

# ANCIENT GROOVE MUSIC

## THOMAS MORLEY

(1557 - 1602)

Edited by  
Ben Byram-Wigfield

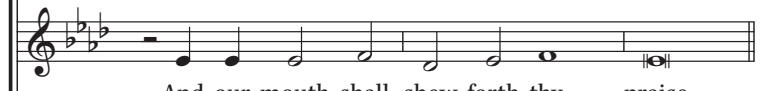
### PRIEST:



O Lord, o-pen thou our lips.



And our mouth shall shew forth thy praise.



And our mouth shall shew forth thy praise.



And our mouth shall shew forth thy praise.

### PRIEST:



O God, make speed to save us.



O Lord, make haste to help us.



O Lord, make haste to help us.



O Lord, make haste to help us.

### EITHER:



Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly Ghost.



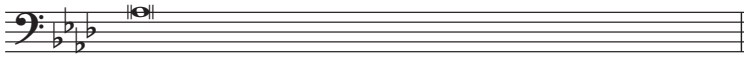
Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly Ghost.



Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly Ghost.

THOMAS MORLEY

OR:



Glory be to the Father and to the Son, and to the Holy Ghost.

As it was in the be - gin - ning is now and

As it was in the be - gin - ning is now and

As it was in the be - gin - ning is now and

ev - er shall be, world with - out end. A - - - men.

ev - er shall be, world with - out end. A - - - men.

ev - er shall be, world with - out end. A - - - men.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

Praise ye the Lord, praise ye the Lord.

# AFTER THE CREED

**PRIEST:**



The Lord be with you.

And with thy spi - rit.

And with thy spi - rit.

And with thy spi - rit.

**PRIEST:**



Let us pray.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us. Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us. Lord, have mer - cy up - on us.

Christ, have mer - cy up - on us. Lord, have mer - cy up - on us.

Our Father... A - - men.

THOMAS MORLEY

PRIEST:



O Lord, shew thy mer-cy up-on us.

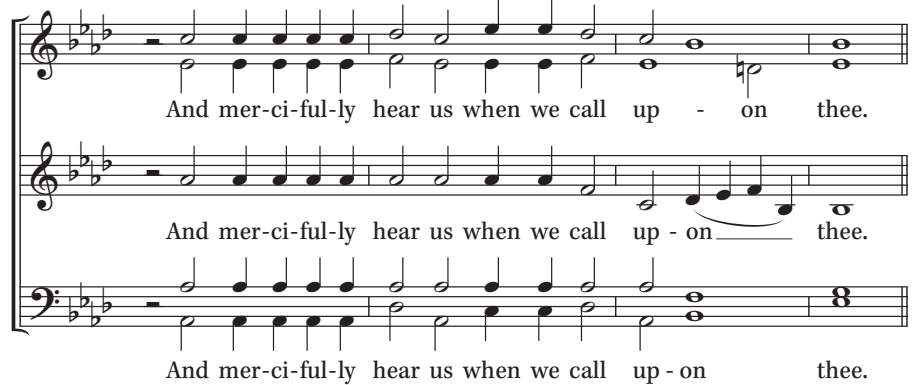


And grant us thy sal - va - ti - on.  
And grant us thy sal - va - ti - on.  
And grant us thy sal - va - ti - on.

PRIEST:



O Lord, save the Queen.

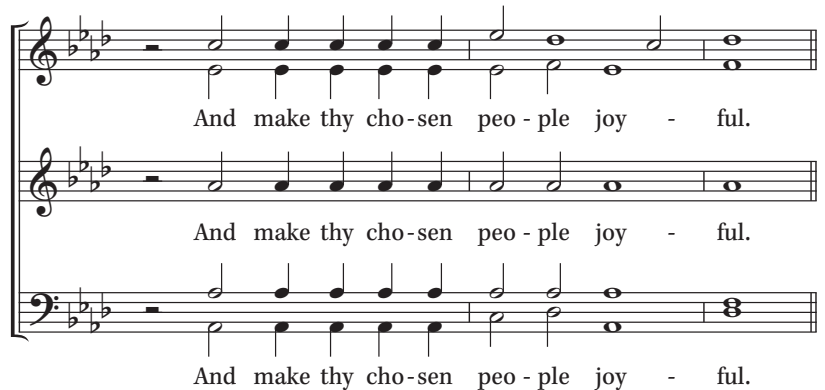


And mer-ci-ful-ly hear us when we call up - on thee.  
And mer-ci-ful-ly hear us when we call up - on thee.  
And mer-ci-ful-ly hear us when we call up - on thee.

PRIEST:



En - due thy min - is - ters with righ - teous - ness.



And make thy cho - sen peo - ple joy - ful.  
And make thy cho - sen peo - ple joy - ful.  
And make thy cho - sen peo - ple joy - ful.

PRIEST:



O Lord, save thy peo - ple.



And bless thine in - he - ri - tance.  
And bless thine in - he - ri - tance.  
And bless thine in - he - ri - tance.

THOMAS MORLEY

PRIEST:



Give peace in our time, O Lord.

Be-cause there is none oth-er that fight-eth for us, but on-ly thou, O God.

Be-cause there is none oth-er that fight-eth for us, but on-ly thou, O God.

Be-cause there is none oth-er that fight-eth for us, but on-ly thou, O God.

PRIEST:



O God, make clean our hearts with-in us.

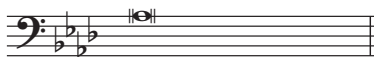
And take not thy Ho-ly Spi-rit from us.

And take not thy Ho-ly Spi-rit from us.

And take not thy Ho-ly Spi-rit from us.

And take not thy Ho-ly Spi-rit from us.

PRIEST:



The Collects.

*During Advent, Lent and other times when four collects are recited, the sequence I - II - I - III should be used, (or the alternative setting below used as the fourth Amen).*

I II III

A - men. A - men. A - men.

A - men. A - men. A - men.

A - men. A - men. A - men.

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Alternative Amen:  
(Adapted from Morley's Benedictus Dominus Deus)

The musical score consists of three staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The first staff has a soprano line with lyrics 'A - - - - - men, A - - - - - men.' and an alto line with lyrics 'A - - - - - men, A - - - - - men.'. The second staff has a tenor line with lyrics 'A - - - - - men, A - - - - - men.' and a bass line with lyrics 'A - - - - - men, A - - - - - men.'. The music features long note values and some ties. The key signature has one sharp (F#) and the time signature is 4/4.

# MORLEY RESPONSES

## Editorial Notes

Watkins Shaw's venerable and ubiquitous edition of the *Preces and Responses* of 1966 was itself a revision and reflection on an earlier edition by Ivor Atkins and Edmund Fellowes of 1933, which itself followed a variety of publications in the 19th, 18th and 17th centuries. This edition follows the tradition of its predecessors, going back to the original source material for new insights.

Source: London, Royal College of Music MSS 1045–1051, the 'Barnard' partbooks.

The music is presented here up a minor third. The major editorial intervention here is the alteration of the 2nd Alto part. The surviving Cantoris Contratenor book provides music that is either identical to the Decani book, or a coherent 5th part, or utterly incompatible: often all three within one response. The accuracy of the 2nd Alto part has therefore not been accepted as reliable, even where its music does agree with the other parts. Shaw's interchange of the Alto parts for 'Christ have mercy..' has not been followed, nor has his assumption that the music was originally written in four parts.

Source notation (in Cantoris Contratenor unless otherwise indicated) is listed here. *All pitches are given in Helmholtz notation at editorial pitch (ignoring accidentals within the key signature).*

*And our mouth:* a' a' a' a' a' a' g' a'.

*Glory be:* a' a' a' a' a' a' a' a' g' a'. Minim rest after *Son* is found in Medius and Bass parts only.

*As it was:* Notes as Decani Contratenor, until world without end.

*Praise ye the Lord:* As Decani. (Editorially supplied.)

*Christ have mercy:* Decani Contratenor has no music. Editorially supplied.

*And grant us thy salvation:* First four notes are e'.

*And mercifully hear us:* Identical to Dec C'tenor up to 'we': Notes on 'call up-on' are minim a c'; semibreve b. (Parallel motion with Medius.)

*And make thy chosen:* Tenor last note changed from a to f, to match cantus firmus.

*Because there is:* Notes from 'us' onwards are: a a' f' e' e' d' e'.

*And take not thy:* e' e' e' e' e' b (b) b b.

*Amens:* d' c', e' f', a' b'.

This edition of Morley's *Preces and Responses* is part of a collection of new editions of Responses by Aleward, Byrd, Barnard, Morley, Smith, Tallis, and Tomkins, together with a contrafactum setting by Henry Loosemore, based on his setting of the Litany. To this has been added the Naylor Final Responses, and an assortment of 'Amens'. Settings of the Lord's Prayer by Tudor composers (Morley, Parsons, Farmer and Stone) are also available and can be inserted easily within the pages.

Copies of the complete edition, or custom-made booklets of Responses, are available on request.

Ben Byram-Wigfield  
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