

John Redford
(-1547)

Nolo mortem peccatoris

Thomas Morley
(1557-1603)

4/4 time signature, key of G major (two sharps). Four voices: Soprano, Alto, Tenor, Bass. The vocal parts are mostly silent, while the basso continuo part provides harmonic support.

Soprano: No - lo mor - tem pec - ca - to - ris, no - lo mor - tem pec - ca - to -

Alto: No - lo mor - tem pec-ca- to _ ris, pec - ca - to _ ris,

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

Bass: No - lo mor - tem pec - ca - to -

4/4 time signature, key of G major (two sharps). Four voices: Soprano (S), Alto (A), Tenor (T), Bass (B). The vocal parts sing the lyrics "ris, haec sunt verba Salva-to- ris. Fa-ther, I am thine on-ly Son," in three-line staves. The basso continuo part provides harmonic support.

S: ris, haec sunt verba Salva-to- ris. Fa-ther, I am thine on-ly Son,

A: haec sunt verba Salva-to- ris. Fa-ther, I am thine on-ly Son, sent

T: ris, haec sunt verba Salva-to- ris. Fa-ther, I am thine on-ly Son, sent down from

B: ris, haec sunt verba Salva-to- ris. Fa-ther, I am thine on-ly Son,

4/4 time signature, key of G major (two sharps). Four voices: Soprano (S), Alto (A), Tenor (T), Bass (B). The vocal parts sing the lyrics "sent down from heav'n, man - kind to save: Fa - down from heav'n, man-kind to save, sent down from heav'n, man-kind to save: heav'n, man - kind to save, man - kind to save, sent down from heav'n, man-kind to save: sent down from heav'n, man - kind to save, man-kind to save:" in three-line staves. The basso continuo part provides harmonic support.

S: sent down from heav'n, man - kind to save: Fa -

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

T: heav'n, man - kind to save, man - kind to save, sent down from heav'n, man-kind to save:

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

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

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

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

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

Organ: [Harmonic support chords]

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Piano accompaniment:

The piano accompaniment consists of a bass line in the right hand and harmonic support in the left hand. The bass line features sustained notes and rhythmic patterns corresponding to the vocal entries. The left hand provides harmonic context with chords and bass notes.

[25]

S e'en from my birth to death most tart,
no kind of pain I have de-

A e'en from my birth to death most tart, to death most tart, no kind of pain I have

T side: e'en from my birth to death most tart, no kind of pain I have de-

B side: e'en from my birth to death most tart, no kind of pain I have de-

S nied, but suf-fered all, and all for this. No - lo mor-tem pec- ca-to- ris,

A de - nied, but suf-fered all, and all for this. No - lo mor-tem pec- ca- to - ris,

T nied, but suf-fered all, and all for this. No - lo

B nied, but suf-fered all, and all for this. No -

S No - lo mor-tem pec-ca-to - ris, rit. no - lo mor-tem pec - ca-to- ris.

A No - lo mortem pec-ca - to - ris, no - lo mortem pec - cato - ris.

T mor - tem pec-ca-to- ris, rit. no - lo mortem pec-ca-to - ris, pec - cato - ris.

B lo mortem pec-ca - to - ris, no - lo mor - tem pec-ca-to - ris, pec - ca-to - ris.