

ANCIENT GROOVE MUSIC

THOMAS TOMKINS

(1572 - 1656)

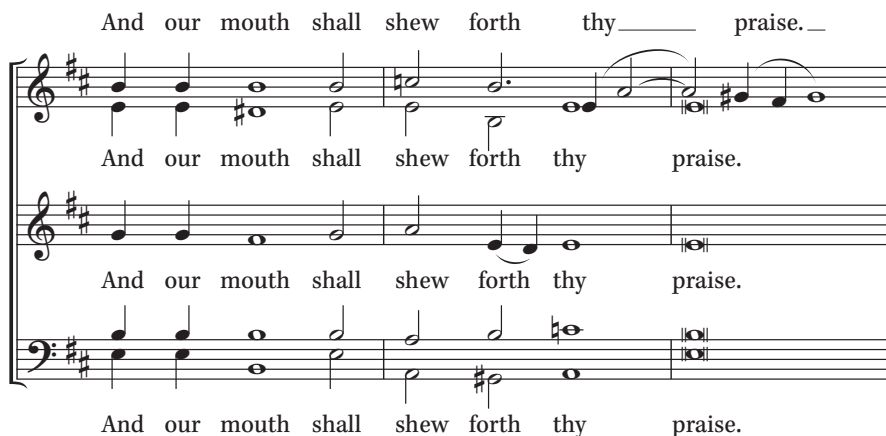
Edited by
Ben Byram-Wigfield

PRIEST:



O Lord, o-pen thou our lips.

And our mouth shall shew forth thy _____ praise. _



And our mouth shall shew forth thy praise.

And our mouth shall shew forth thy praise.

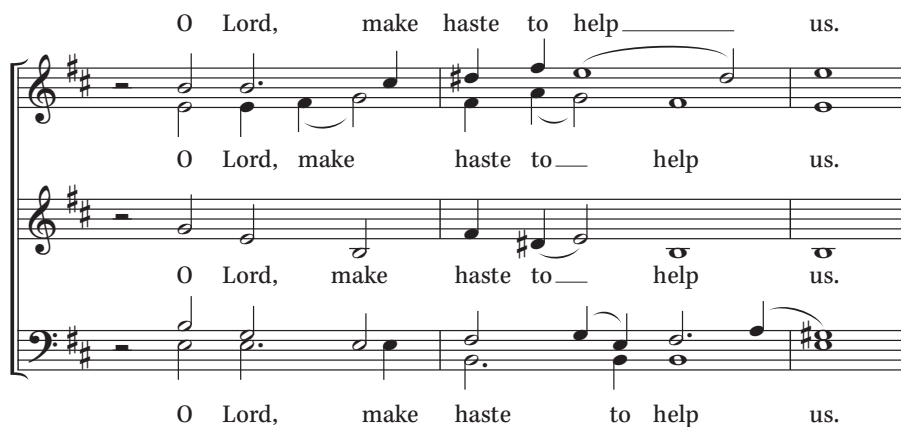
And our mouth shall shew forth thy praise.

PRIEST:



O God, make speed to save us.

O Lord, make haste to help _____ us.



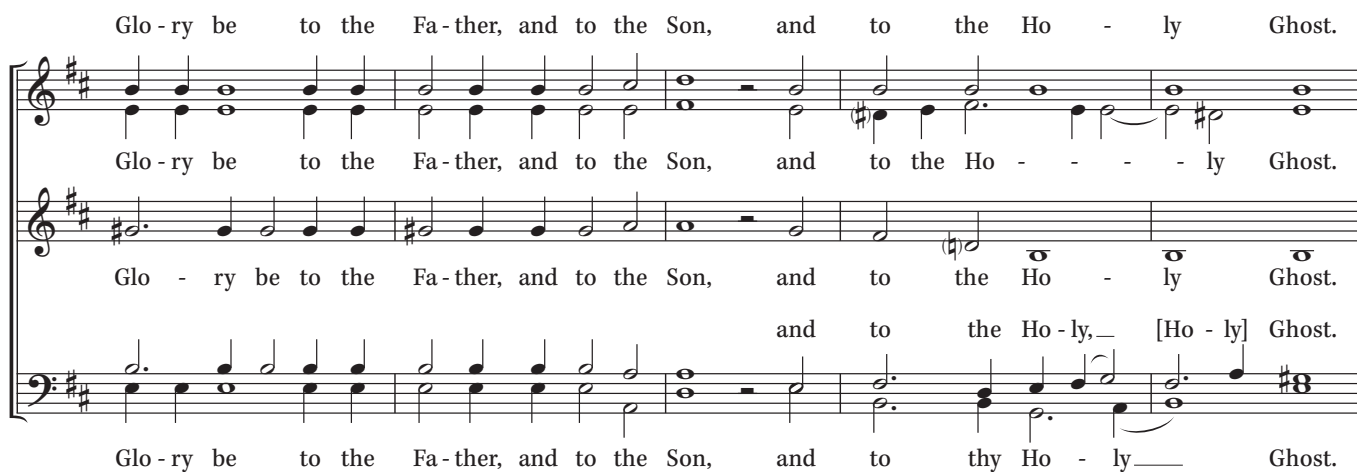
O Lord, make haste to help us.

O Lord, make haste to help us.

O Lord, make haste to help us.

EITHER:

Glo-ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho - - - - ly Ghost.

Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly Ghost.

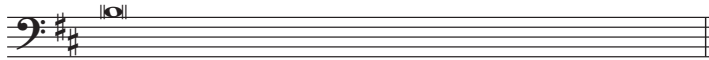
and to the Ho - ly, _ [Ho - ly] Ghost.

Glo-ry be to the Fa-ther, and to the Son, and to thy Ho - ly _____ Ghost.

THOMAS TOMKINS

OR:

PRIEST:



Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the be - gin - ning and is now, and ev - er shall

As it was in the be - gin - ning and is now, and ev - er shall

As it was in the be - gin - ning and is now, and ev - er shall

As it was in the be - gin - - - ning and is now, and ev - er shall

be, and ev - er shall be, world with - out end. A - - - men.

be, and ev - er shall be, world with - out end. A - - - men. Praise

be, and ev - er shall be, world with - out end. A - - - men. Praise ye

be, and ev - er shall be, world with - - - out end. A - men. Praise ye the

Praise ye the Lord, praise ye the Lord.

ye the Lord, praise ye the Lord, the Lord.

Praise ye the Lord, praise ye the Lord.

the Lord, praise ye the Lord, praise ye the Lord, praise ye the Lord.

Lord, praise ye the Lord, praise ye the Lord.

THOMAS TOMKINS

PRIEST:



The Lord be with you.

PRIEST:



Let us pray.

THOMAS TOMKINS

PRIEST:



O Lord, shew thy mer-cy up-on us.

And grant us thy sal - va - ti - on.



And grant us thy sal - va - ti - on.



And grant us thy sal - va - ti - on.



PRIEST:



O Lord, save the King.

And mer - ci - ful - ly hear us when we call up - on — thee.



And mer - ci - ful - ly hear us when we call up - on thee.



And mer - ci - ful - ly hear us when we call up - on thee.



And mer - ci - ful - ly hear us when we call up - on thee.

PRIEST:



En-due thy min-is-ters with righ-teous-ness.

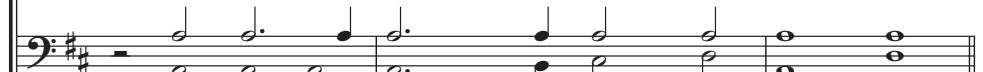
And make thy cho - sen peo - ple joy - - - ful.



And make thy cho - sen peo - - - ple joy - ful.



And make thy cho - sen peo - ple joy - ful.



And make thy cho - sen peo - ple joy - ful.

THOMAS TOMKINS

PRIEST:



O Lord, save thy peo - ple.

PRIEST:



Give peace in our time, O Lord.

THOMAS TOMKINS

PRIEST:



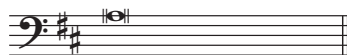
O God, make clean our hearts with-in us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

PRIEST:



The Collects.

During Advent, Lent and other times when four collects are recited, the sequence I - II - I - III should be used. Alternatively, the setting below may be used as the fourth Amen.

I II III

A - men. A - men. A - men.

A - men. A - men. A - men.

A - - - - men, A - - - - men.

A - - - - men, A - - - - men.

A - - - - - men, A - - - - men.

A - - - - - men, A - - - - men.

TOMKINS RESPONSES

Editorial Notes

Watkins Shaw's venerable and ubiquitous edition of the *Preces and Responses* of 1966 was itself a revision and reflection on an earlier edition by Ivor Atkins and Edmund Fellowes of 1933, which itself followed a variety of publications in the 19th, 18th and 17th centuries. This edition follows the tradition of its predecessors, going back to the original source material for new insights.

Source: Peterhouse Cambridge, Perne Library MS 35: Decani Tenor; MS 36 Cantoris Bass; MS 42 Decani Contratenor; MS 44 Decani Medius.

The music is presented up a tone. (Shaw claims up a minor 3rd for the same pitch, which must be an error, as it would suggest the source is in C sharp major!) The 2nd Alto is entirely lacking from the Peterhouse partbooks. Complete, though somewhat altered, music for the *Preces* is found in *Musica Deo Sacra* of 1668, which has informed the editorial part.

And our mouth: Last two Dec Contratenor notes are e e (an octave lower) in source.

Shaw's *Amens* in Tomkins's set are entirely editorial, no doubt supplanted because the originals are transposed a tone high than the previous Responses. This edition restores the original music, but maintaining in the same key as the Responses, with a reciting note of A for the Collects.

Features of this edition include the placement of 'bar-lets' to denote the obvious word stress inherent in the music, which more regular barring obscures. (The source material is un-barred.) Where underlay in the sources is ambiguous, anacruces and more interesting contrapuntal variants have been favoured. Where the word 'spirit' is found as one syllable, the music has been divided or otherwise rhythmically altered into two syllables.

This edition of Tomkin's *Preces and Responses* is part of a collection of new editions of Responses by Aleward, Byrd, Barnard, Morley, Smith, Tallis, and Tomkins, together with a contrafactum setting by Henry Loosemore, based on his setting of the Litany. To this has been added the Naylor Final Responses, and an assortment of 'Amens'. Settings of the Lord's Prayer by Tudor composers (Morley, Parsons, Farmer and Stone) are also available and can be inserted easily within the pages.

Copies of the complete edition, or custom-made booklets of Responses, are available on request.

Ben Byram-Wigfield
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