ly, O Lord\_\_ most migh - ty, O ho - ly and most mer - ci - ful Sa - vi - our,

ho - ly, O Lord\_\_ most migh - ty, O ho - ly and most mer - ci - ful Sa - vi - our,

ho - ly, O Lord most migh - ty, O ho - ly and most mer - ci - ful Sa - vi - our, de -

37

de - li - ver us not in - to the bit - ter pains of e - ter - nal death.

de - li - ver us not in - to the bit - ter pains of e - ter - nal death.

de - li - ver us not in - to\_\_ the bit - ter pains of e - ter - nal death.

- li - ver us not\_\_ in - to the bit - ter pains of e - ter - nal death.

42

Thou know - est, Lord, the sec - rets of our hearts. Shut\_\_ not thy mer - ci - ful ears un - to our

Thou know - est, Lord, the sec - rets of our hearts. Shut\_\_ not thy mer - ci - ful ears un - to our

Thou know - est, Lord, the sec - rets of our hearts. Shut not thy mer - ci - ful ears to our

Thou know - est, Lord, the sec - rets of our hearts. Shut\_\_ not thy mer - ci - ful ears to our

47

pray'rs, but spare us, Lord most ho - ly. O God\_\_ most migh - ty, O ho - ly and mer - ci - ful

pray'rs, but spare us, Lord most ho - ly. O God\_\_ most migh - ty, O ho - ly and mer - ci - ful

pray'rs, but spare us, Lord most ho - ly. O God\_\_ most migh - ty, O ho - ly and mer - ci - ful

pray'rs, but spare us, Lord most ho - ly. O\_\_ God most migh - ty, O ho - ly and mer - ci - ful

53

Sav - iour, thou most wor - thy\_judge e - ter - nal, suf - fer us not at our last hour,

Sav - iour, thou most wor - thy\_judge e - ter - nal, suf - fer us

Sav - iour, thou most wor - thy judge e - ter - nal, suf - fer us not at our

Sav - iour, thou most wor - thy judge e - ter - nal, suf -

58

at our last\_\_\_\_\_hour, for a - ny pains of death, to fall\_\_ from\_\_ thee.

not at our last hour, for a - ny pains of death, to fall\_\_ from thee.

last hour, at our last hour, for a - ny pains of death, to fall from thee.

- fer us not at our last hour, for a - ny pains of death, to\_\_ fall from thee.



# Burial Sentence III

THOMAS MORLEY  
(1557 - 1602)

Treble

I heard a voice from heav'n say - - - ing

Alto

I heard a voice from heav'n say - ing un -

Tenor

I heard a voice from heav'n say - - ing un -

Bass

I heard a voice from heav'n say - - ing un -

The first system of the musical score consists of four staves: Treble, Alto, Tenor, and Bass. Each staff contains a line of music with lyrics underneath. The Treble staff begins with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Alto staff begins with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The Tenor staff begins with a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The Bass staff begins with a half note G1, a quarter note A1, a quarter note B1, a quarter note C2, a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The lyrics are: Treble: I heard a voice from heav'n say - - - ing; Alto: I heard a voice from heav'n say - ing un -; Tenor: I heard a voice from heav'n say - - ing un -; Bass: I heard a voice from heav'n say - - ing un -.

5

un - to me, Write: \_\_\_\_\_

- - to me, Write: \_\_\_\_\_ From hence - forth bles - sed are the dead, bles - - -

- to me, say - ing un - - to me, Write: From hence - forth

- to me, say - - ing un - to me, Write: From

The second system of the musical score consists of four staves: Treble, Alto, Tenor, and Bass. Each staff contains a line of music with lyrics underneath. The Treble staff begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Alto staff begins with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The Tenor staff begins with a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The Bass staff begins with a half note G1, a quarter note A1, a quarter note B1, a quarter note C2, a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The lyrics are: Treble: un - to me, Write: \_\_\_\_\_; Alto: - - to me, Write: \_\_\_\_\_ From hence - forth bles - sed are the dead, bles - - -; Tenor: - to me, say - ing un - - to me, Write: From hence - forth; Bass: - to me, say - - ing un - to me, Write: From.

9

From hence - forth bles - sed are \_\_\_\_\_ the dead which die \_\_\_\_\_

- - sed are the dead which die in the

bles - sed are the dead which die in \_\_\_\_\_ the \_\_\_\_\_ Lord, which

hence - forth bles - sed are the dead which die \_\_\_\_\_

The third system of the musical score consists of four staves: Treble, Alto, Tenor, and Bass. Each staff contains a line of music with lyrics underneath. The Treble staff begins with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Alto staff begins with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The Tenor staff begins with a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The Bass staff begins with a half note G1, a quarter note A1, a quarter note B1, a quarter note C2, a quarter note D2, a quarter note E2, a quarter note F2, and a quarter note G2. The lyrics are: Treble: From hence - forth bles - sed are \_\_\_\_\_ the dead which die \_\_\_\_\_; Alto: - - sed are the dead which die in the; Tenor: bles - sed are the dead which die in \_\_\_\_\_ the \_\_\_\_\_ Lord, which; Bass: hence - forth bles - sed are the dead which die \_\_\_\_\_.

12

— in the Lord: ev'n so, saith the Sp'rit:  
 Lord: ev'n so saith the Sp'rit:  
 die in the Lord: ev'n so saith the Sp'rit:  
 — in the Lord: ev'n so saith the Sp'rit:

15

for they rest from their la - - - bours. for they rest from  
 for they rest from their la - - bours, for they rest  
 for they rest from their la - - - bours, for they rest from  
 for they rest from their la - - - bours, from their

18

— their la - - - bours. A - - - - - men.  
 from their la - bours. A - - - - - men.  
 — their la - - bours. A - - - - - men.  
 la - - - - - bours. A - - - - - men.

# NOTES

Perhaps the destruction during the Civil War and Commonwealth can account for the lack of contemporary sources of this well-loved collection of short pieces. However, it is more curious that the earliest complete sources date from no earlier than the 18th century. There is only one 16th-century Tenor part book in existence, in which the composer is not stated. Morley is credited as the composer by the time of the Restoration, however, scholars continue to debate whether it really is his work.

Sources:

*Cathedral Music*, by William Boyce, 1760

BL Harley 7337, by Thomas Tudway, 1715

BL Additional 17842 by William Walond, 1777

BL Additional 5054 by Henry Needler, pre-1760

Of all the sentences, *Thou knowest, Lord*, is the most likely to be apocryphal. The music does not seem consistent with the other sentences; and the phrase '*suffer us not*' has a tellingly baroque chromaticism. It is absent from many of the sources. What is more, the 16th-century Tenor part book has a different, incompatible setting of this text, which may be all that remains of the original.

Obviously, the music would have originally been set to the text of the 1549 *Prayer Book*. However, the 18th-century sources use the text of the 1662 *Book of Common Prayer*, taken from the King James Bible. These different attempts to fit the text to the music have met with varying degrees of success. This edition attempts to re-set the original text to the music. The syllabic differences are greatest in the sentences *I know that my Redeemer* and *We brought nothing*. For that reason, the underlay and some note division is conjectural.

Note values have been halved and the music transposed up a tone. Small, bracketed accidentals are cautionary. All other accidentals appear full size, and represent a conflation of the sources and editorial speculation. Small notes are editorial.