

I am the resurrection

Edited by Jason Smart

Thomas Tomkins (1572–1656)

Medius
Mean

Contratenor
Countertenor

Tenor

Bassus
Bass

Organ
Pars organica

I am the re-sur-rec - ti -

I am the re - sur - rec - ti -

I am the re - sur-rec - ti -

I am the re - sur - rec - ti -

I am the re - sur - rec - ti -

Detailed description: This block contains the first system of the musical score. It features five vocal parts (Mean, Countertenor, Tenor, Bass) and an Organ part (Pars organica). Each part has a separate staff with a clef and a key signature of three flats (B-flat, E-flat, A-flat). The vocal parts are in a 4/4 time signature. The lyrics for each part are: 'I am the re-sur-rec - ti -', 'I am the re - sur - rec - ti -', 'I am the re - sur-rec - ti -', and 'I am the re - sur - rec - ti -'. The organ part consists of two staves (treble and bass clef) with a brace on the left. The music is written in a style characteristic of the English Renaissance.

4

- on and the life, saith the Lord: he that be - liev - eth in me, yea, —

- on and the life, saith the Lord: he that be - liev - eth in me,

- on and the life, saith the Lord: he that be - liev - eth in me,

- on and the life, saith the Lord: he that be - liev - eth in me,

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features the same five vocal parts and organ part as the first system. The lyrics for each part are: '- on and the life, saith the Lord: he that be - liev - eth in me, yea, —', '- on and the life, saith the Lord: he that be - liev - eth in me,', '- on and the life, saith the Lord: he that be - liev - eth in me,', and '- on and the life, saith the Lord: he that be - liev - eth in me,'. The organ part continues with two staves. The music is written in a style characteristic of the English Renaissance.

— though he were dead, yet shall — he live: and who - so -

yea, though he were dead, yet shall he live: and who - so -

yea, though he were dead, yet shall he live: and who - so -

yea, though he were dead, yet shall he live: and who - so -

The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts are arranged in four staves, with lyrics written below each staff.

- ev - er liv - eth and be - liev - eth in me shall not die for

- ev - er liv - eth and be - liev - eth in — me shall not die —

- ev - er liv - eth and be - liev - eth in me shall not die for —

- ev - er liv - eth and be - liev - eth in me shall not die for

The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts are arranged in four staves, with lyrics written below each staff.

17

ev - - - er. I know _____ that my Re -
 _____ for ev - er. I know _____ that my Re - deem -
 _____ ev - - - er. I know that my Re - deem -
 ev - - - er. I know _____ that my Re -

21

- deem - er liv - eth, and that I shall rise out of the_
 - er _____ liv - eth, and that I shall rise out _____ of the earth _____
 - er _____ liv - eth, and that I shall _____ rise out of _____ the
 - deem - er liv - eth, and that I shall rise out of _____ the

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

cov - er'd a - gain with my skin, and shall see God in my flesh, in my flesh,
 my skin, with my skin, and shall see God in my flesh, and shall
 skin, a - gain with my skin, and shall see God in my flesh, and shall see God
 - gain, a - gain with my skin, and shall see God in my flesh, and shall

33

and shall see God in my flesh: _____ yea, and

see God in my flesh, in my flesh: yea, _____ and I my - self,

in my flesh, in my flesh: _____ yea, _____ and I my -

see God in my _____ flesh: yea, and I my - self _____

The musical score for page 33 consists of five vocal staves and a piano accompaniment. The first four staves are for different vocal parts, each with lyrics. The piano accompaniment is shown in the bottom two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "and shall see God in my flesh: _____ yea, and", "see God in my flesh, in my flesh: yea, _____ and I my - self,", "in my flesh, in my flesh: _____ yea, _____ and I my -", and "see God in my _____ flesh: yea, and I my - self _____".

37

I my - self shall _____ be - hold _____ him, not _____ with o - ther but

my - self shall be - hold _____ him, not with

- self, my - self shall be - hold _____ him, not with

_____ shall be - hold _____ him, not _____ with o - ther

The musical score for page 37 consists of five vocal staves and a piano accompaniment. The first four staves are for different vocal parts, each with lyrics. The piano accompaniment is shown in the bottom two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "I my - self shall _____ be - hold _____ him, not _____ with o - ther but", "my - self shall be - hold _____ him, not with", "- self, my - self shall be - hold _____ him, not with", and "_____ shall be - hold _____ him, not _____ with o - ther".

with these same, these same eyes, not with o - ther but
 o - ther but with these same, these same eyes, not with
 o - ther but with these same eyes, not with
 but with these same eyes, not with o - ther

with these same, these same eyes. We brought no - thing in - to
 o - ther but with these same eyes. We brought no - thing in - to
 o - ther but with these same eyes. We brought no - thing in -
 but with these same eyes. We brought no - thing in -

48

— this — world, in - to this world, nei - ther may we car - ry

— this — world, in - to this world, — nei - ther may we

to this world, in - to — this world, —

- to this world, in - to this world, —

51

a - ny - thing out of — this world, nei - ther may we

car - ry a - ny - thing — out of this — world, out of this

nei - ther may, nei - ther may we,

nei - ther may we car - ry a - ny - thing out, nei - ther

car - ry a - ny - thing out of this world, _____
 world, nei-ther may we, nei-ther may we car - ry a - ny -
 nei-ther may we car - ry a - ny-thing out of _____ this world,
 may we car - ry a - ny - thing out of this world, nei - ther

_____ car - ry a - ny - thing out of this world, this world.
 - thing out of this world, _____ out of this _____ world.
 nei-ther may we car-ry a - ny-thing out of _____ this world.
 may we car - ry a - ny-thing out of this world.

60

The Lord giv - eth, the Lord giv - eth, and the

The Lord giv - eth, the Lord giv - eth, _____ and the Lord _____

The Lord giv - eth, the Lord giv - eth, and the _____

The Lord giv - eth, the Lord giv - eth, _____ and the

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

64

Lord tak - eth _____ a - way, _____ ev'n as it

_____ tak - eth a - way, ev'n as it pleas-eth the Lord, ev'n as it

Lord tak - eth a - way, ev'n as it pleas-eth the Lord, it

Lord tak - eth a - way, _____ ev'n as it pleas-eth, as _____

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line.

pleas-eth, it pleas-eth the Lord, so com - eth things to pass, so com -
 pleas - eth the Lord, so com - eth things to pass, so com -
 pleas - eth the Lord, so com-eth things to pass, so com - eth, com -
 — it — pleas - eth the Lord, so com - eth things to pass, so com -

- eth things to pass, bles - sed be the name, be the name of
 - eth things to pass, bles - sed, bles - sed be the name of the
 - eth things to pass, bles - sed be the name, the
 - eth things to pass, bles - sed be the name

75

— the — Lord, bles - sed be the name of —
 Lord, O bles - sed be the name, — the — name of —
 name of — the Lord, bles - sed be the name — of the
 — of the Lord, bles - sed be the name of the

78

This after the interment.

— the Lord. I heard a voice from
 — the Lord, of — the Lord. I heard a voice from
 Lord, of the — Lord. I heard a voice from hea -
 Lord, of the Lord. I heard a voice from

hea - ven say - ing un - to me, Write, — From hence -

hea - ven say - ing — un - to me, Write, — From hence -

- ven say - ing un - to me, Write, — From hence -

hea - ven say - ing un - to me, Write, — From hence -

- forth bles - sed are the dead, bles - sed are the dead, bles - sed are the

- forth bles - sed — bles - sed are the dead which

- forth bles - sed are the dead, bles - sed are the dead, bles - sed

- forth bles - sed are the dead, bles - sed are the dead

90

dead which die in the Lord, which die in the Lord, in the
 die in the Lord, which die in the Lord, the
 are the dead which die in the
 which die in the Lord:

93

Lord: ev'n so saith the Spi-rit, ev'n so saith the
 Lord: ev'n so saith the Spi-rit, saith the Spi-rit, ev'n so. ev'n
 Lord: ev'n so saith the Spi-rit, ev'n so saith the Spi-rit, saith the Spi-
 ev'n so saith the Spi-rit, ev'n so

Spi - rit, the Spi - rit; that they rest from their la - - -

so saith the Sp'rit; that they rest from their la - - -

- - rit; that they rest from their la - - -

saith the Spi - rit;

- bours, that they rest from their la - - - bours,

- - bours, that they rest from their la - - -

- bours, that they rest from their la - bours, they rest

that they rest from their la - bours, that

102

that they rest from their la - - - - - bours, that they
 - bours, from their la - - - - - bours, that they
 from their la - bours, that they rest from their la - bours, from their la - bours,
 they rest from their la - - - - - bours, from their la -

106

rest from their la - [bours, from their la] - - - - - bours.
 rest from their la - - - - - bours, la - bours.
 their la - bours, that they rest from their la - - - - - bours.
 - - - - - bours, from their la - bours.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention. The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above or below the notes concerned and remain operative throughout the bar. Editorial fermatas have been added to the notes before the double bars. In the source all these notes are breves. Small notes and rests in the organ part are editorial, as are dotted ties. Filling out has been kept minimal. Spelling of the text has been modernised.

Source

Thomas Tomkins, *Musica Deo Sacra & Ecclesiae Anglicanae* ([London]: William Godbid, 1668).

Medius	(M)	p.72	heading: John 11. 25, 26. & Job 19. 25 &c.
Contratenor	(Ct)	p.92	heading: John 11. 25, 26. & Job 19. 25 &c.
Tenor	(T)	p.46	heading: John 11. 25, 26. & Job 19. 25 &c.
Bassus	(B)	p.46	heading: This is to be sung at a Funeral.
Pars organica	(org)	p.95	

In the pars organica the four movements are numbered 2, 3, 4 and 5 respectively. There is no number 1.

Text

The words are sentences from The Order for the Burial of the Dead in the Book of Common Prayer. Tomkins's text agrees with that in the later prayer books of Elizabeth I's reign and the prayer book of 1604, except that, in the second sentence, three of the partbooks read 'at the last day' instead of 'in the last day'. The change from 'in' to 'at' was made in the 1662 Prayer Book, as part of a substantial revision of the text that removed the reference to being covered again with skin, so 'in', which still survives in the Tenor partbook, must have been Tomkins's original reading.

Notes on the Readings of the Source

Musica Deo Sacra is a posthumous publication compiled almost certainly by Tomkins's son Nathaniel. The compiler's editing is not to be accepted uncritically. Although all the partbooks contain errata pages, many errors remain uncorrected. Least satisfactory is the underlay, which is often unpersuasively clumsy and in places obviously corrupt. Slurs are liberally supplied, but Godbid's music type only had short slurs capable of covering two or three notes (they also did duty as ties) and there is no advantage to be gained from listing them systematically below. They have been listed only where they serve to clarify an underlay reading

Each reference below to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice or staff; 3) reading of the source. For extended readings subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹A = first note A in the bar.

Abbreviations

B	Bass	<i>dot-</i>	dotted	OL	organ left hand	<i>sb</i>	semibreve
<i>cr</i>	crotchet	M	Mean	OR	organ right hand	T	Tenor
Ct	Countertenor	<i>m</i>	minim	<i>q</i>	quaver	+	tie

Accidentals

17 T OL ♯s for ¹A and ²A / 29 Ct ♯s for ¹G and ²G / 48 OR ♯ for ¹A, ♭ for ²A / 51 M ♭ for D / 57 OR new line with staff signature ♭ on second line of staff instead of fourth, corrected in the errata / 75 Ct add *mE*♯ below G / 79 T ♯s for ¹A and ²A / 84 T OL ♯s for ¹B and ²B / 93 T OL ♯s for ¹A and ²A / 99 T ♯s for ¹A and ²A; OL ♯s for ¹A²A and ³A / 100 OL # for *mF* (probably intended for the D below) / 107 OL ♭ for D / 108 M OR ♯s for ¹A and ²A /

Underlay

5 B slur for FE, *saith* below D / 20–21 Ct slur for F+FED, (21) *-er* below ²E; 20–21 T slur for D+D¹C, (21) *-mer* below B / 23 Ct slur for ¹GF, *of* below ²G, (24) *the* below ¹F / 25 M Ct B *at* for *in*; T *in* below A (but slur for ¹BA) / 41–44 M Ct *the* for *these* / 58 Ct *not out* below FF / 64–65 Ct *-keth away* ambiguously aligned below ²GAEF / 75 T *the* below ²G, slur for ²GC / 77–78 T *of the Lord, of the* all one note later / 86 Ct *-forth* below C / 87–88 Ct *-sed are* below ²FE+E / 88–89 Ct slur for D²E, *dead* below F, (90) *which* below E¹FG, *die* below ²F, (91–92) *in* below ¹E, *the* below ²E, (92–93) *Lord the Lord* below F+FEF / 94 Ct *so saith the* below FBF / 99 T *-bours that they* below ¹B²B²A, *rest* below ³A / 101 Ct *-bours, la-* below E²F /

Other Readings

31 M BB for GG / 34 Ct D is *sb* / 59–60 M OR *sbA+mA* for *sbA m-rest* / 61 T *sbC* for ¹C *m-rest* / 80 OR OL mensuration symbol C / 95 M rest omitted / 96 T ¹B is C / 105 M *cr cr* are *dot-cr q* (but cf. T and OL in 106) / 106 M ²C omitted / 107 T lower FF for CC (but cf. OL, also M in 106) /