

# ANCIENT GROOVE MUSIC

## Nolo mortem peccatoris

Edited by  
Ben Byram-Wigfield

THOMAS MORLEY  
(1557 - 1603)

From *Tristitiae remedium*, 1616, in the hand of Thomas Myriell (BL Add. 29372-5). The text mirrors a twenty-three verse poem written by John Redford in 1540, based on a mediaeval original. Morley is named as the composer, though some doubt has been cast on this attribution, with Redford himself being proposed.

Note values have been halved and the music transposed up a tone. Bracketed accidentals are used to indicate repeated accidentals in the source made unnecessary by modern notation; the implicit cancellation of an accidental in the source; and cautionary accidentals. *Musica ficta* is in square brackets. Barlines and slurs are editorial. Spelling and punctuation have been standardised.

(♩ = 50)

Cantus  
No - lo mor - tem pec - ca - to - ris, no - lo mor - tem pec - ca - to - ris. Haec

Altus  
No - lo mor - tem pec - ca - to - ris, pec - ca - to - ris. Haec

Tenor  
No - lo mor - tem pec - ca - to - ris, pec - ca - to - ris.

Bassus  
No - - lo mor - tem pec - ca - to - ris. Haec

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in G major (one sharp) and common time. The tempo is marked as ♩ = 50. The lyrics are: Cantus: "No - lo mor - tem pec - ca - to - ris, no - lo mor - tem pec - ca - to - ris. Haec"; Altus: "No - lo mor - tem pec - ca - to - ris, pec - ca - to - ris. Haec"; Tenor: "No - lo mor - tem pec - ca - to - ris, pec - ca - to - ris."; Bassus: "No - - lo mor - tem pec - ca - to - ris. Haec". The Cantus part has a slur over the first two phrases. The Altus part has a slur over the first phrase and a bracketed sharp sign above the second phrase. The Tenor part has a slur over the first phrase. The Bassus part has a slur over the first phrase.

7

— sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son,

sunt ver - ba sal - - va - to - ris. Fa - ther, I am thine on - ly son, sent

Haec sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son, sent down from

— sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son,

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features four staves: Cantus, Altus, Tenor, and Bassus. The lyrics are: Cantus: "— sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son,"; Altus: "sunt ver - ba sal - - va - to - ris. Fa - ther, I am thine on - ly son, sent"; Tenor: "Haec sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son, sent down from"; Bassus: "— sunt ver - ba sal - va - to - ris. Fa - ther, I am thine on - ly son,". The Cantus part has a slur over the first phrase. The Altus part has a slur over the first phrase. The Tenor part has a slur over the first phrase. The Bassus part has a slur over the first phrase.

13

sent down from heav'n man - kind — to  
 down from heav'n man - kind to save sent down from heav'n man - kind to  
 heav'n man - kind to save, man - kind to save, sent down from heav'n man - kind to  
 sent down from heav'n man - kind to save, man - kind to

17

save; Fa - ther, all things ful - fill'd \_\_\_\_\_ and done, ac - cord - ing to thy will, thy will I  
 save; Fa - ther, all things ful - fill'd \_ and done, ac - cord - ing to thy will I  
 save; Fa - ther, all things \_\_\_\_\_ ful - fill'd and done, ac - cord - ing to thy will I  
 save; Fa - ther, all things ful - fill'd and done, ac - cord - ing to thy will I

22

have. Fa - ther, my will now all \_\_\_ is this: *No - lo mor - tem pec - ca - to - - ris.*  
 have. Fa - ther, my will now all is this: *No - lo mor - tem pec - ca - to - ris.*  
 have. Fa - ther, my will now all is this: *No - lo mor - tem pec - ca - to - ris.*  
 have. Fa - ther, my will now all is this: *No - lo mor - tem pec - ca - to - ris.*

28

Fa - ther, be - hold my pain - ful smart, ta - ken for man on  
 Fa - ther, be - hold my pain - ful smart, ta - ken for man on ev - 'ry  
 Fa - ther, be - hold my pain - ful smart ta -  
 Fa - ther, be - hold my pain - ful smart, ta - ken for

33

ev - - 'ry side; e'en from my birth to death most tart, no kind of  
side, on ev - 'ry side; e'en from my birth to death most tart, to death most tart, no  
- ken for man on ev - 'ry side; e'en from my birth to death most tart, no  
man on ev - - 'ry side; e'en from my birth to death most tart, no

39

pain I have de - - - - nied, but suf - fer'd all, and all for this: *No - lo mor - tem pec -*  
kind of pain I have de - - - - nied, but suf - fer'd all, and all for this: *No - lo mor - tem pec -*  
kind of pain I have de - - - - nied, but suf - fer'd all, and all for this:  
kind of pain I have de - - - - nied, but suf - fer'd all, and all for this:

45

- ca - to - - - - ris, *no - lo mor - tem*  
- ca - to - - - - ris, *no - - lo mor - -*  
*No - - lo mor - tem pec - ca - to - - - - ris,*  
*No - lo mor - tem pec - ca - to - - - - ris, no -*

50

*pec - ca - to - - - - ris, no - lo mor - tem pec - - ca - to - - - - ris.*  
*- tem pec - ca - to - - - - ris, no - - lo mor - tem pec - ca - to - - - - ris.*  
*no - lo mor - tem pec - ca - to - - - - ris, pec - - ca - to - - - - ris.*  
*- - lo mor - tem pec - ca - to - - - - ris, pec - ca - to - - - - ris.*