

Thomas Morley is known mostly for his madrigals and sacred vocal compositions, but wrote very fine music for consort and harpsichord as well. His Pavan "The Sacred End" is so called because its last section quotes a point of imitation first used in a well-known motet by Christopher Tye "I lift up my heart to thee" and subsequently borrowed by other composers. A consort version of this Pavan was performed for Queen Elizabeth in 1591, and the piece is preserved in a German manuscript (Kassel D-KI, 4° MS mus.125, 1-5) which contains other English repertoire. The piece seems to have remained in favour and was printed in an arrangement for broken consort (an exotic ensemble made up of treble viol, bass viol, flute, lute, cittern and pandora) in Rosseter's Consort Lessons of 1609, where the Pavan is followed by a *Galliard to the Sacred End*, credited to John Baxter. It seems likely that this piece, which follows the material of the Pavan closely, was composed by Morley but arranged for the broken Consort by Baxter. It is a fairly simple matter to rearrange this Galliard into a version for five viols so that it forms a pair with the Kassel version of the Pavan.

The Pavan is clearly not meant for dancing but for listening. The activity quickens especially in the last section (for this reason I have chosen to shorten the bars in this section, although the tempo should stay the same throughout). The short section in triple time should probably move one third faster, so that bar = bar.

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