# ANCIENT GROOVE MUSIC

## Sentences for the Burial of the Dead





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my

shall

skin: and

God,

see

with

gain

a

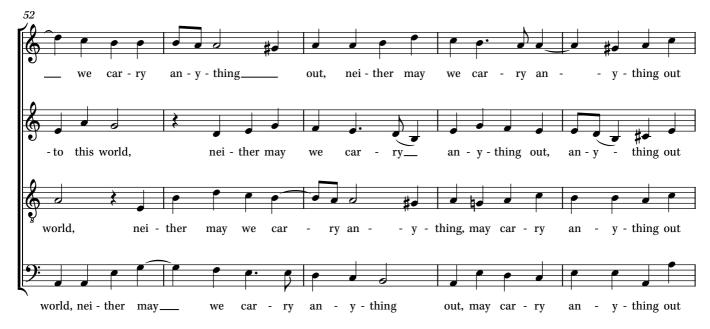
- gain,

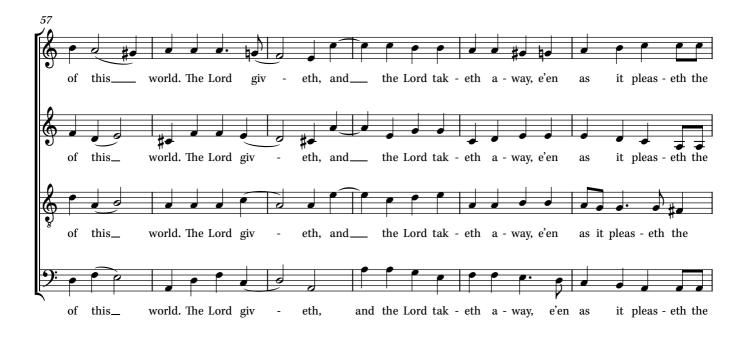


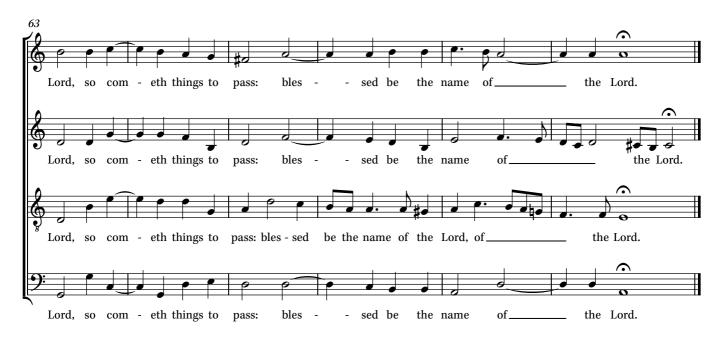




4







### **Burial Sentence II**

THOMAS MORLEY (1557 - 1602)





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art just - ly mov

Yet,

ed?

0

Lord

God most

6

thee, of thee, O

Lord,

which

for our sins



our hearts. Shut\_\_\_\_ not thy mer - ci - ful

ears

to

our

Thou know - est,

Lord, the sec - rets

of



e - ter - nal,

e - ter - nal,

suf - fer us

at our

suf

fer us not

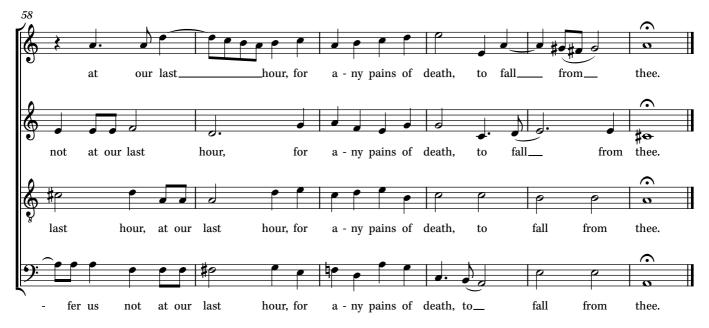
suf

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

.

Sav - iour, thou most wor - thy\_judge

Sav - iour, thou most wor - thy judge



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8

6

### **Burial Sentence III**

THOMAS MORLEY (1557 - 1602)





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men.

bours.

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10

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la

# 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.