ANCIENT GROOVE MUSIC THOMAS TOMKINS

(1572 - 1656)

First ('Short') Evening Service

For SATB divisi, with organ

 $\label{eq:Edited_by} \mbox{BEN BYRAM-WIGFIELD}$



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EDITORIAL NOTES

Sources: Musica Deo Sacra (London: Godbid, 1668).

 $Cambridge, Peterhouse\ MS\ 47, 34, 39, 49, 38, 33\ (Dec\ Medius, Can\ Medius, Dec\ Contratenor, Can\ Medius, Can\ Medius$

Contratenor, Dec Bassus, Can Bassus respectively). "Former Caroline Set", dated c. 1630.

Cambridge, Queens College G.4.17 (Dec Tenor) partbook dated c. 1636.

Oxford, private owner (GB-Odiamm), early 17th century Decani Contratenor book.

Note values have been preserved and the music transposed up a tone. The original clefs are C1, C3, C4, F4. Barring is found only in the Organ book, but it is irregular, so in the interests of clarity, regular barring has been applied. (Triple-time has been used at 17 and 68.) Some notes in the organ part have been moved from one staff to another without comment, to improve reading. Small notes, accidentals in brackets and dashed slurs are editorial.

An asterisk has been used above the final (minim) note of antiphonal phrases, to mark where the Cambridge sources show a semibreve duration, overlapping with the 'incoming' phrase. This editor would encourage the practice, but it has not been explicitly marked to avoid confusing the score.

None of the sources are consistent, either with each other or even between different parts of the same source. The edition therefore represents a selection from the different materials, chosen for the best performing result. Obvious errors or omissions in one source have been corrected without comment, where another source corroborates the correction.

Note pitches below are at editorial pitch.

MAGNIFICAT

- 3, Medius: Quaver ornament is only found in Organ book and Peterhouse Cantoris Medius.
- 5: Contratenor MDS and Oxford have minim-crotchet rhythm suggesting spirit as two syllables.
- 5, The sources vary between "rejoiceth", "hath rejoiced" and even "hath rejoiceth". "rejoiceth" has been used throughout as being the best fit for the rhythm and stress.
- 19-20: Contratenor underlay has been modified. MDS shows separate syllables for 'fi-ed', which is not used in the other parts.
- 21, Organ right hand has D on 3rd beat.
- 35-6: MS34 has a more florid Contratenor part, which is largely incompatible with the other sources; though the ornament in the 2nd half of 36 has been retained.
- 37 onwards: The Cambridge sources (separate for Decani and Cantoris) provide clearer overlapping antiphony, which MDS tries to reproduce on one staff, often cutting short each part, or displaying two notes together, with no indication of which is for which side.
- 41: The 3rd beat has been added editorially to complete the imitative point. While this produces a unison with the Cantoris Medius, a similar practice is found in the Queens Tenor book at the same place.
- 46: 2nd beat. Tenor part modified to match organ part. Sources have minim B.
- 62: The part books vary between 'father' and 'fathers'.
- 66: Organ line for contratenor has dotted minim crotchet for beats 1 & 2.

NUNC DIMITTIS

- 20: Bass and Organ parts in MDS have C natural.
- 37: The Contratenor underlay varies across all the sources.
- 39: Tenor penultimate note is minim in MDS. The Queens partbook has an incompatible version. The MDS Organ book has crotchet ornament on final beat: Tenor book has breve A.

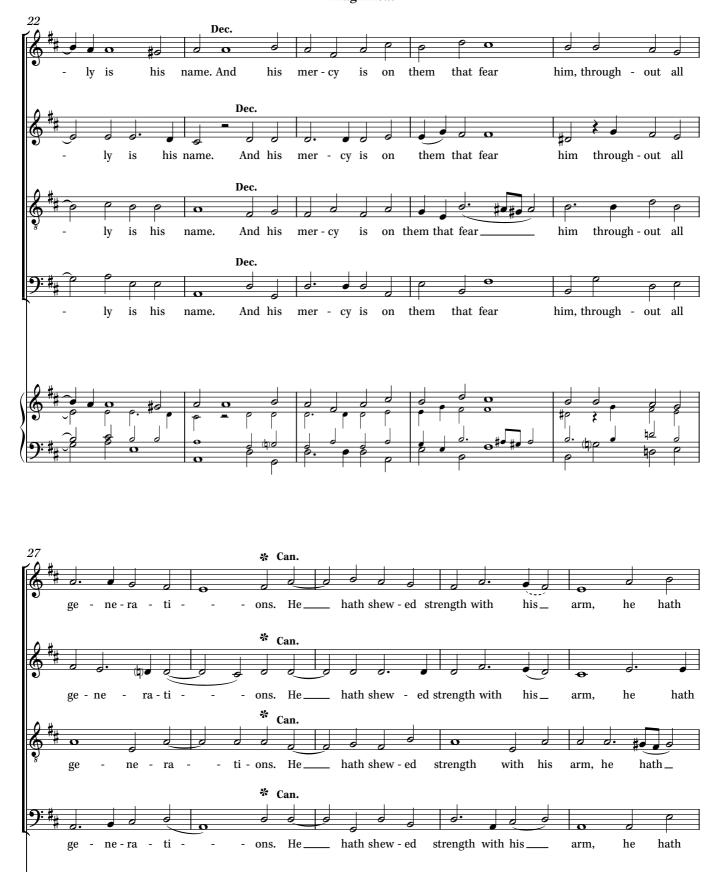
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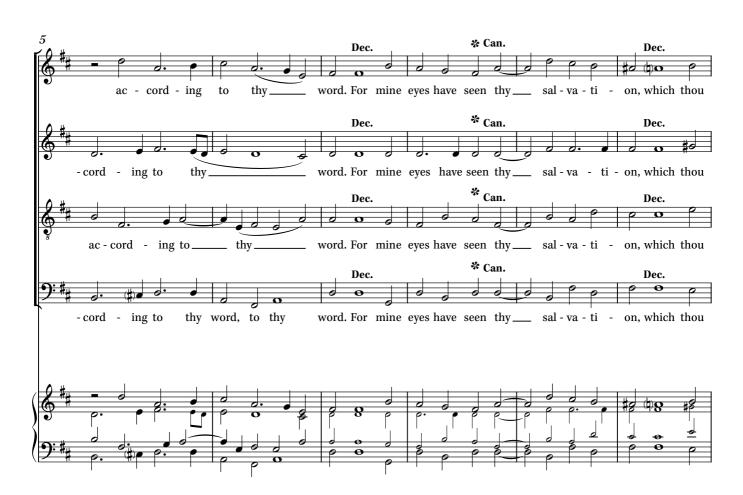






Nunc dimittis





Nunc dimittis 11







Nunc dimittis 13



