THE INSTRUMENTAL MUSIC OF THOMAS TOMKINS (1572-1656)

John Alan Irving

Submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the Department of Music, University of Sheffield.

November, 1984.

VOLUME 2

CONSORT MUSIC – TRANSCRIPTIONS AND COMMENTARY

LIBRARY SIGLA

The following RISM classifications have been adopted throughout this study:

GB	(Great Britain)
Lbl	London, British Library
Lcm	London, Royal College of Music Library
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church Library
Y	York, Minster Library
EIRE	(Republic of Ireland)
Dm	Dublin, Archbishop Marsh's Library
US	(United States of America)
NYp	New York Public Library
R	Rochester, New York State, Eastman School of Music, Sibley Music Library
S	(Sweden)
Uu	Uppsala, Universitetsbiblioteket
F	(France)
Pc	Paris, Bibliothèque Nationale, Conservatoire de Musique

SOURCE ABBREVIATIONS

Printed Source:

SOp	Thomas Simpson: *Opusculum Neuer Pavanen/Galliarden unnd/Volten so zuvor niemal in Truck/Kommen/Auff allerhand Musikalischen In/strumenten sonderlich Violen lieblich zu/gebrauchen* (Frankfurt-am-Main, 1610)

Manuscript Sources:

Dm1	Dublin, Archbishop Marsh's Library, MS.Z3.4 (1-6)
Dm7	Dublin, Archbishop Marsh's Library, MS.Z3.4 (7-12)
Lbl17792	London, British Library, MS. Add. 17792-6
Lbl30826	London, British Library, MS. Add. 30826-8
Lbl3665	London, British Library, MS. Eg. 3665
Lcm2039	London, Royal College of Music Library, MS. 2039
Ob64	Oxford, Bodleian Library, MS. Mus. Sch. c. 64-9
Ob245	Oxford, Bodleian Library, MS. Mus. Sch. d. 245-7
Ob415	Oxford, Bodleian Library, MS. Mus. Sch. e. 415-8
Och1018	Oxford, Christ Church Library, MS. Mus. 1018-20
R	Rochester, New York State, Eastman School of Music, Sibley Music Library, 'Jo: Wythie his Booke'
Y	York, The Minster Library, MS. M.3/1-4(S)

EDITORIAL NOTES

SOURCES

The thirty-five pieces of string consort music transcribed here survive in twelve manuscript sources and one printed source. All except one, Lbl3665, are in partbooks. This exception, compiled by Francis Tregian,[1] is probably the earliest manuscript source (c.1615); the latest, Dm1 and Dm7, seem to have been completed by 1678. The only consort publication containing music by Tomkins that appeared during the composer's lifetime, SOp, was circulated on the continent but possibly not in England; at any rate the only surviving copies are in continental libraries. Its version of Tomkins's Pavan 5/6 suggests that, as with other pieces in SOp, the arranger, Thomas Simpson, allowed himself a free hand in presenting the most popular English fare to continental appetites.

3-part consorts

John Merro's anthologies, Ob245 and Lbl17792 are probably the closest sources chronologically to the date of composition of Tomkins's 3-part consorts (all fantasias and In Nomines). They must have been copied between about 1620-25. Merro maintains a coherent numbering for the sixteen consorts included in both sources; this has been retained in the transcriptions. Fantasias 3/16 and 3/17, however, require special comment. No.16 occurs in a separate series from nos.1-15 in both Ob245 and Lbl17792. It is also set apart from the main body of Tomkins's 3-part works in Dm7. No.17 occurs only in Och1018 (c.1635-40) where it is unascribed. The work is probably by Tomkins but may have been completed in haste (it is uncharacteristically short) by a pupil or the anonymous copyist of Och1018.[2]

Despite Merro's demonstrably close connection with Tomkins[3] his texts are generally less satisfactory than either of the two later sources Och1018 and Dm7. For Fantasia 13, however, Merro is the only scribe and of his two texts only one (in Ob245) is complete. Although they preserve only a selection of Tomkins's 3-part consorts, both Och1018 and Dm7 present exemplary texts. The

former was in all probability designed for use by musical colleagues of the composer and may in whole or part derive from autographs (now lost).[4] Dm7 was copied from Och1018, perhaps by as early as the mid-1640s. For just one fantasia (3/7) there is a fifth source, R. Like Dm7, with which it is probably roughly contemporary, its copy text was Och1018. The copyist of R was John Withy, a violist and brother of Humphry Withy, of Worcester Cathedral, who, jointly with Tomkins, owned Ob415, a major source of Tomkins's 5-part consort dances.[5]

4- and 6-part consorts

Two major sources have been used in the transcriptions of the 4-part and 6-part music, Ob64 and Dm1. Ob64 was owned in 1641 by George Stratford. Two (or three) copyists worked on this anthology, at least one of whom contributed to other sources of Tomkins's consort music. The copyist of his 6-part fantasias in Ob64 also copied most of his 3-part pieces in Dm7. No development in the handwriting is perceptible between the two sources, which must presumably have been written within a few years of each other. A few jottings in the main hand of Ob64 appear in Och1018 as well, suggesting the possibility of a similar geographical origin for Och1018, Ob64, Dm1 and Dm7.

For the 4-part Ut re mi a third source survives. Y was copied by Matthew Hutton (1638-1711) in 1667-8 for music meetings at Oxford at which Ob245, Lbl17792, Ob64, Dm1 and Dm7 were also in use around the same time. One of these (Lbl17792) was later owned by Hutton as is apparent from a number of annotations to Merro's texts in Hutton's handwriting. Hutton evidently had access to both Dm1 and Dm7 - owned by Narcissus Marsh in the 1660s[6] - since his text of Tomkins's Ut re mi was copied from Dm1 and parts of Lbl17792 were checked against Dm7.

5-part consorts

The most important source of the 5-part pavans is Ob415 which originated in circles very close to the composer, but is unfortunately incomplete. Four of Tomkins's pavans (two of which are dedicated to John Withy) are unique to

this source. The books were partly owned by Tomkins who reworked two pavans (5/6 and 5/8) specifically for inclusion in the anthology (dated 1641-2). Ob415 is the latest source for the 5-part pavans, the majority of which survive in single sources. Pavan 5/6 was very popular to judge from the number of surviving consort sources (five manuscripts, one print) and keyboard arrangements (three, of which one was made by Peter Philips on the continent). In addition to Ob415 the pavan is found in Lbl3665, Lbl17792, Lbl30826 and Lcm2039 (the last two each lacking two parts). Little is known about Lbl30826 and Lcm2039. Both copyists are anonymous; the former manuscript is probably contemporary with Lbl3665 and Lbl17792, while the latter contains music by composers active rather later (c.1640-50). Lbl30826 is the unique source (incomplete) for Pavan 5/9.

SOURCE TEXTS

In the 3, 4 and 6-part music no one source has been treated as principal in the transcriptions, which present conflations of all available texts. For the 5-part music a different procedure has been adopted. Only in Pavan 5/8 has it been possible to produce one playable conflation from the two surviving sources (Ob415 and Lbl17792). In Pavan 5/1 the readings in the same two sources are markedly different in detail and so, for comparison, the transcription of this piece includes both versions, the divergent parts being shown on separate staves vertically aligned. Two versions of Pavan 5/6 are given. The first is a conflation of the texts in Ob415 and Lbl3665, supplemented by the surviving parts of Lbl30826 and Lcm2039. The second is John Merro's arrangement in Lbl17792. The remaining six pavans survive only in single sources, and only one (Pavan 5/7) is complete. Like Merro's texts of pavans 5/1 and 5/6 that of 5/7 in Lbl17792 may be an arrangement at some remove from Tomkins's intentions. For each of the pavans for which one or two parts are lacking, reconstructions have been provided in the transcriptions.[7]

NOTATION

1. Clefs, key-signatures

Only treble, alto and bass clefs have been used in the transcriptions. The range of each polyphonic part within the clef adopted in the transcription is shown by two small noteheads placed between the key-signature (if any) and the time-signature for each piece. Clef-changes within a piece in one or more sources are not recorded in the commentary. Original key-signatures have been retained but regularized. Variants are noted in the commentary.

2. Prefatory Staves

These show the original clefs, key-signatures, time-signatures and first sounding note. If sources differ the version given in the prefatory staves is that of the majority (or at least half of the sources), variants being noted in the commentary. Omitted time-signatures have not been recorded.

3. Note-values

All note-values are the original ones in sections in duple time. Triple time sections are invariably in black notation and here has been transcribed as . For fantasias 3/5 and 3/9 short $\frac{3}{4}$ bars have been adopted. In the 4-part Ut, re mi statement 10 has been transcribed in $\frac{3}{2}$ ( ) rather than $\frac{9}{4}$ ( ) so as to maintain the hexachord in single notes; for the same reason statement 12 has been transcribed in $\frac{6}{4}$ rather than $\frac{3}{4}$. Perfect white minims retained in the black notation have been transcribed as in modern notation. In all triple or compound time sections the predominant proportional sign (if sources differ) has been placed below the top stave of the score.

Ties necessitated by modern notation, but which represent single notes in the source(s), are not noted either by an editorial dash in the transcriptions or in the commentary.

Performers' barrings which are occasional, erratic and inconsistent in the sources have not been recorded. It has sometimes been necessary to extend $\frac{2}{2}$ bars to $\frac{3}{2}$ just before a cadence. This is shown in the transcriptions by dotted barlines. In one case, Pavan 5/2, editorial first- and second-time

bars have been supplied and the reason noted in the commentary. Final bars have been standardized so as to add up to one complete bar of the transcription, irrespective of the value of each final note in the source(s). Final notes of cantus firmi have been extended to the end of pieces in which they occur (these are usually expressed by a breve or long in the sources). Pauses over final notes have been retained in the transcriptions, but the lack of a pause in one or more voices is not recorded in the commentary.

4. Accidentals

All editorial accidentals, whether contextual, consequential or cautionary (though the latter are sparsely applied) are placed above the notes to which they refer. Editorial accidentals last for the remainder of the bar in which they occur, except when superseded by source accidentals. All accidentals (excluding those notes flattened by a key-signature) are strictly cancelled by barlines. Source accidentals applied in the transcriptions normally occur in at least half of the surviving sources, although in a few cases minority readings have been preferred. In all cases variant readings are noted in the commentary. Redundant accidentals have been suppressed.

No acknowledged system for the duration of accidentals was in force during the period covered by the sources of Tomkins's consort music. John Withy, who had first hand experience of playing viol music, was extremely careful to add accidentals in profuse quantities to his text (R) of Fantasia 3/7, while Merro in the same piece (and indeed throughout Lbl17792) was lax. Most scribes fell between these extremes, but were sometimes inconsistent in their practices. None of this is much help to the editor. In the transcriptions editorial accidentals have been added sparingly. As no text is treated as prime in the 3-, 4-and 6-part works the application of accidentals is necessarily a conflation. In discriminating between variant accidentals the policy is to accept a majority verdict among multiple sources unless the melodic or harmonic context dictates otherwise.

INSTRUMENTATION

The following manuscript sources specify instruments:

Och1018: 'Fantasies for 3 violles'

R: '3 parts for the Violls'

Lbl30826: '5 Violls'

Of these only the specification in R appears to be in a contemporary hand; those in Och1018 and Lbl30826 were appended by nineteenth century annotators. Other than these references to viols the sources are non-committal. Individual parts are either designated 'treble', 'bassus' etc. or else not at all. SOp specifies 'Violen' but violins were used in collected prints of dances.[8] It is possible that violins were occasionally used in the performance of Tomkins's pavans[9] and probable that they were used for fantasias 3/5 and 3/9, which resemble the last five of Gibbons's printed fantasias of 3 parts (c.1620) for which Dart suggested violins.[10] None of the surviving sources is associated with an organ book, nor in any of the transcriptions has it been considered necessary to add an editorial continuo part. In most of the 3-part works the lively polyphonic interplay is musically self-sufficient; indeed the clarity of texture which viols and/or violins are capable of providing would be jeopardized by the addition of a keyboard instrument or a theorbo.

BARRING, TEMPO

Except for Fantasia 3/16, In Nomine 3/2, the 4-part Pavan, all of the 5-part pavans and the 6-part Pavan and Galliard, the original time-signature ¢ has been interpreted as implying a semibreve tactus. Accordingly bars of semibreve length are applied in the majority of the transcriptions. By 1600 ¢ had, in England at least, become established as a time-signature, irrespective of its original proportional significance - ¢ and C were used indiscriminately at this time to indicate nothing more than duple time.[11] In both of Merro's sources, Ob245 and Lbl17792, Tomkins's 3-part works are consistently divided in groups of 10 semibreves' length. The preparation and quitting of suspensions in these works (often notated in Merro's sources by a syncopation sign, ♮ ,

in the suspended part) also suggests a semibreve tactus. How the semibreve should be divided in modern notation is a separate problem.

The intrusion of triple-time sections in fantasias 3/5 and 3/9 (introduced by proportional signatures 3_1 or 3) and written in black notation might imply definite tempo relationships between duple and triple metres in these pieces. Two interpretations of these are suggested by the notation. First, in Och1018 and Dm7 perfect white minims are retained through the black triplas and the harmonic style clearly demands that three black minims equal one white (𝅗𝅥𝅗𝅥𝅗𝅥 = 𝅗𝅥). In the top part of 3/5 and 3/9 the proportional sign (3:1) is placed just before the two perfect white minims (dotted in transcription) at the start of the tripla sections. This can surely only mean that the absolute tempo of the minim in ¢ is retained in 3:1 but at the proportional change the treble player has to be careful to listen for a triple, rather than duple, division of his minim. The reverse is true at the return to duple time. In modern terms the tempo relationship of duple to triple is 𝅗𝅥=𝅗𝅥. . A different tempo relationship was clearly envisaged by Merro, since in both Ob245 and Lbl17792 the continuity of his semibreve tallies both during and after the triplas indicates that in his conception of 3:1 three black minims equal one semibreve (two white minims). This gives an absolute tempo half as fast as in Och1018 and Dm7 whose faster speed is preferable (their interpretation of 3:1 is consistent with that of keyboard sources such as My Lady Nevell's Book). Despite their detailed differences all four sources (Ob245, Lbl17792, Och1018 and Dm7) suggest that the minim is the important proportional pivot, and so it has been taken as the appropriate division of the semibreve tactus. Rather than retain an obsolete convention ¢ in duple time is replaced in the transcriptions by a fractional time-signature, $^2/_2$; 3:1 proportion is replaced by $^3/_4$.

NOTES ON THE TEXTUAL COMMENTARY

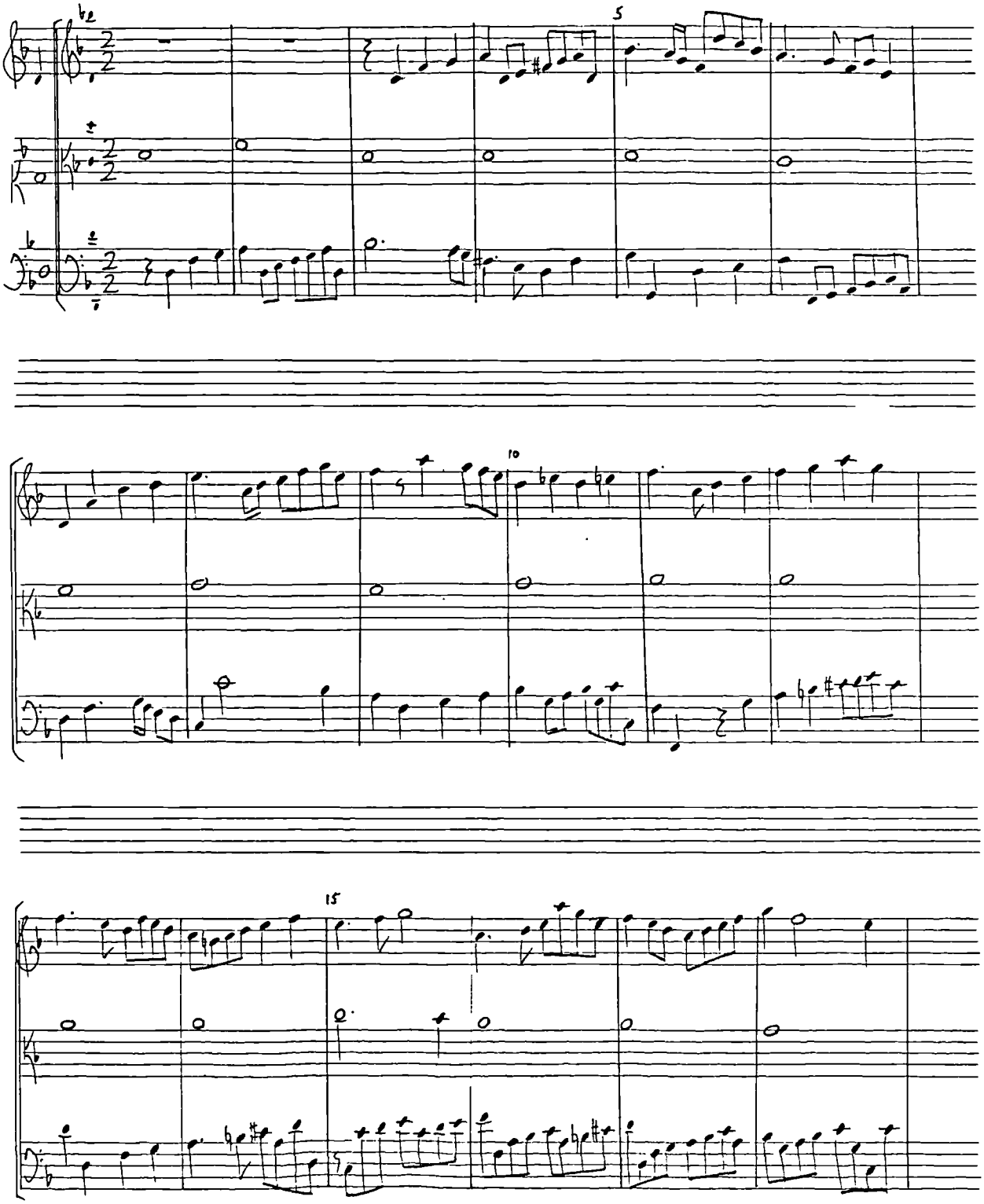
In the commentary to each piece sources are cited in abbreviated form (full identification is given in the list of Sources and Abbreviations, Vol.2, p.(ii)). Pieces for which multiple sources survive contain full notes on

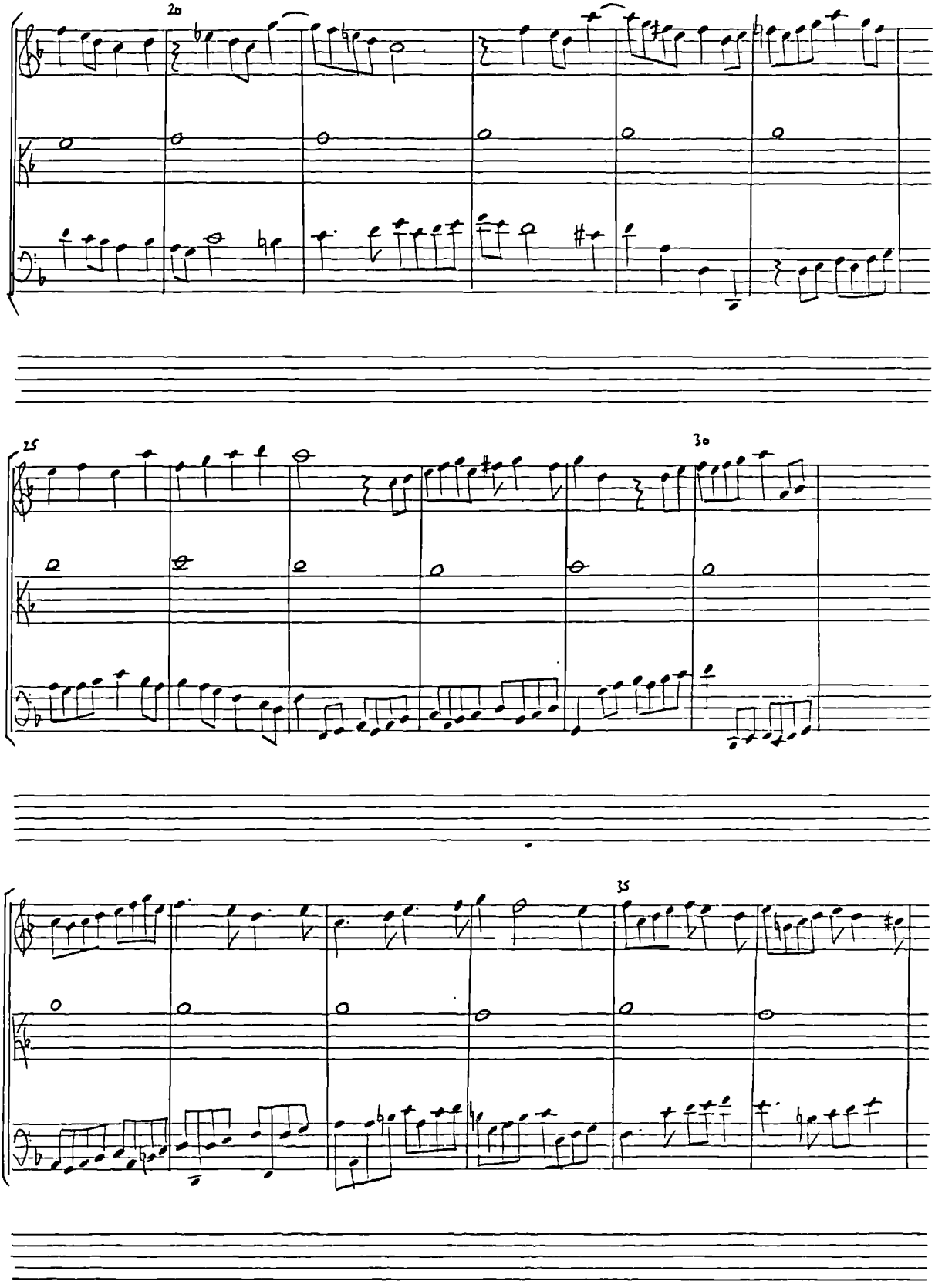
variant readings in which sources are identified by roman capital letters which refer only to that piece. Folio or page numbers given are those of the first (i.e. lowest-numbered) of an integral set of partbooks. Polyphonic parts within a piece are identified by roman capital numerals (I being the highest part). Complete sources are listed first. Where a source is incomplete, the surviving polyphonic parts are shown in brackets. An asterisk indicates that no ascription is found in the source. Variant spellings of the composer's name are not recorded. Spellings of titles have been standardized to Fantasia, In Nomine, Pavan, Galliard, Alman, Ut re mi. Entries are ordered as follows: bar number; part identification (I-VI); number(s) representing symbol(s) within a bar (rests and notes are counted, ties ignored); reading of source(s); letter identifying the source (in brackets); /(stroke) to separate entries. The following abbreviations are used: b = breve; c = crotchet; k-s = key-signature; m = minim; o = no accidental; om = omitted; p-s = proportion-sign; q = quaver; r = rest; rep = repeated; s = semibreve; sq = semiquaver; ⌣ = tie. Chords are read from the bottom. A whole bar's rest in $^{3}/_{2}$ time is shown by a dotted (not plain) semibreve rest.

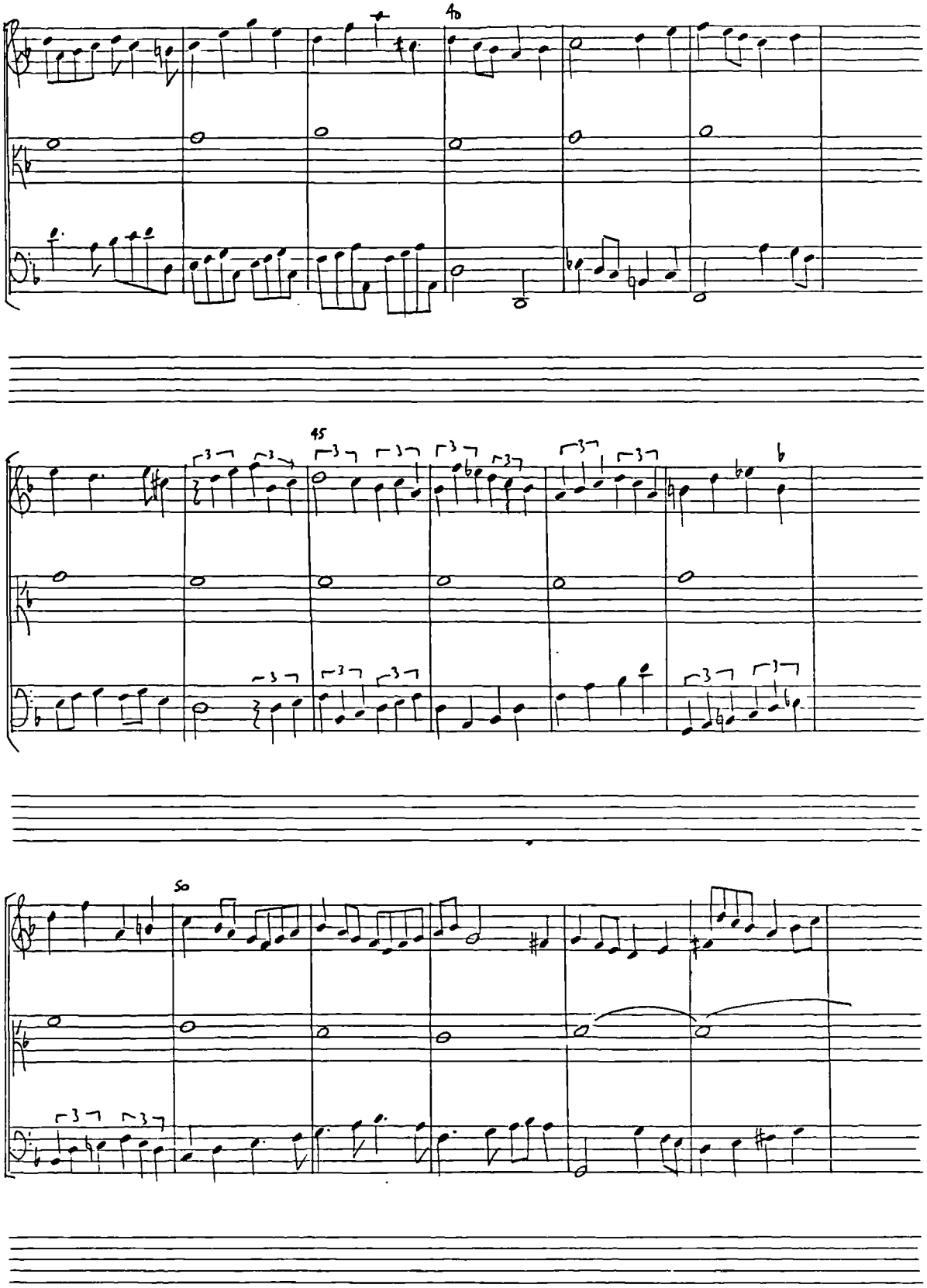
FOOTNOTES

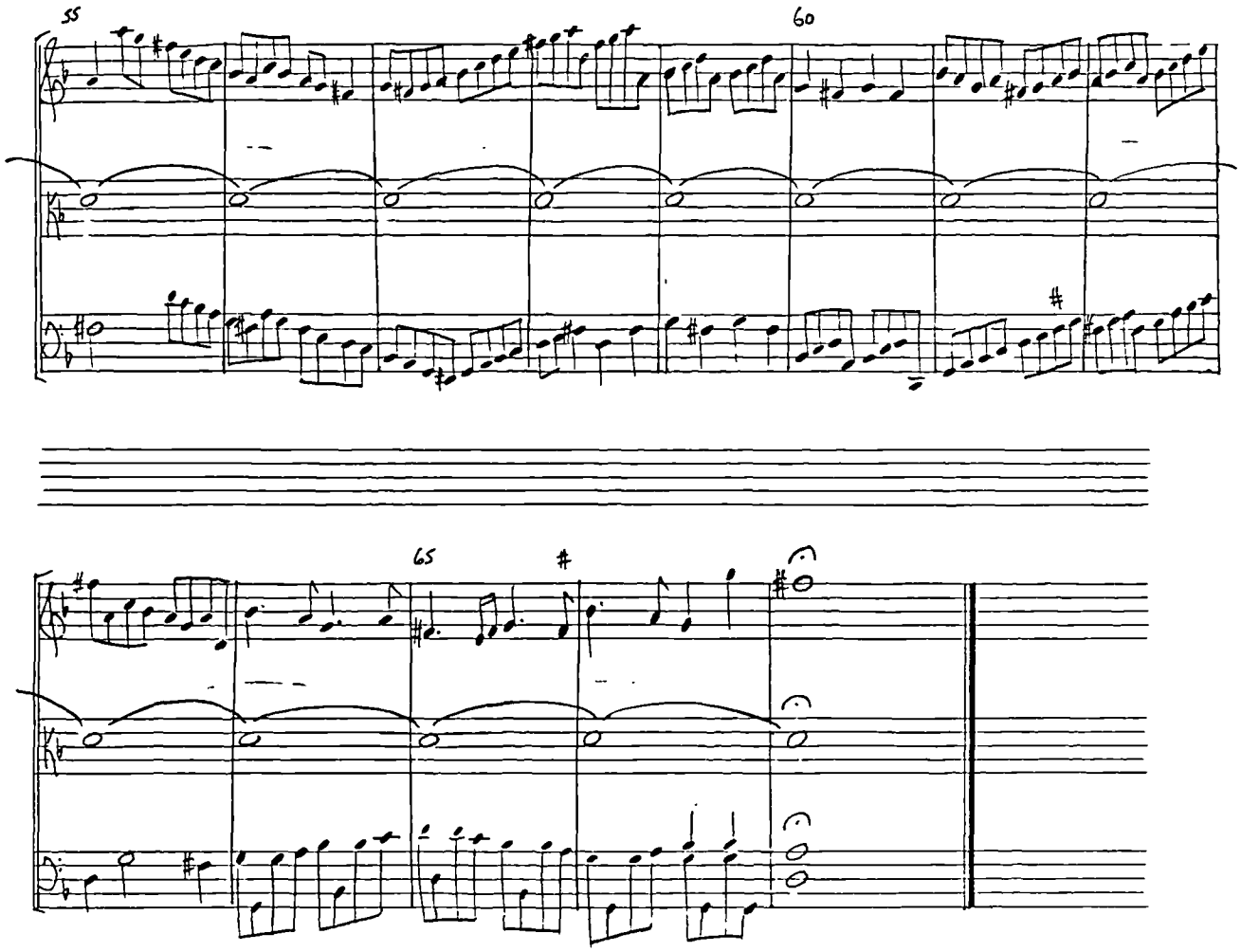
1. Bertram Schofield and Thurston Dart: 'Tregian's Anthology' in ML, Vol.32 (1951), p.205.
2. Perhaps they were one and the same person.
3. See Andrew Ashbee: 'Lowe, Jenkins and Merro' in ML, vol.48 (1967), p.310-11.
4. John Irving: 'Oxford Christ Church MSS.1018-20: a Valuable Source of Tomkins's Consort Music' in The Consort, vol.40 (1984), p.7.
5. John Irving: 'Consort Playing in mid-17th-century Worcester: Thomas Tomkins and the Bodleian Partbooks Mus.Sch.E.415-18' in EM, vol.12/3 (1984), p. 338.
6. Richard Charteris: 'Consort Music Manuscripts in Archbishop Marsh's Library, Dublin' in RMARC, vol.13 (1976), p.27-64.
7. I am greatly indebted to Alan Brown for guidance and active participation in the reconstructions.
8. For example, Anthony Holborne's Pavans Galliards....for Viols, Violins or other Musicall Winde Instruments (London, 1599; rep. 1980 ed. Bernard Thomas).
9. See Chapter 9, Vol.1, p.143-5.
10. Thurston Dart:'The Printed Fantasies of Orlando Gibbons' in ML, vol.37 (1956), p.342-52.
11. R.O. Morris: Contrapuntal Technique in the Sixteenth Century (London, 1978), p.26 and Exx. 57, 58.

IN NOMINE 3/1

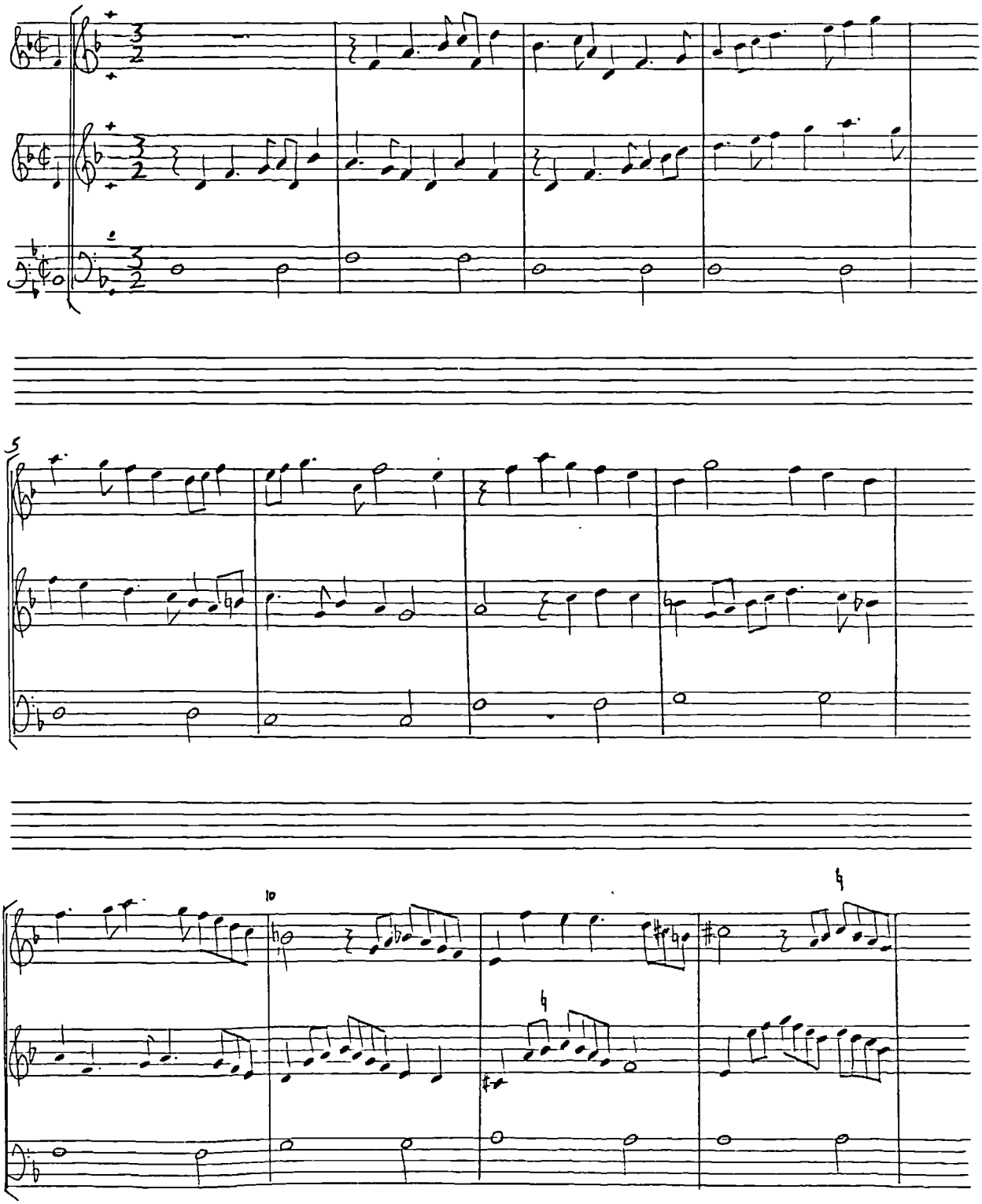


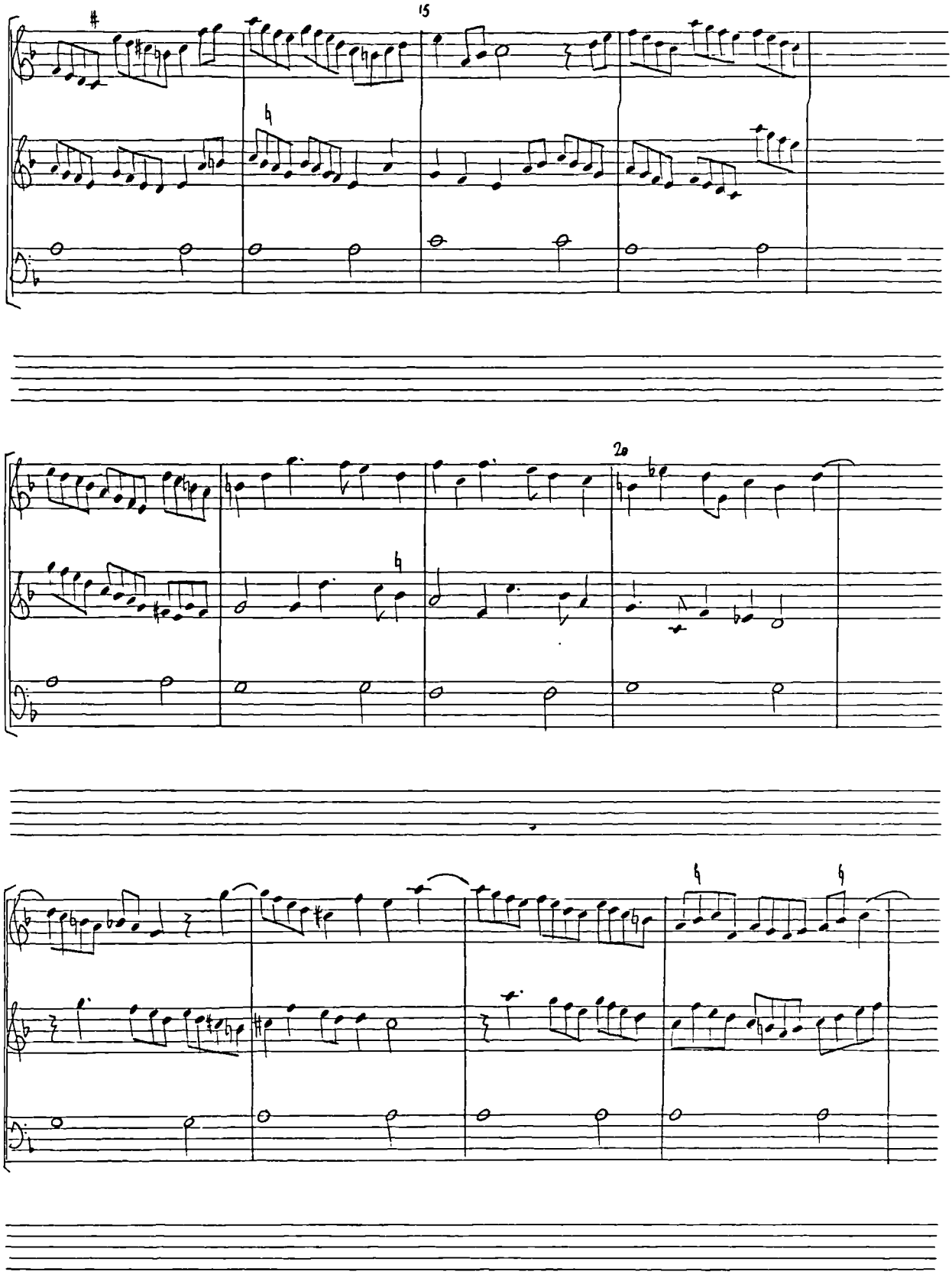

20
25
30
35

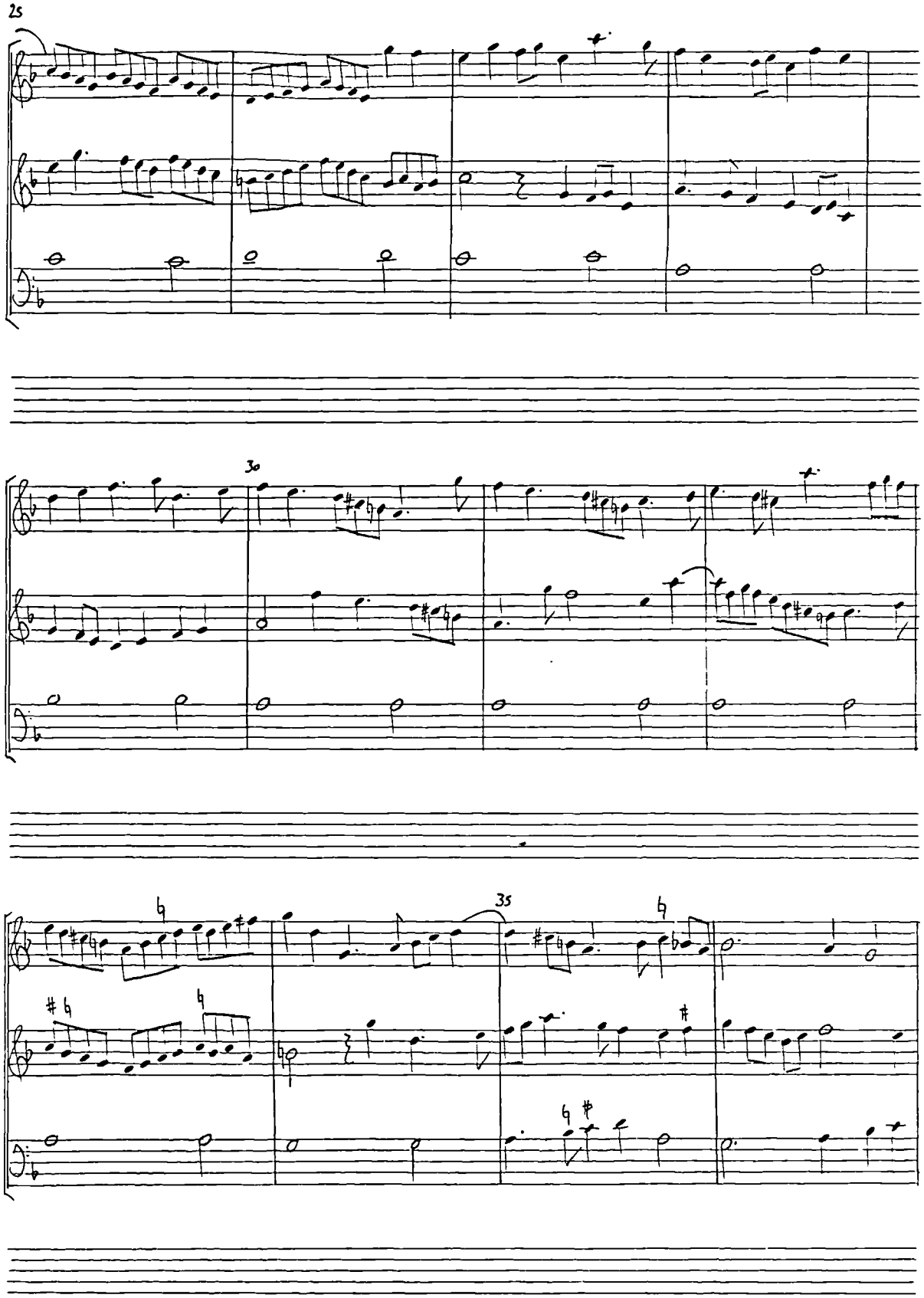

40
45
50

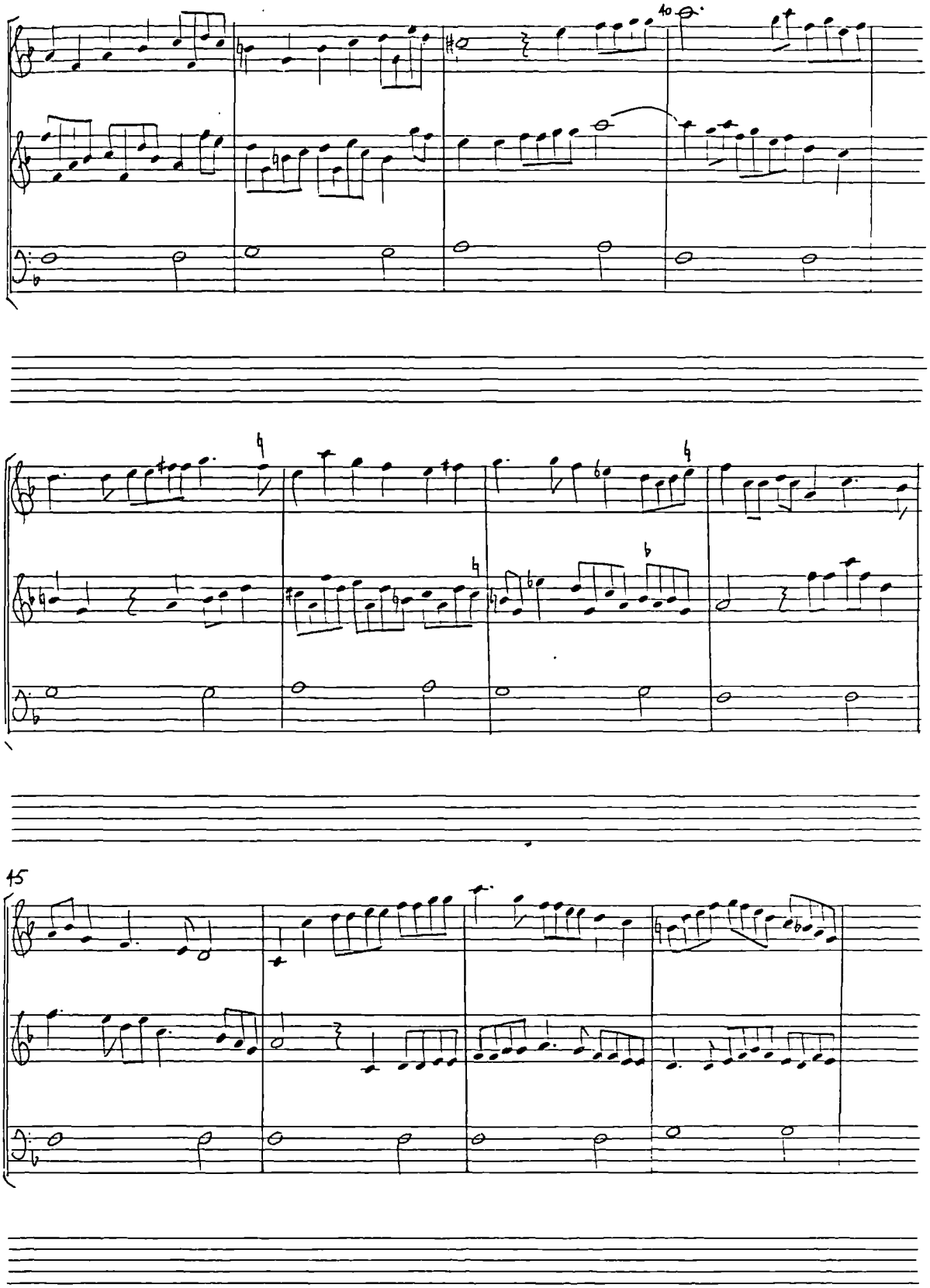

55
60
65

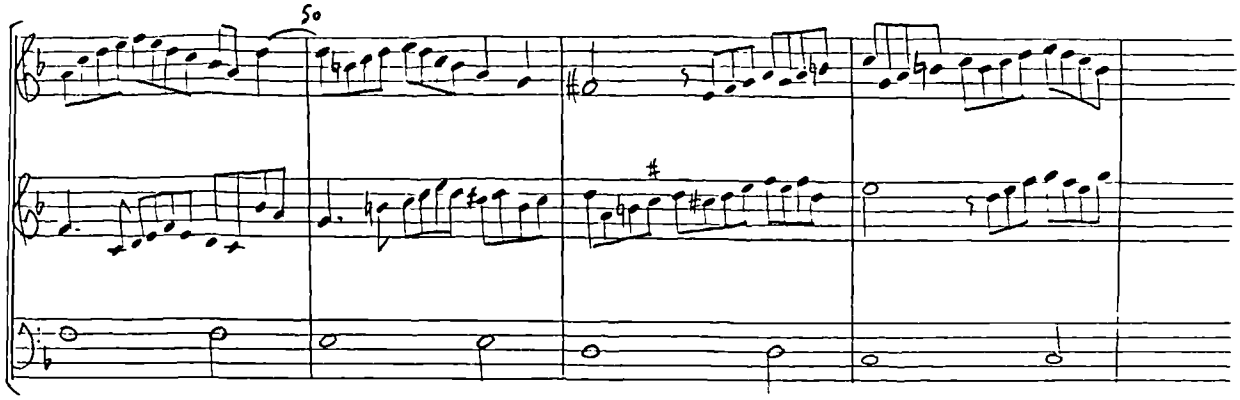
IN NOMINE 3/2

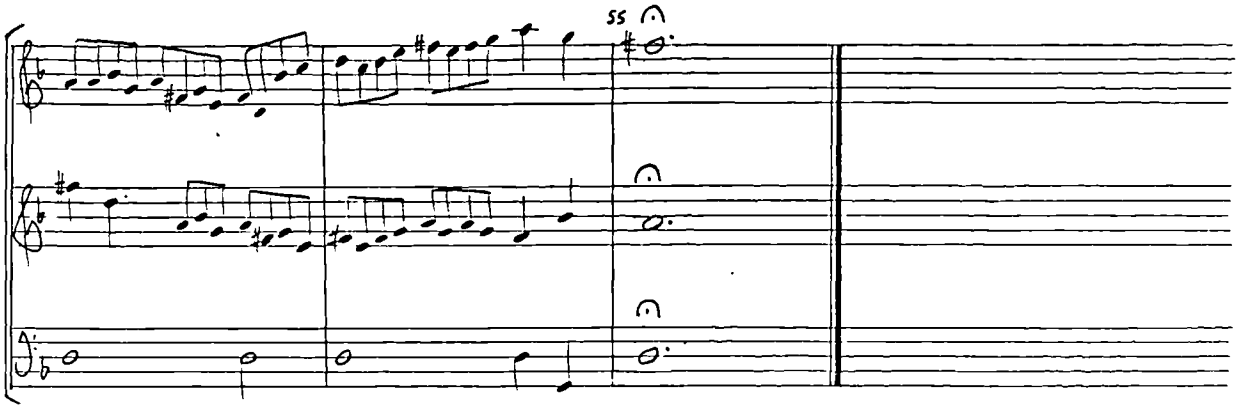



15
20

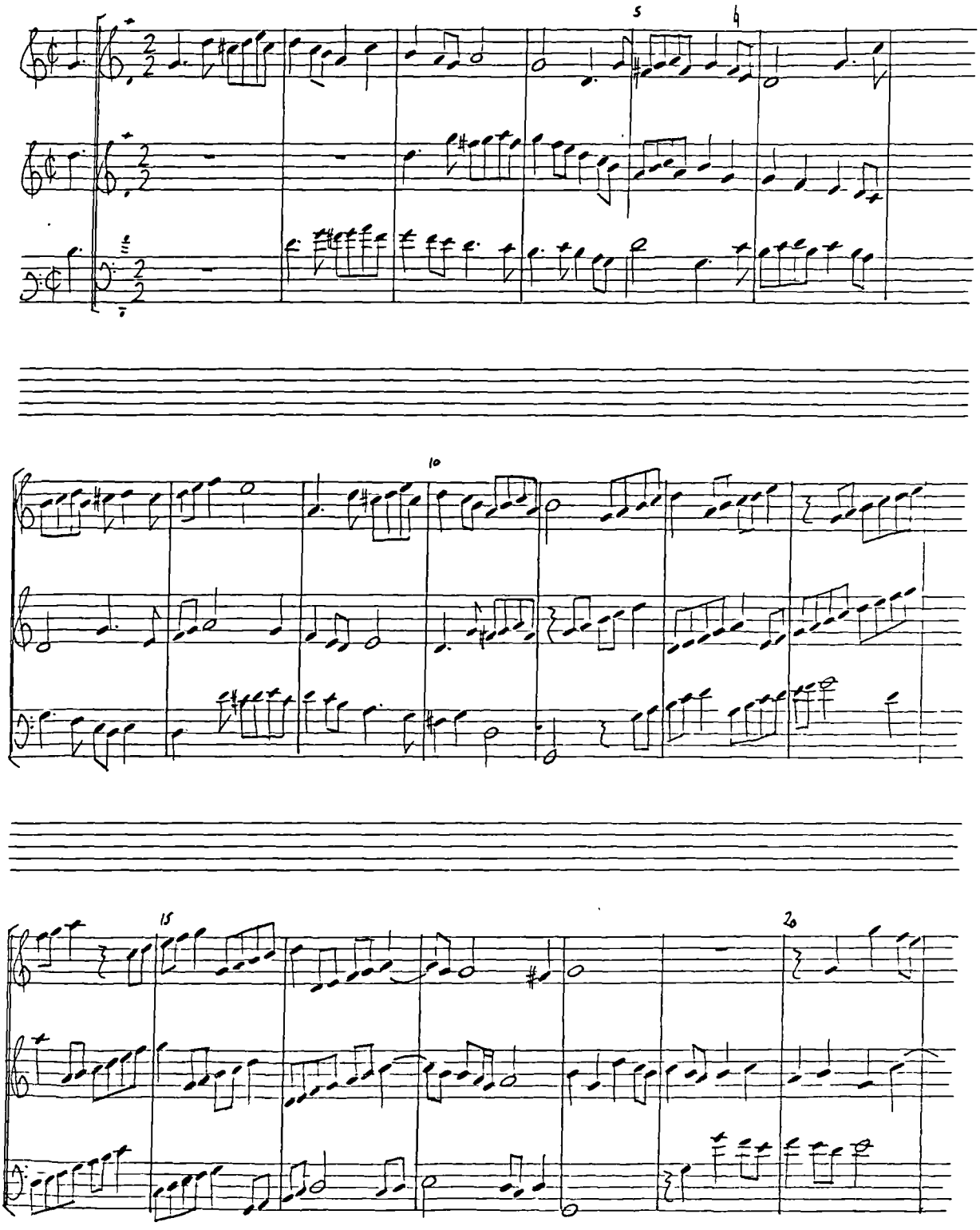

25
30
35

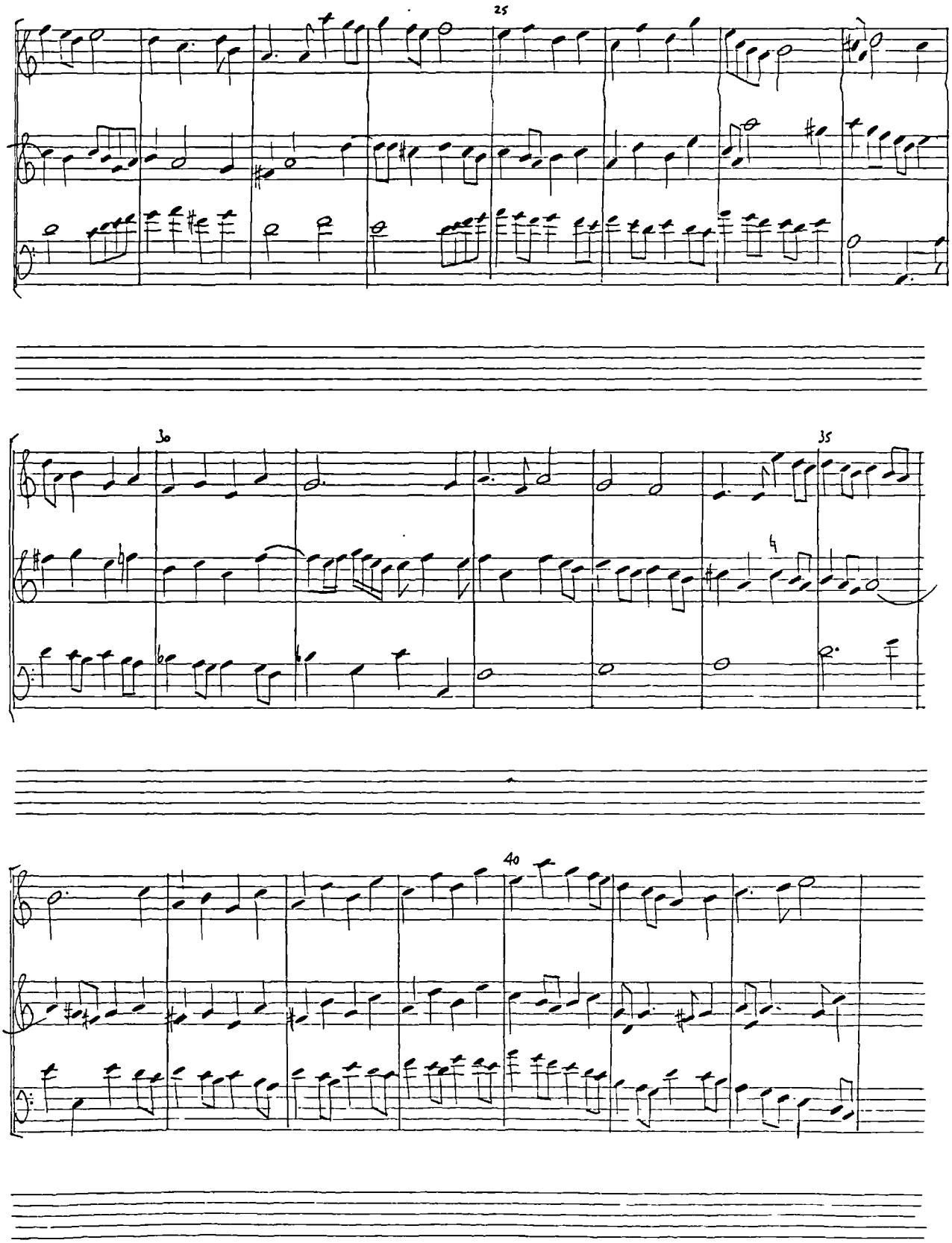

10
15

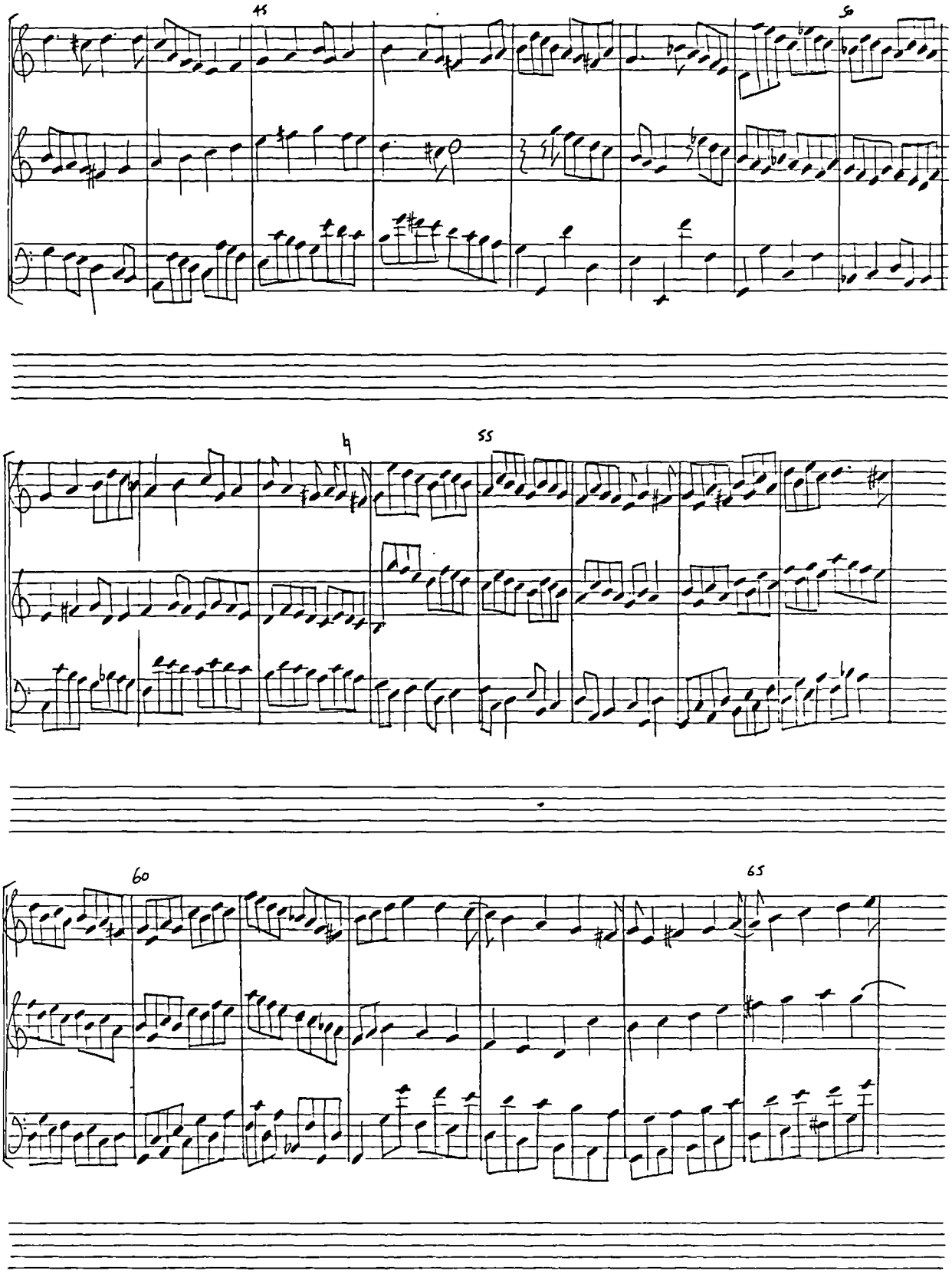

50

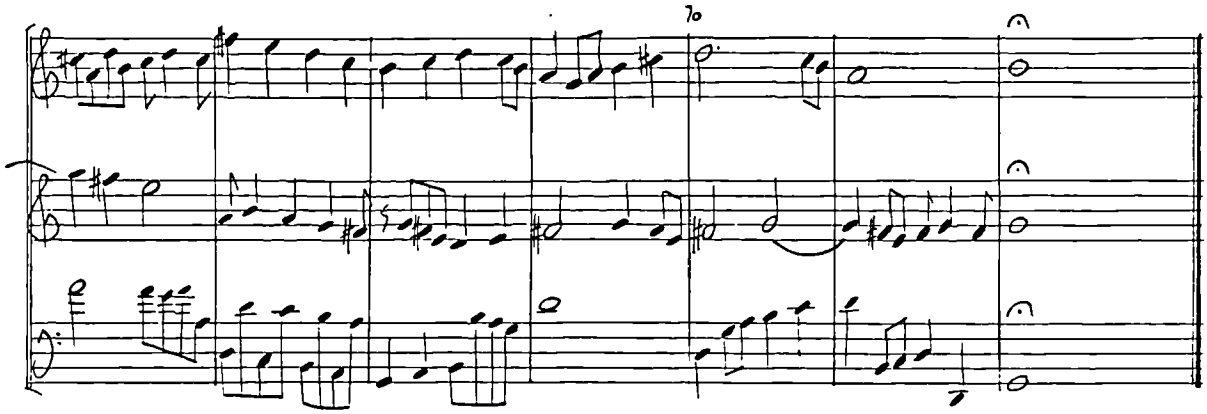

55

FANTASIA 3/3

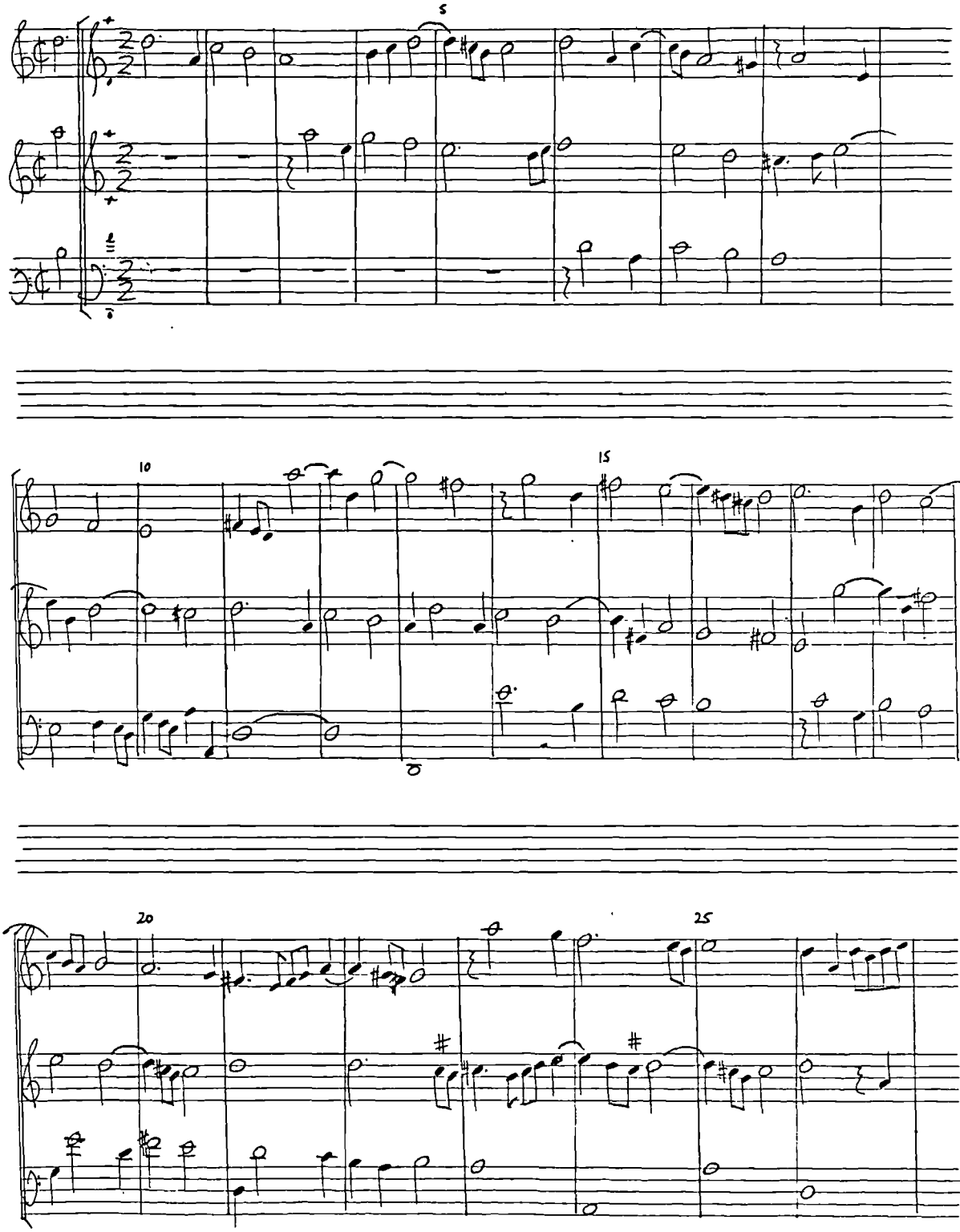


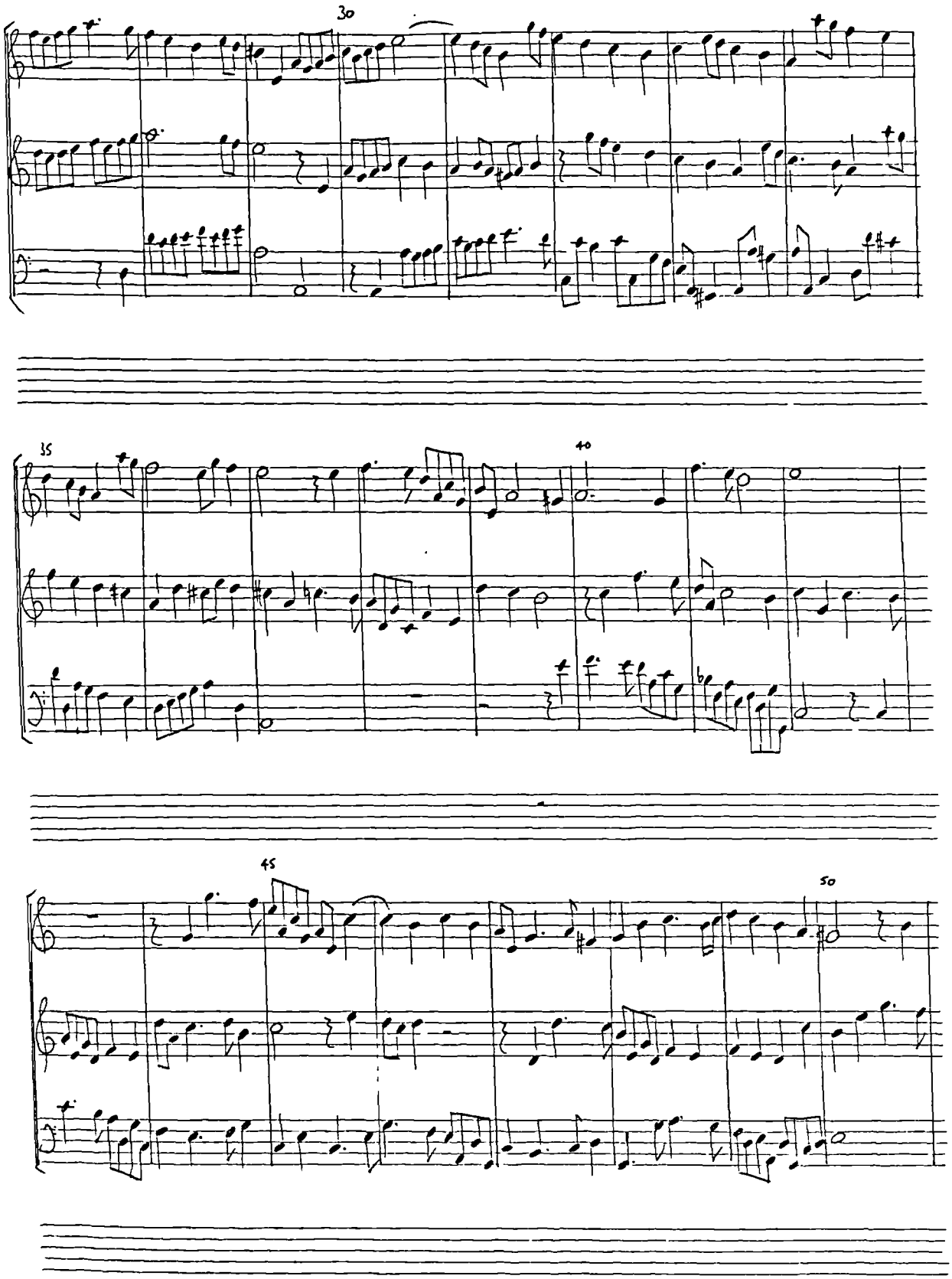

25
30
35
40

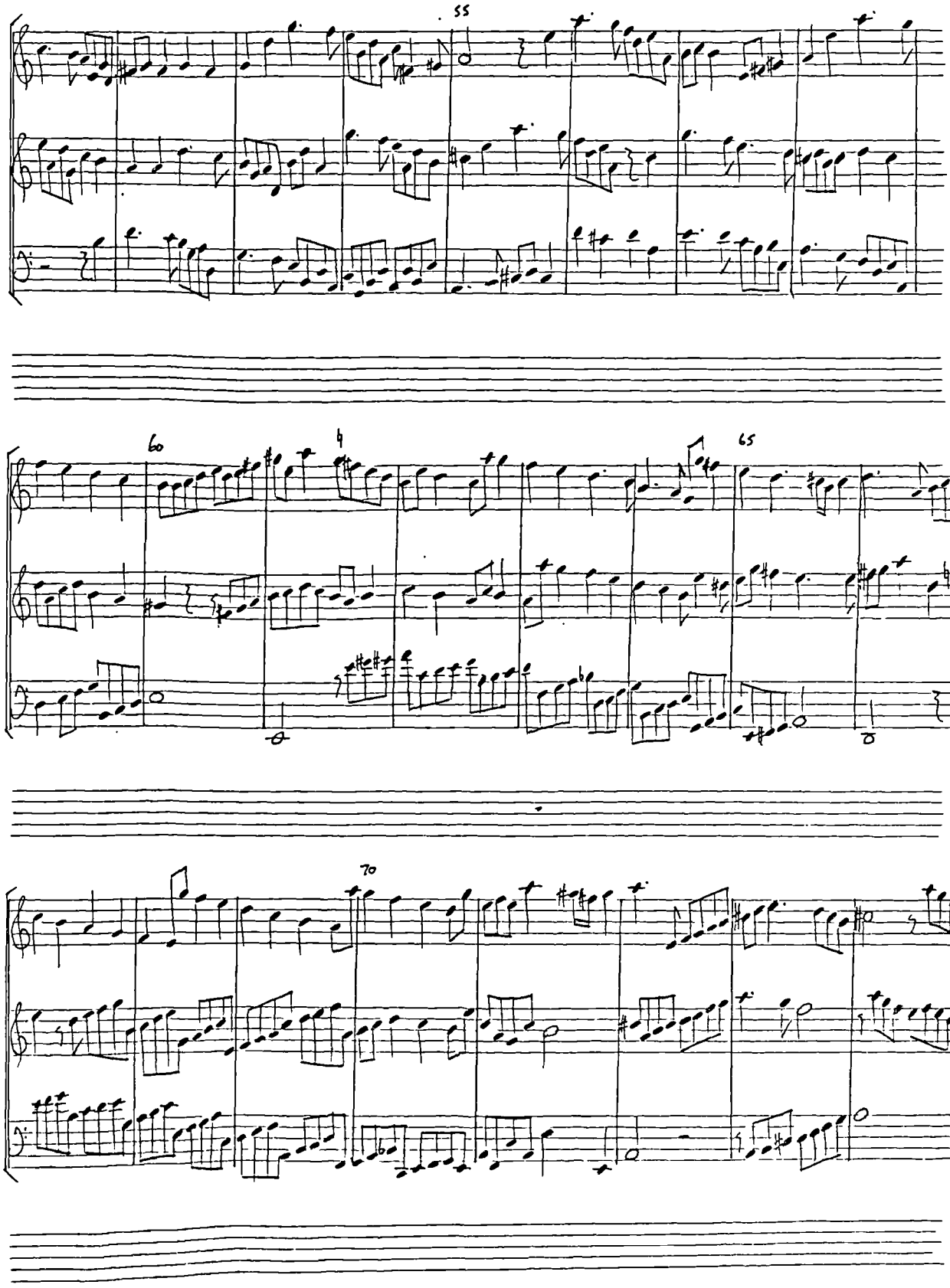

45
50
55
60
65

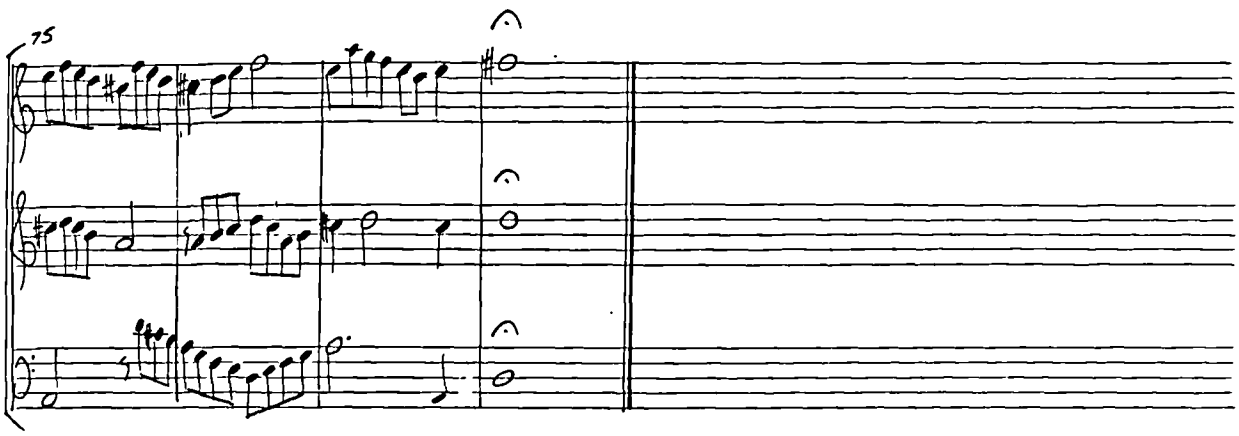

70

FANTASIA 3/4

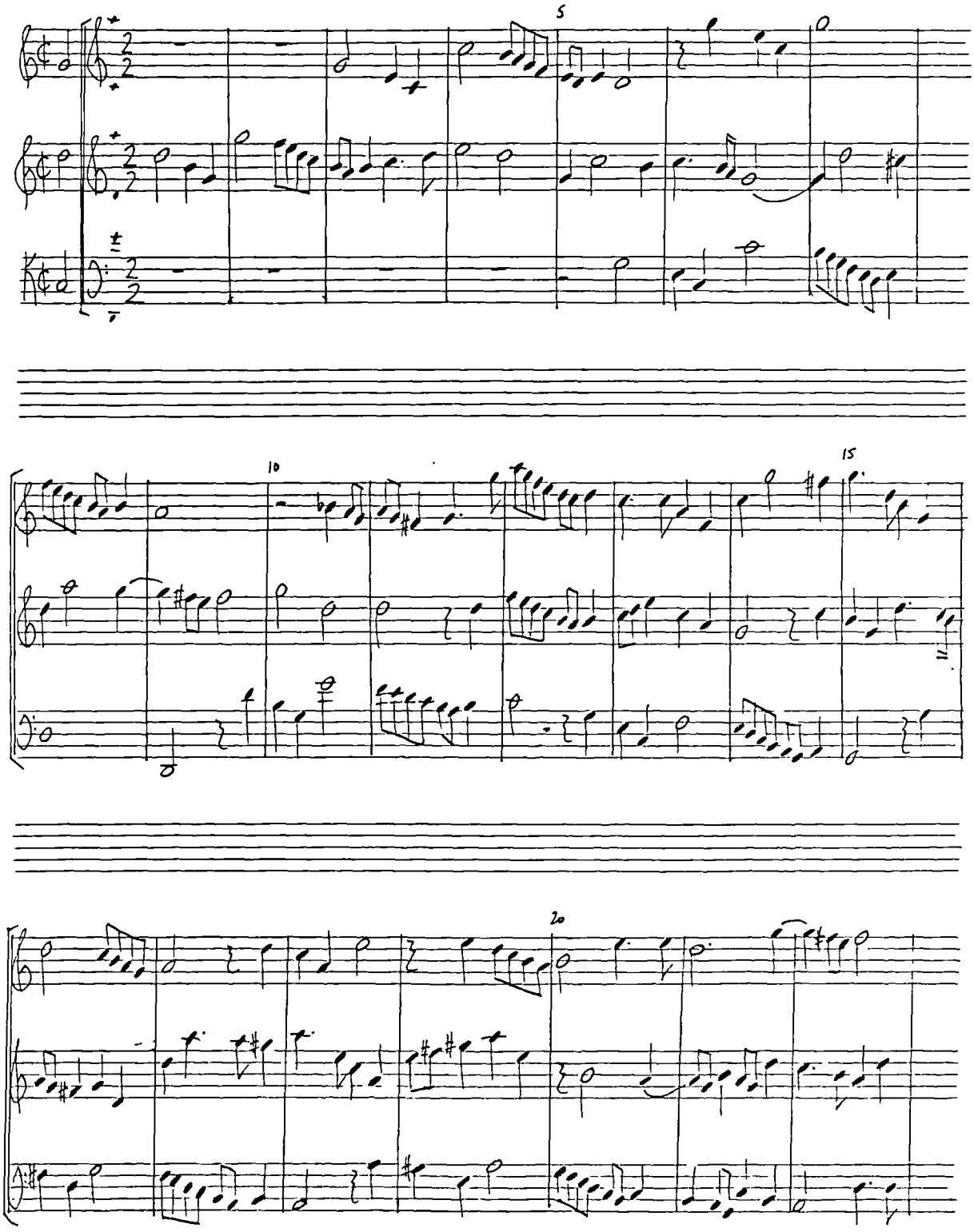


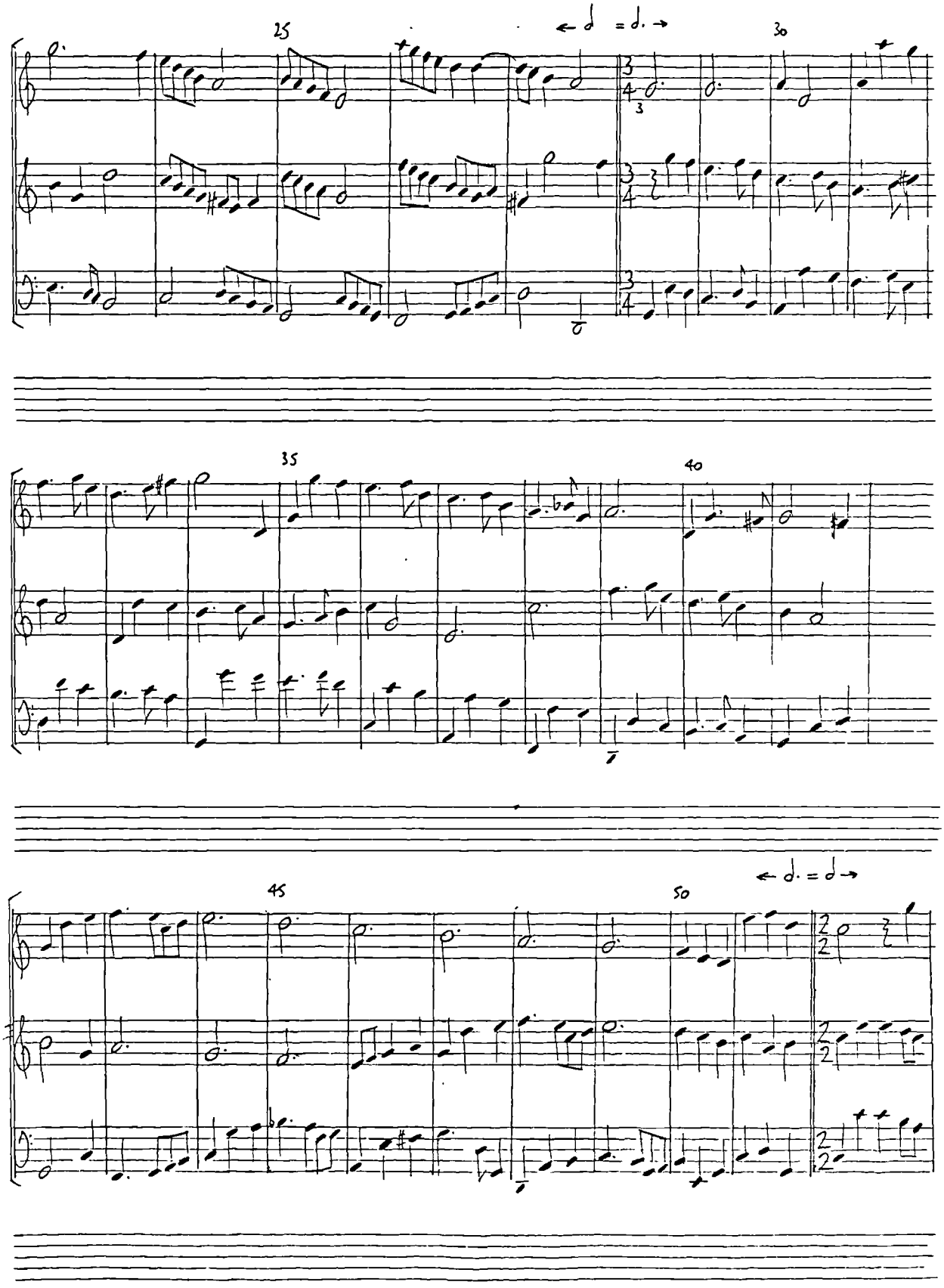

30
35
40
45
50

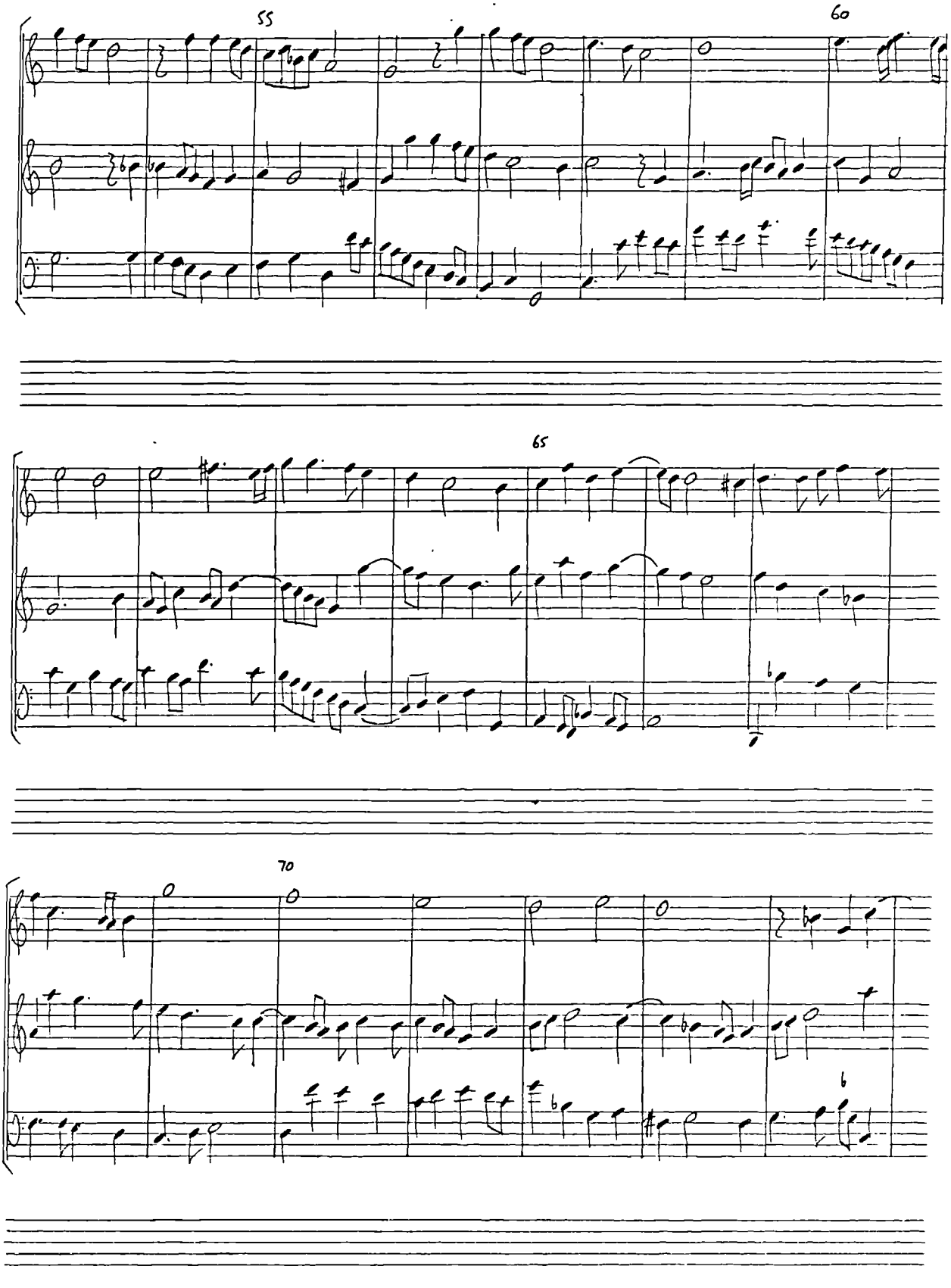

55
60
65
70

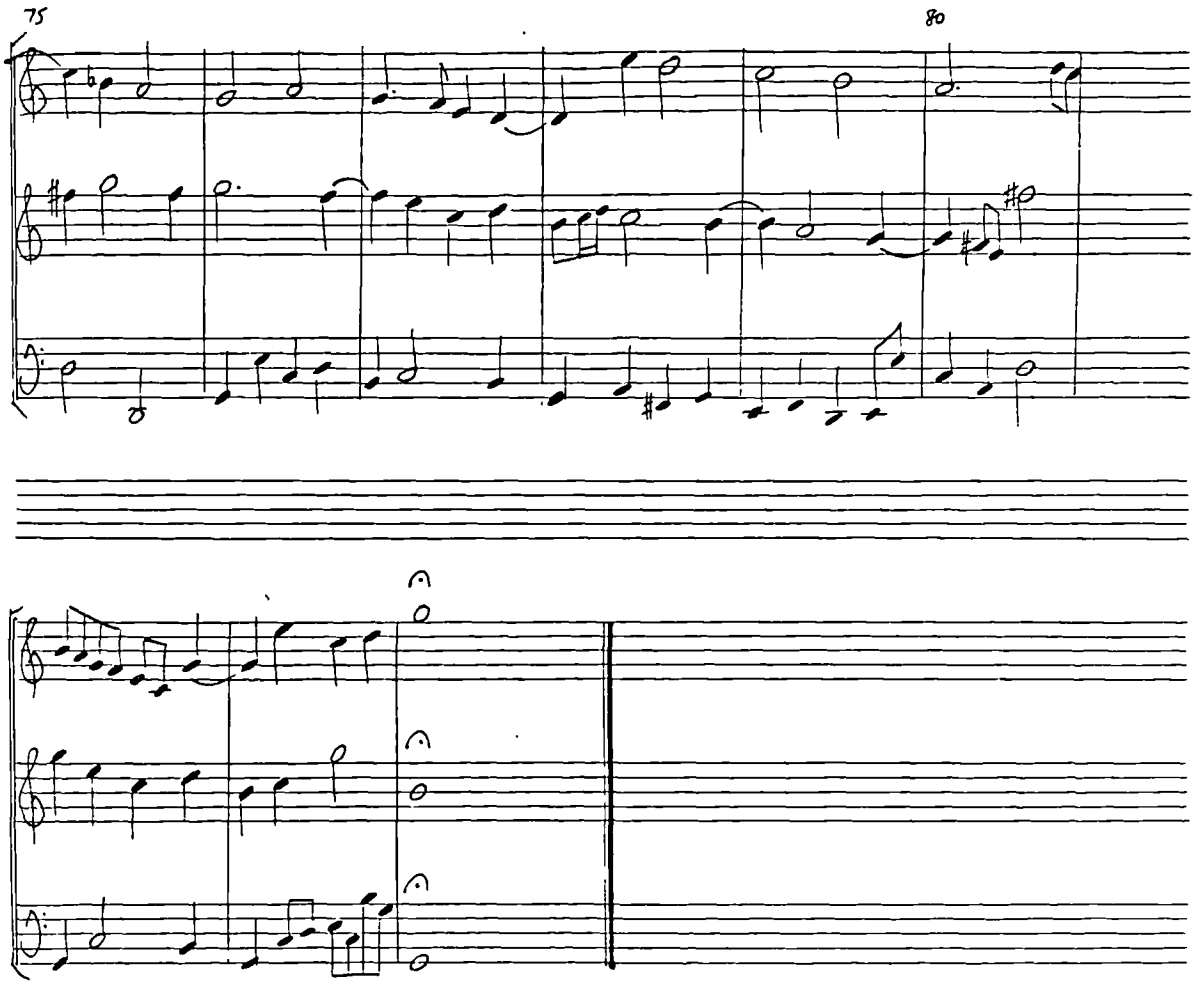

75

FANTASIA 3/5

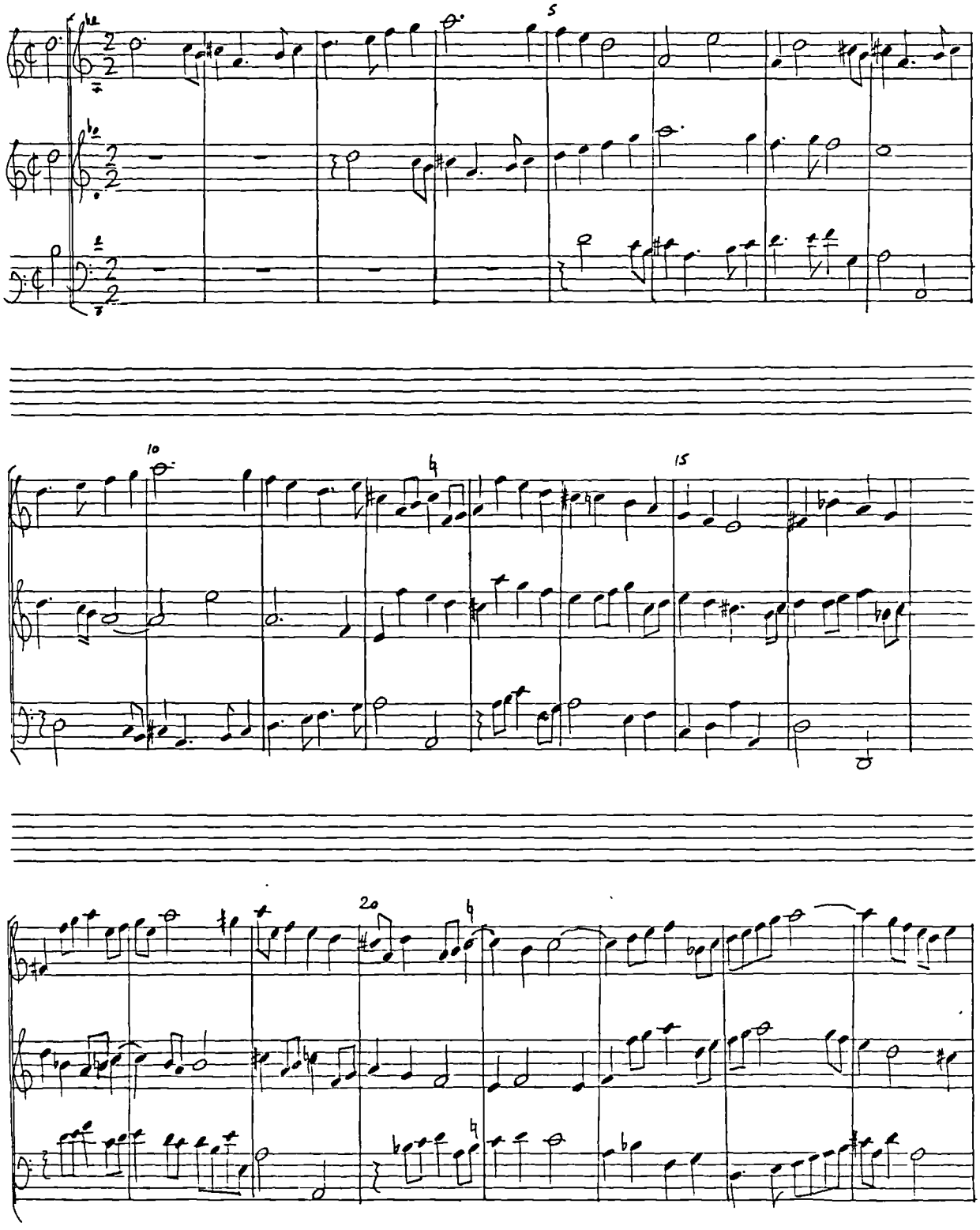


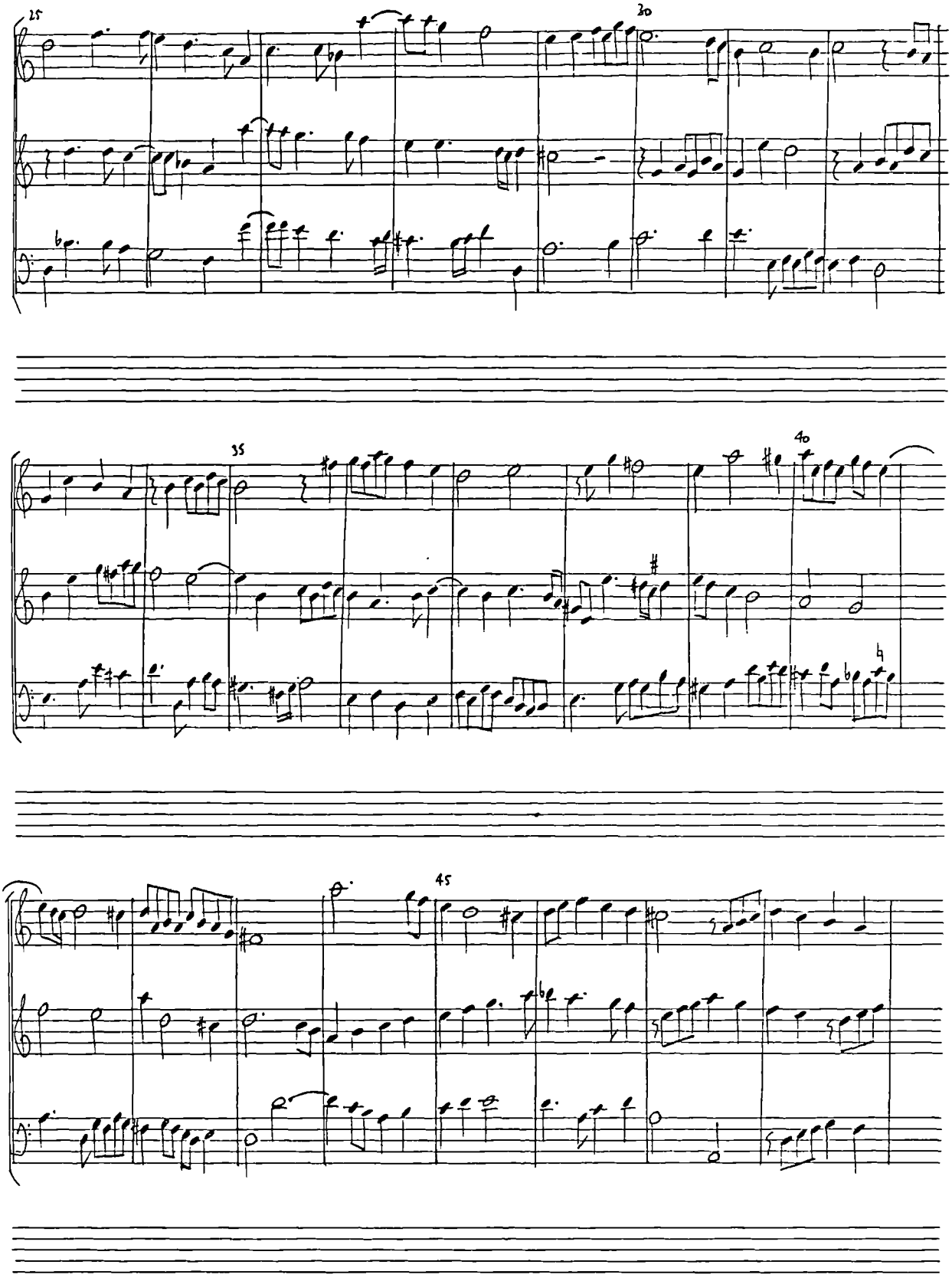

25
30
35
40
45
50

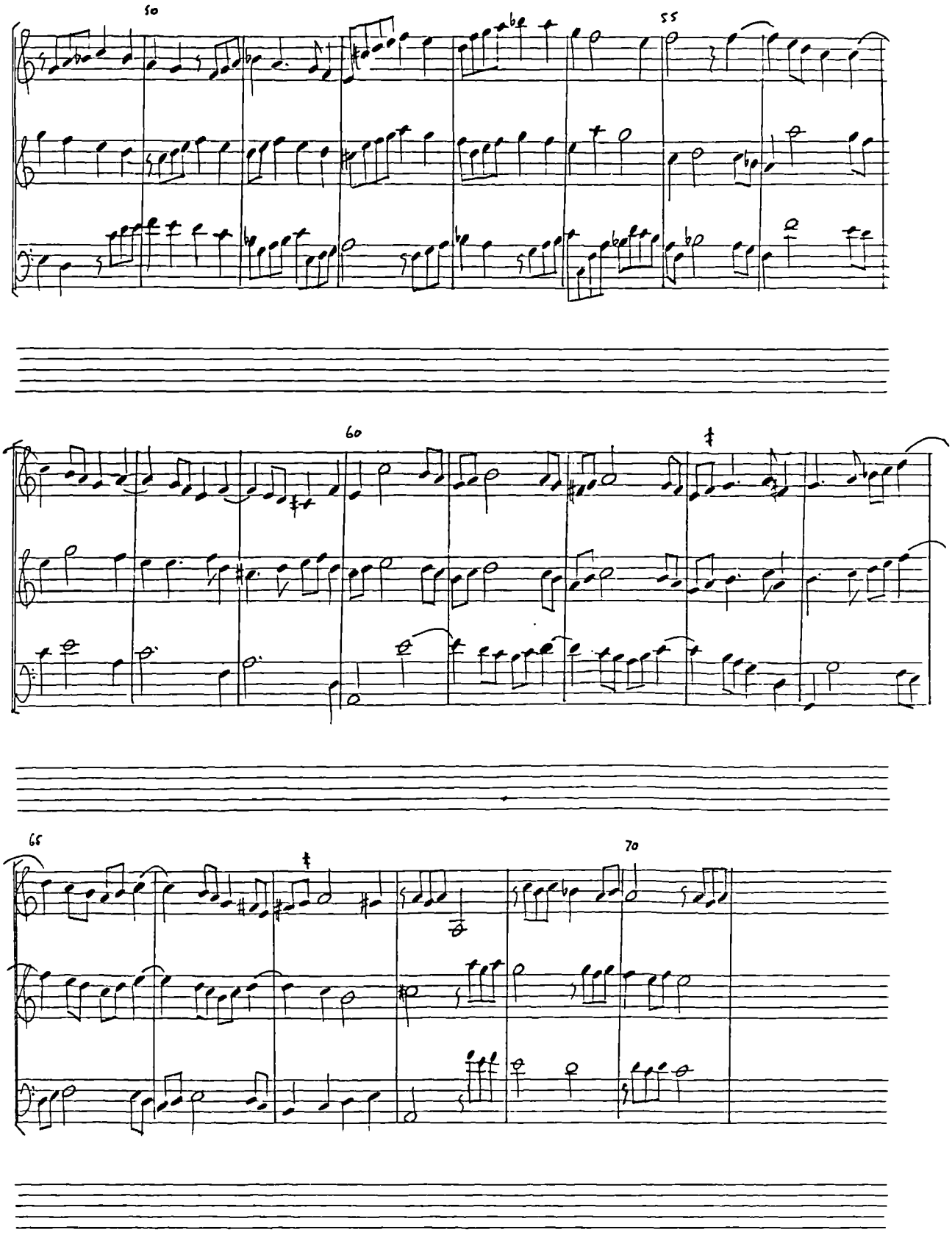

55
60
65
70

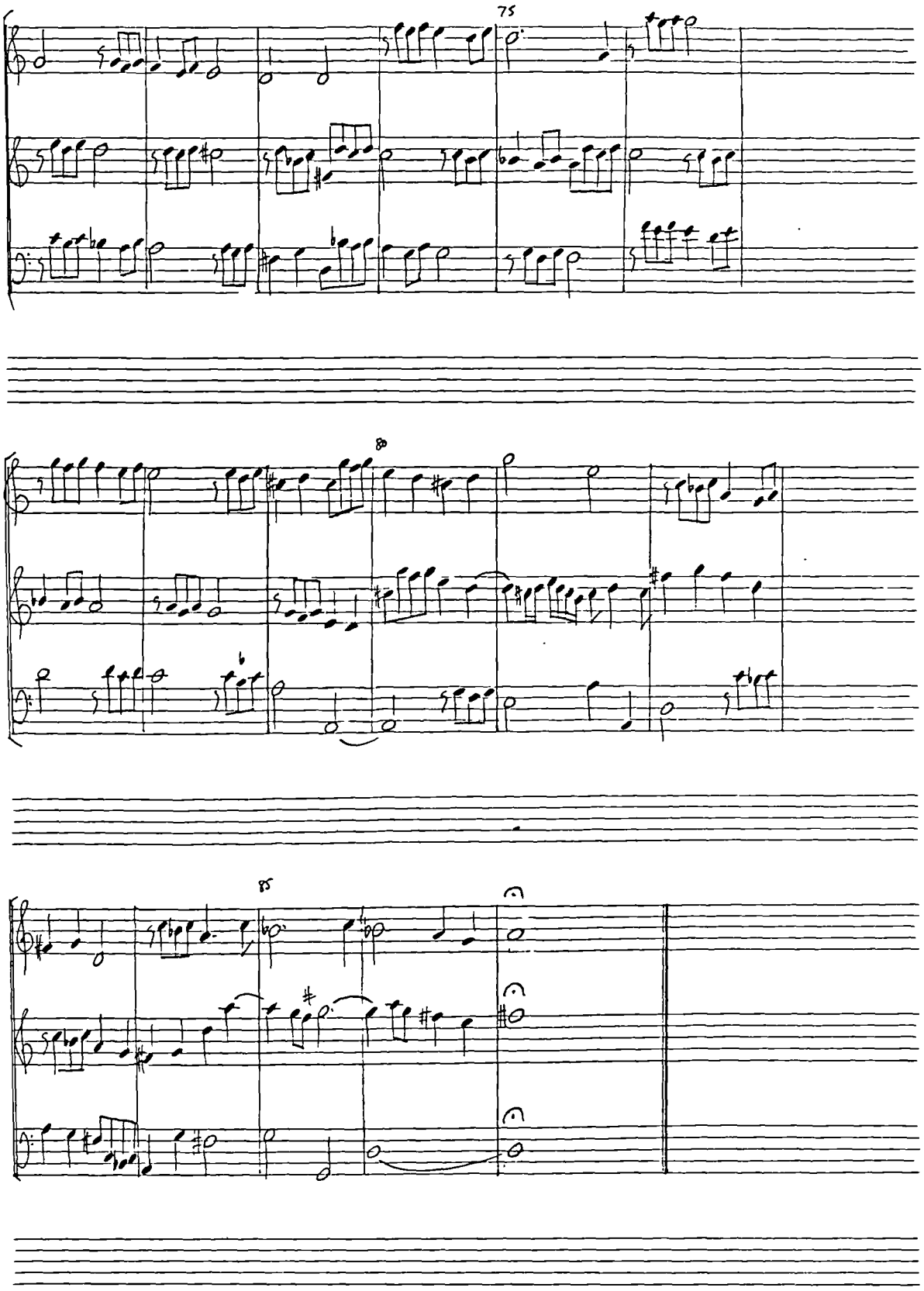

75
80

FANTASIA 3/6

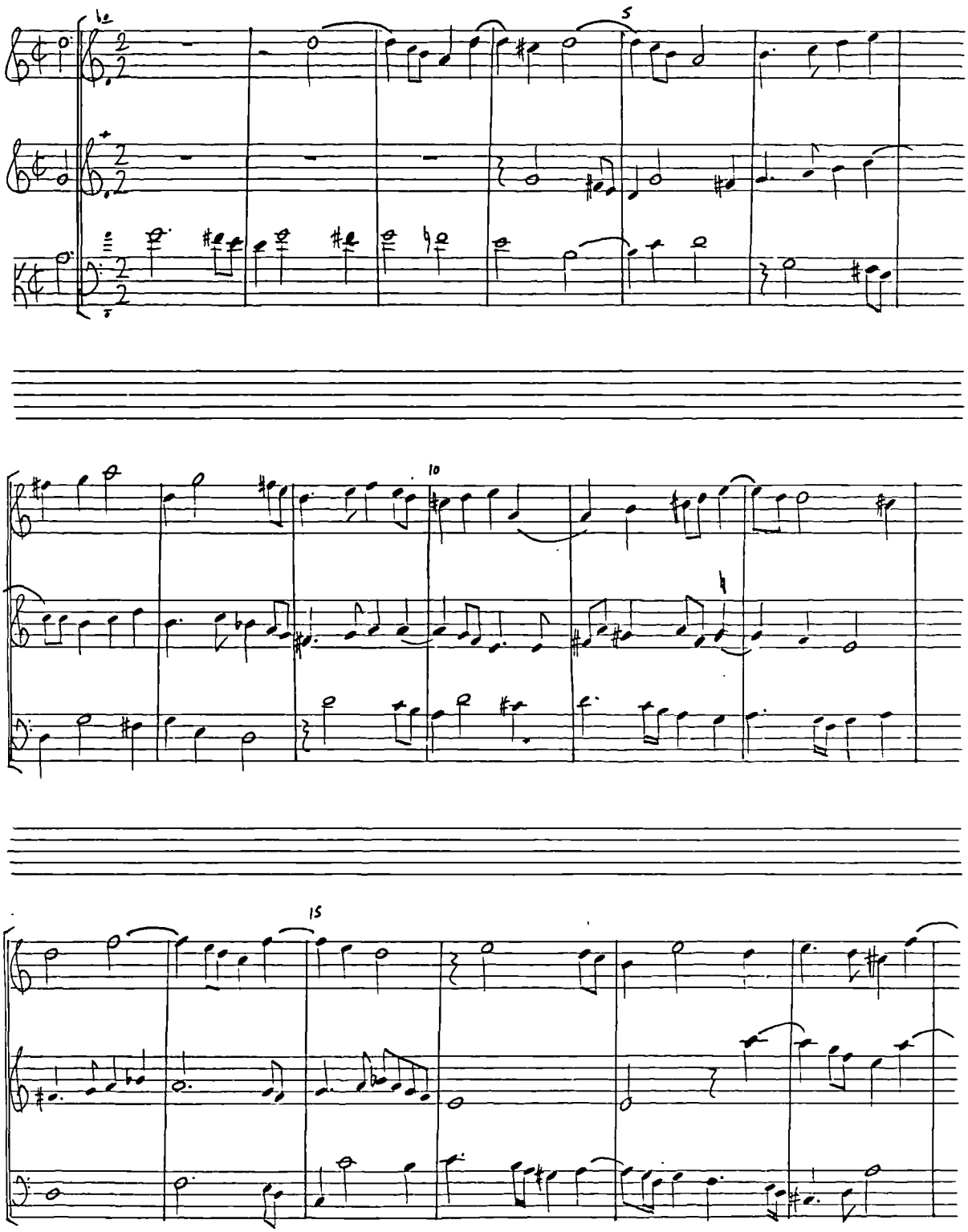


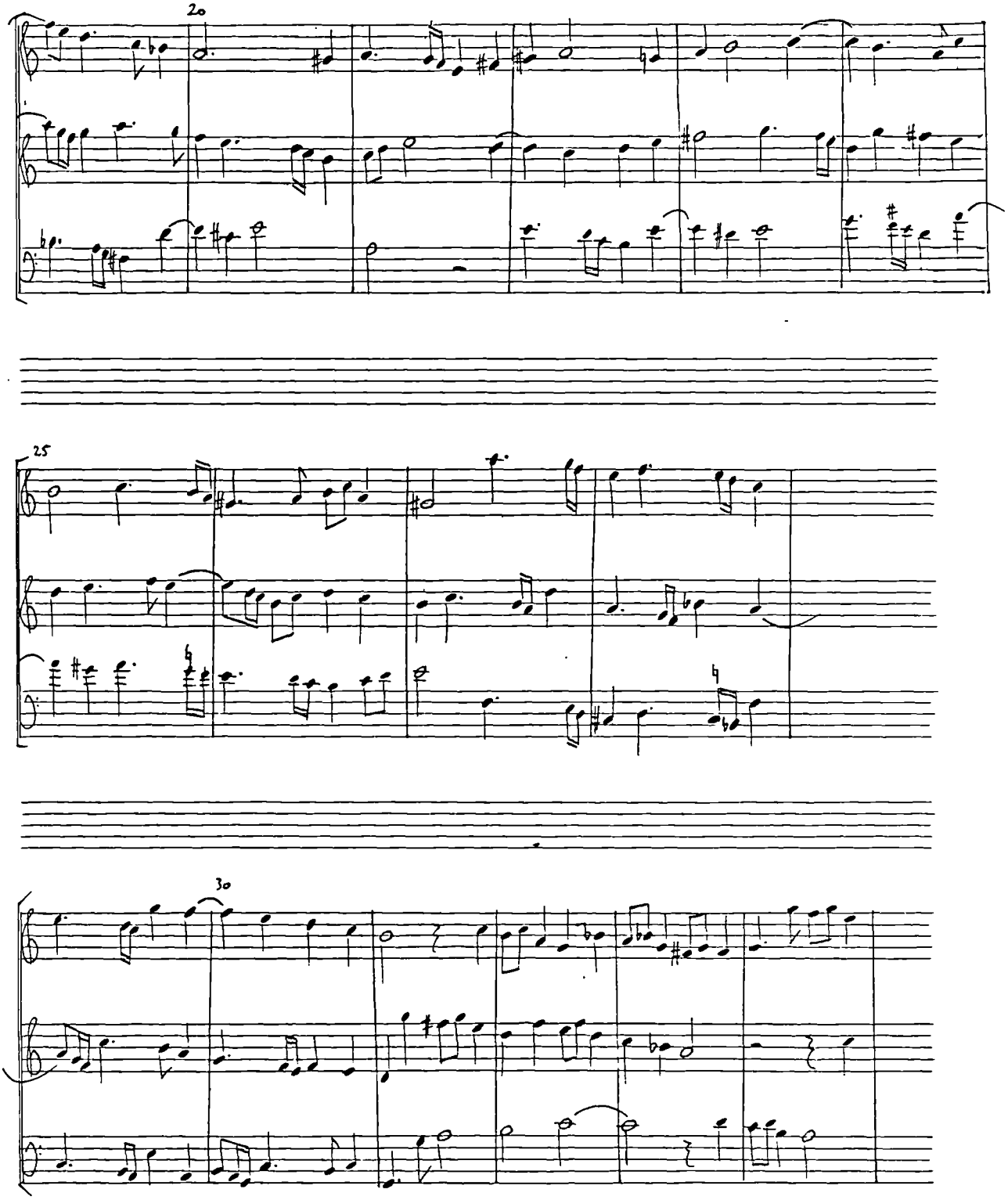

25
30
35
40
45

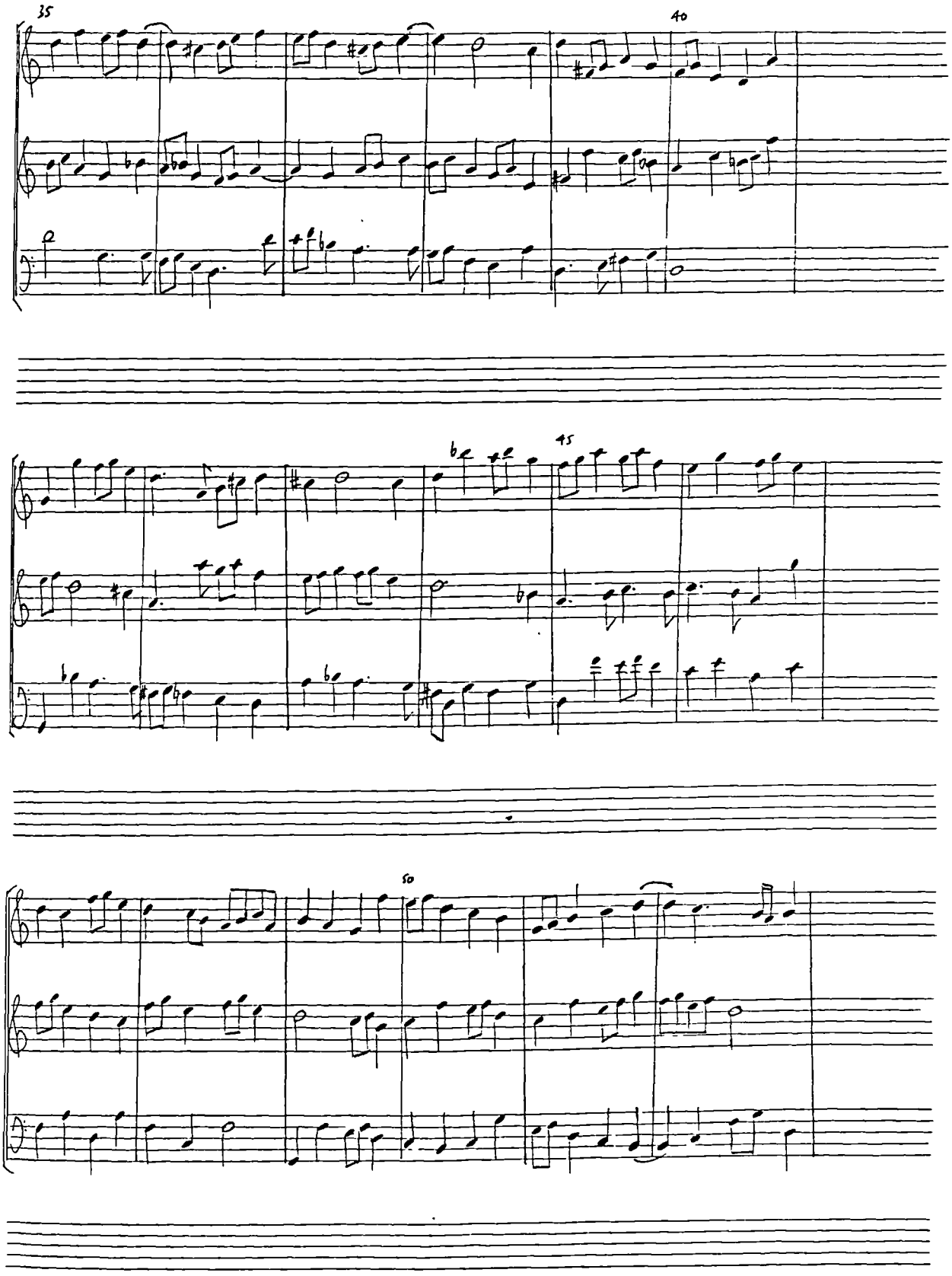

50
55
60
65
70

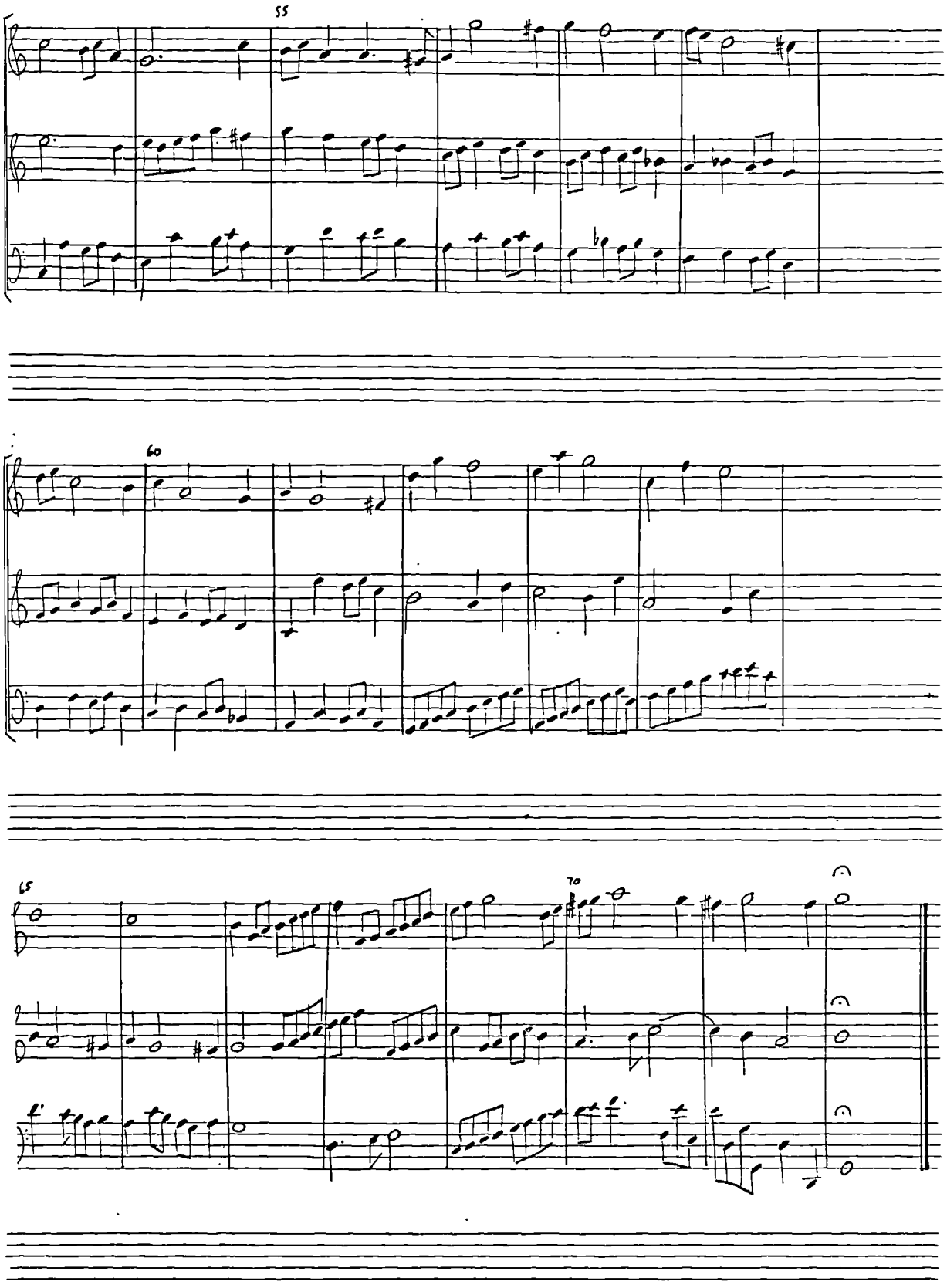

75
80
85

FANTASIA 3|7

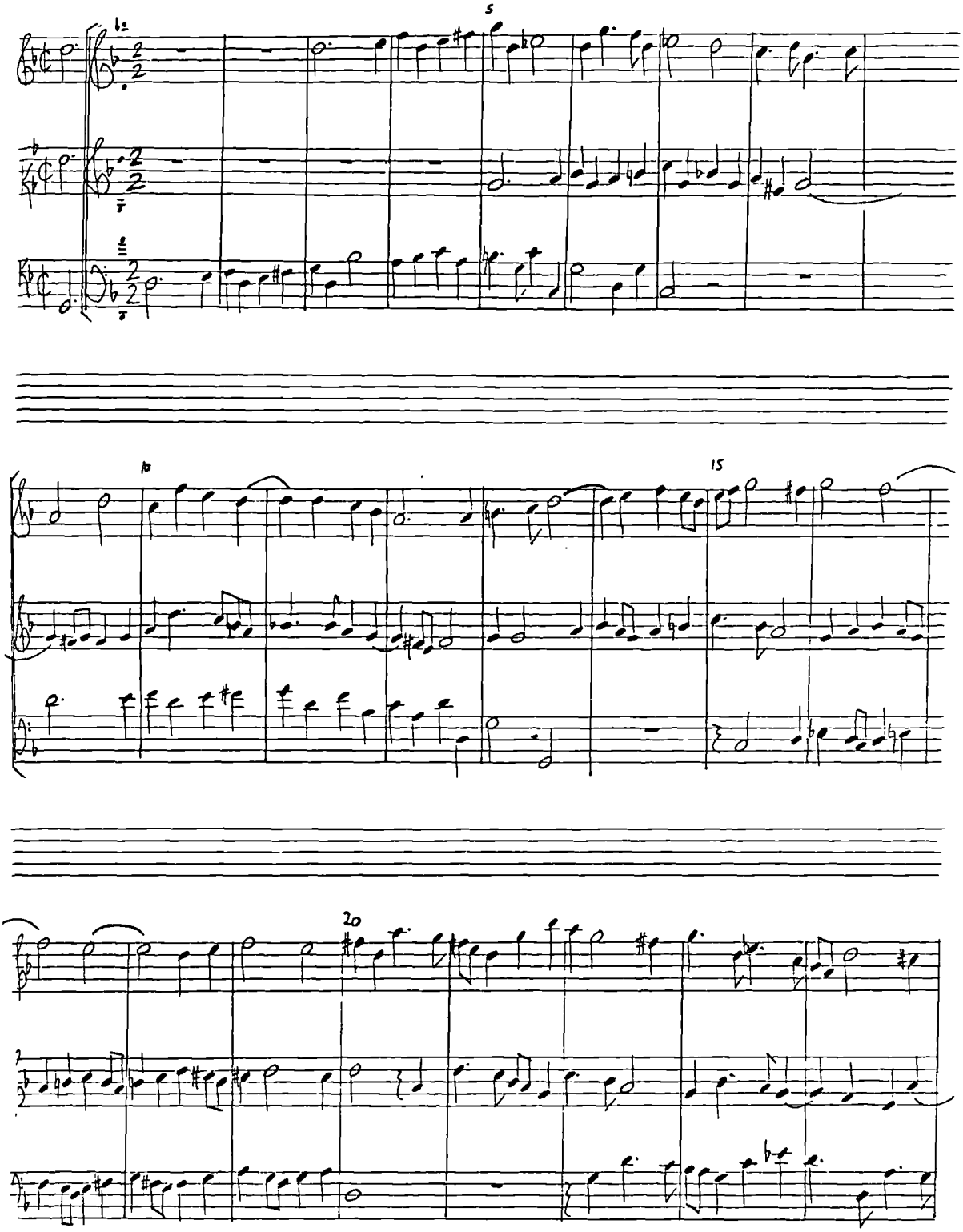


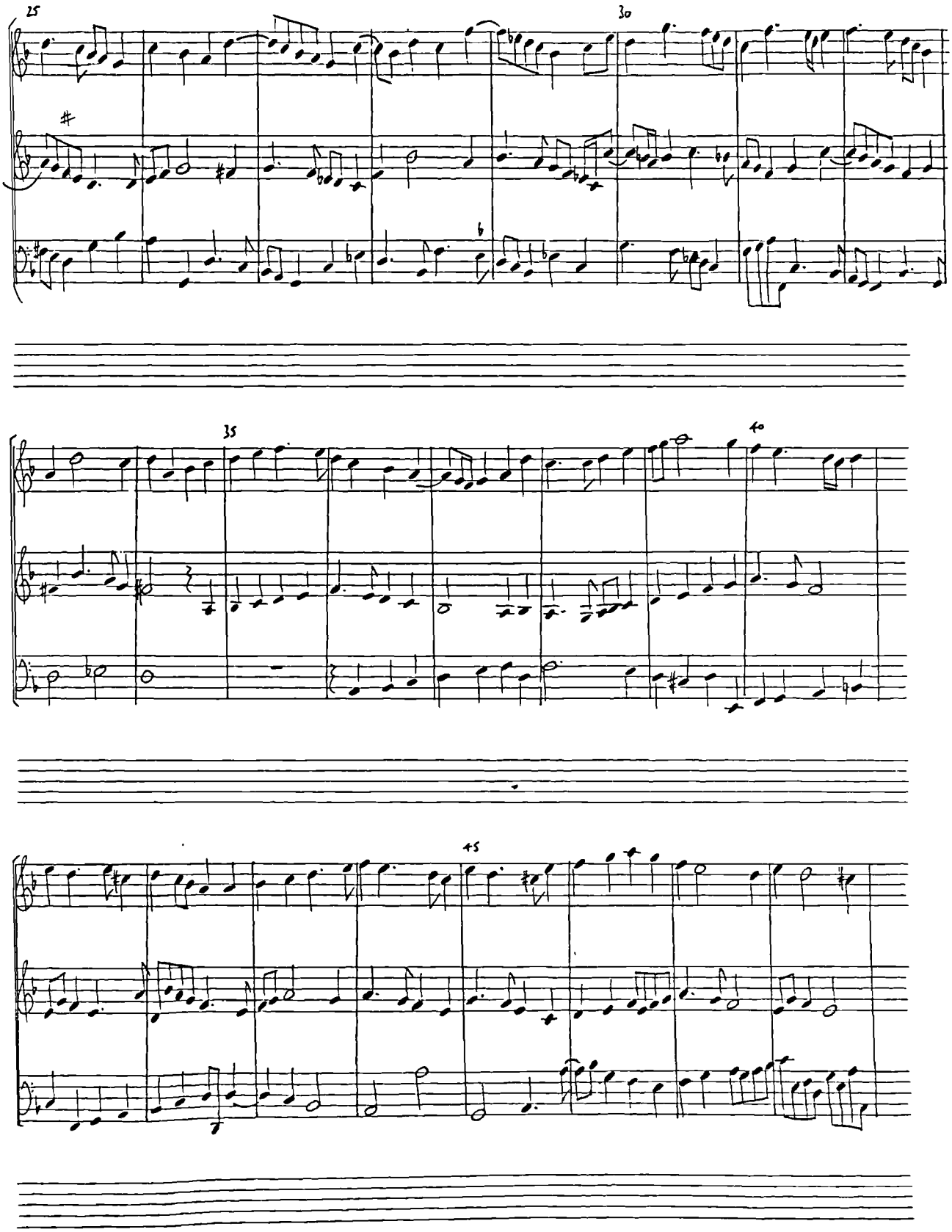

20
25
30

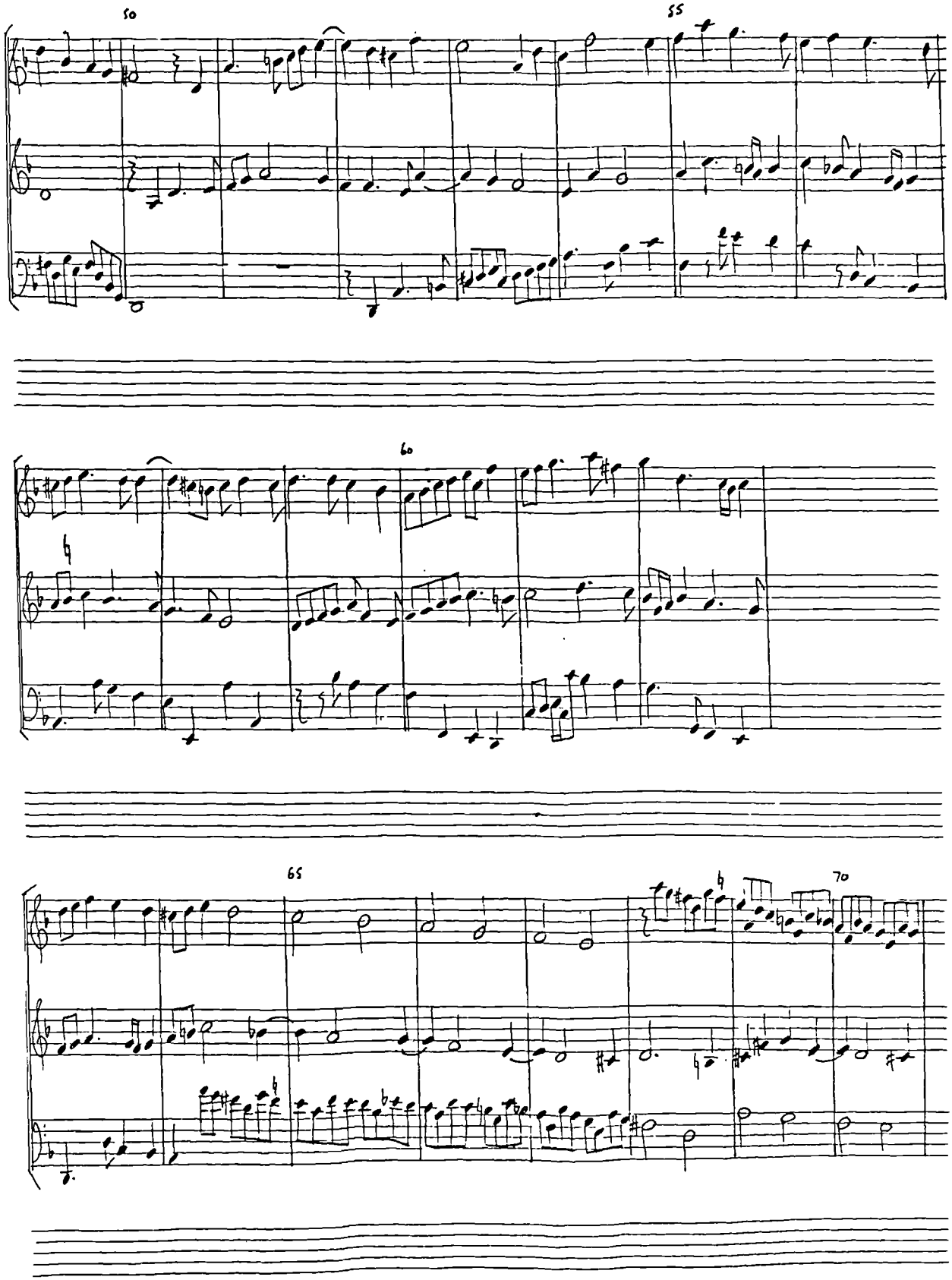

35
40
45
50

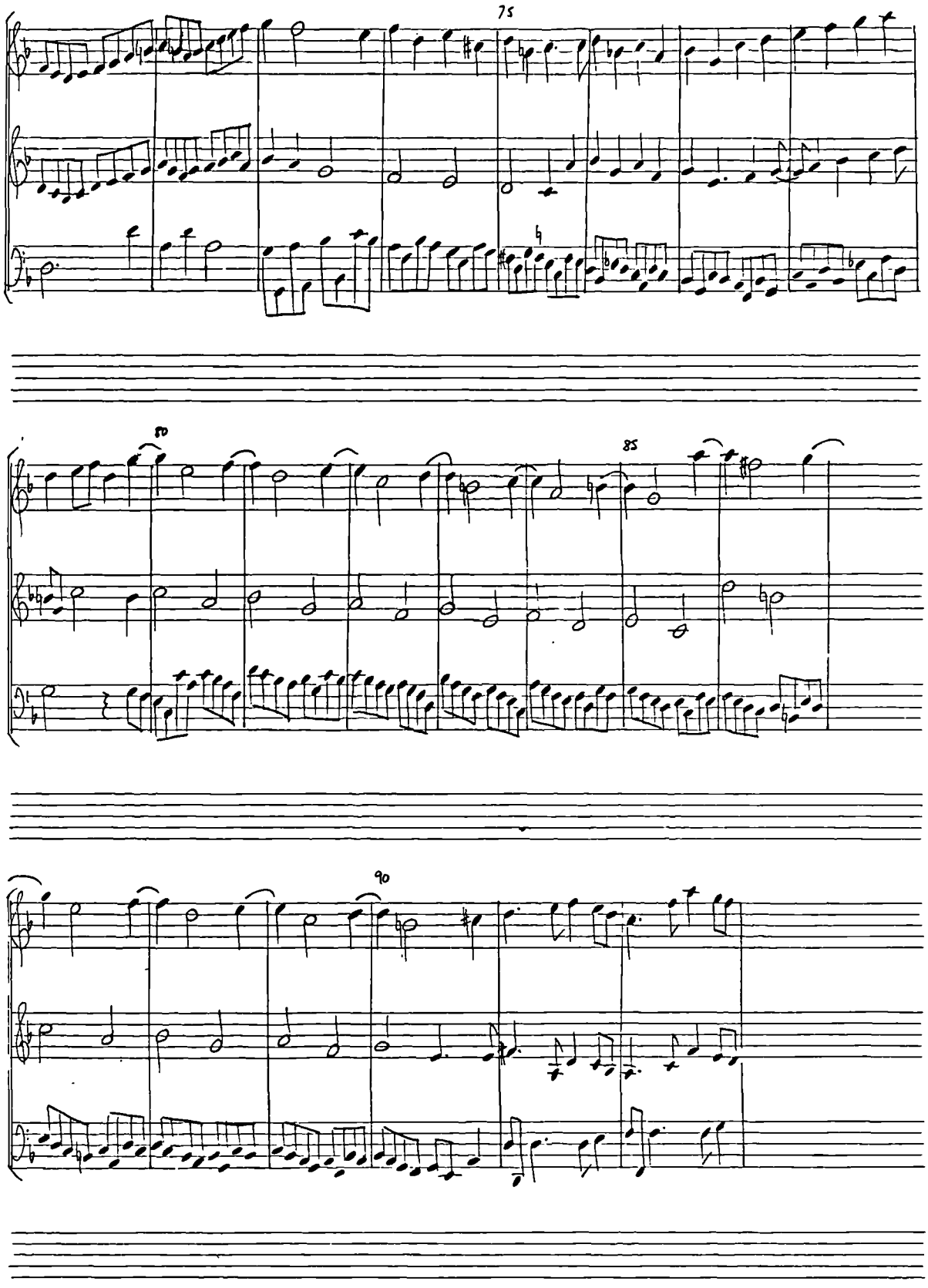

55
60
65
70

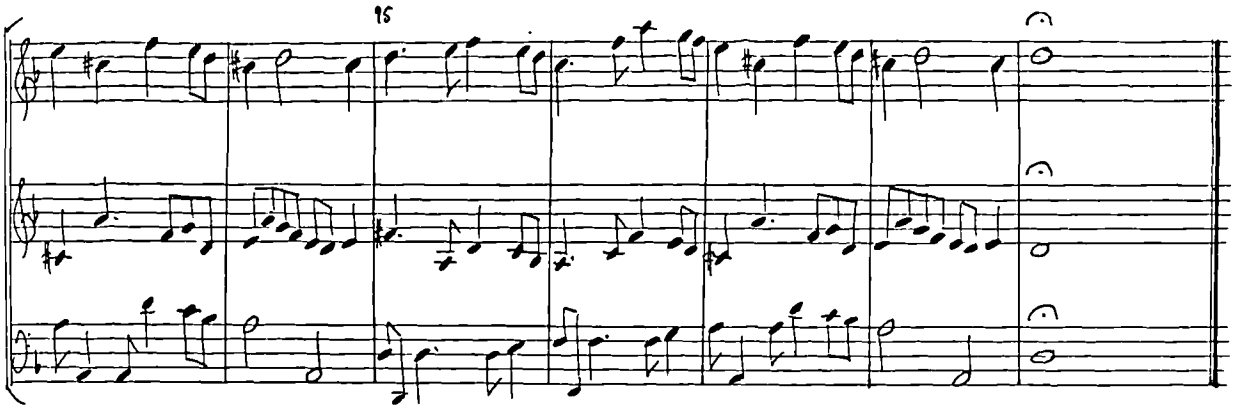
FANTASIA 3/8



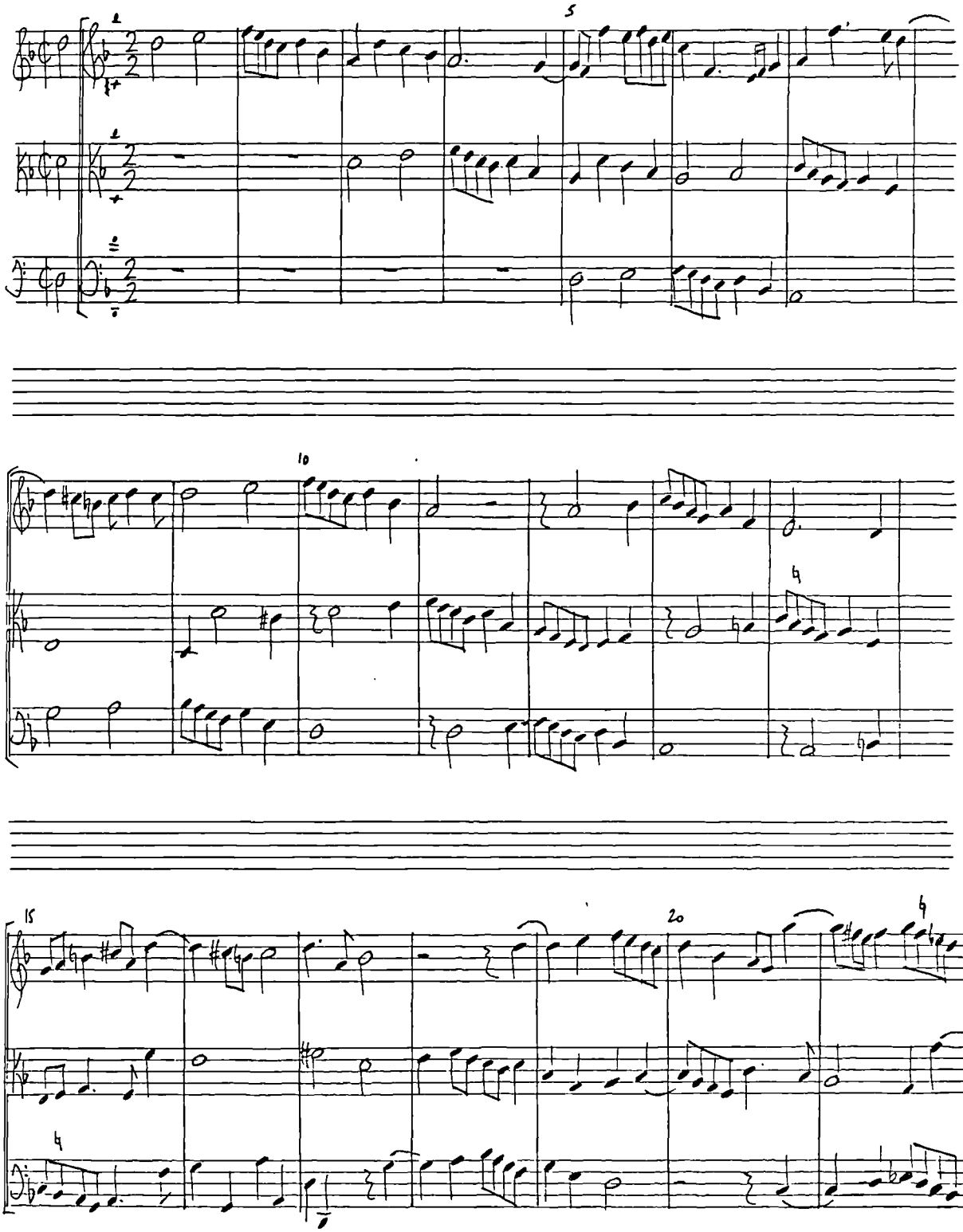

25
30
35
40
45

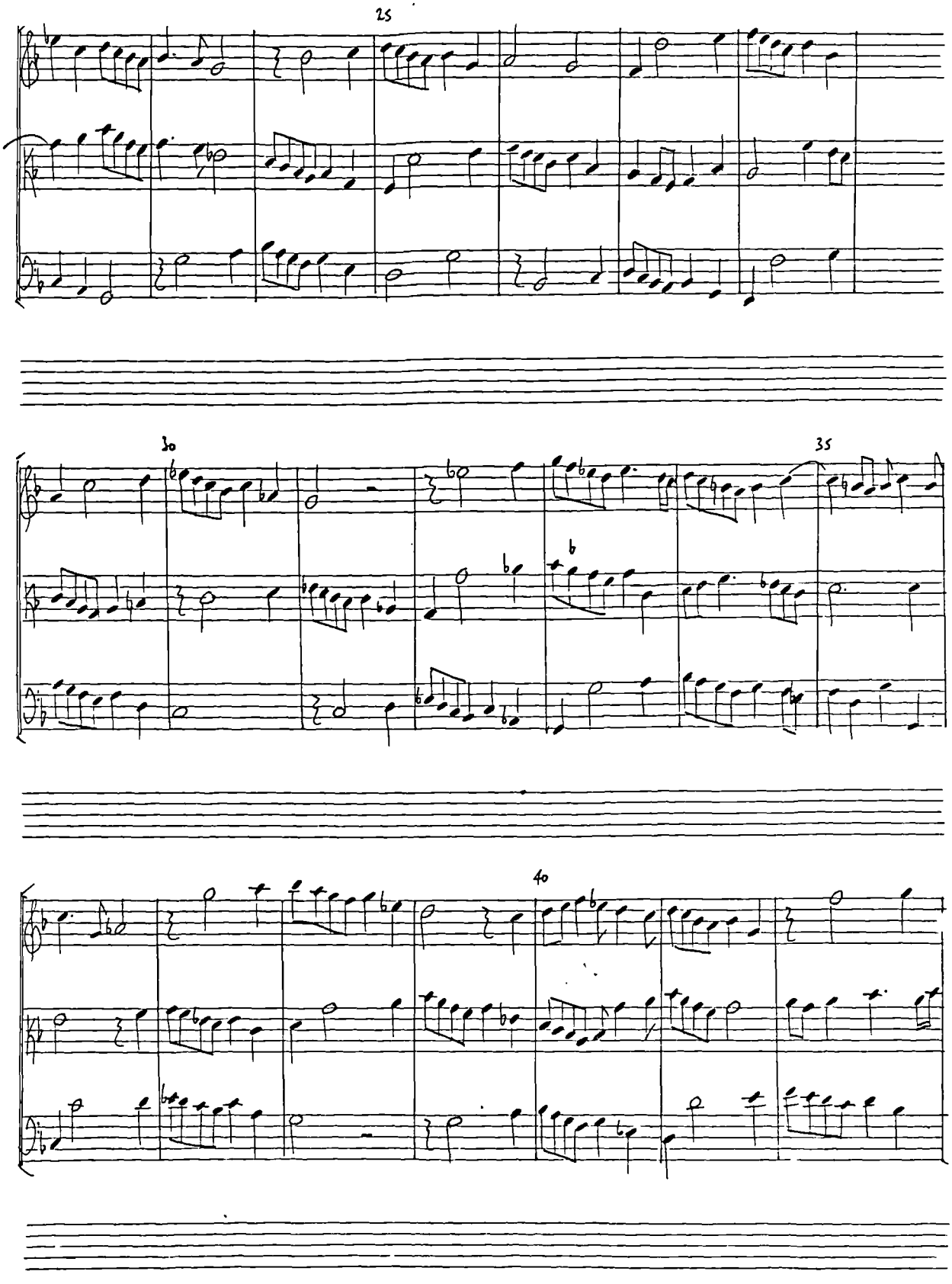

50
55
60
65
70

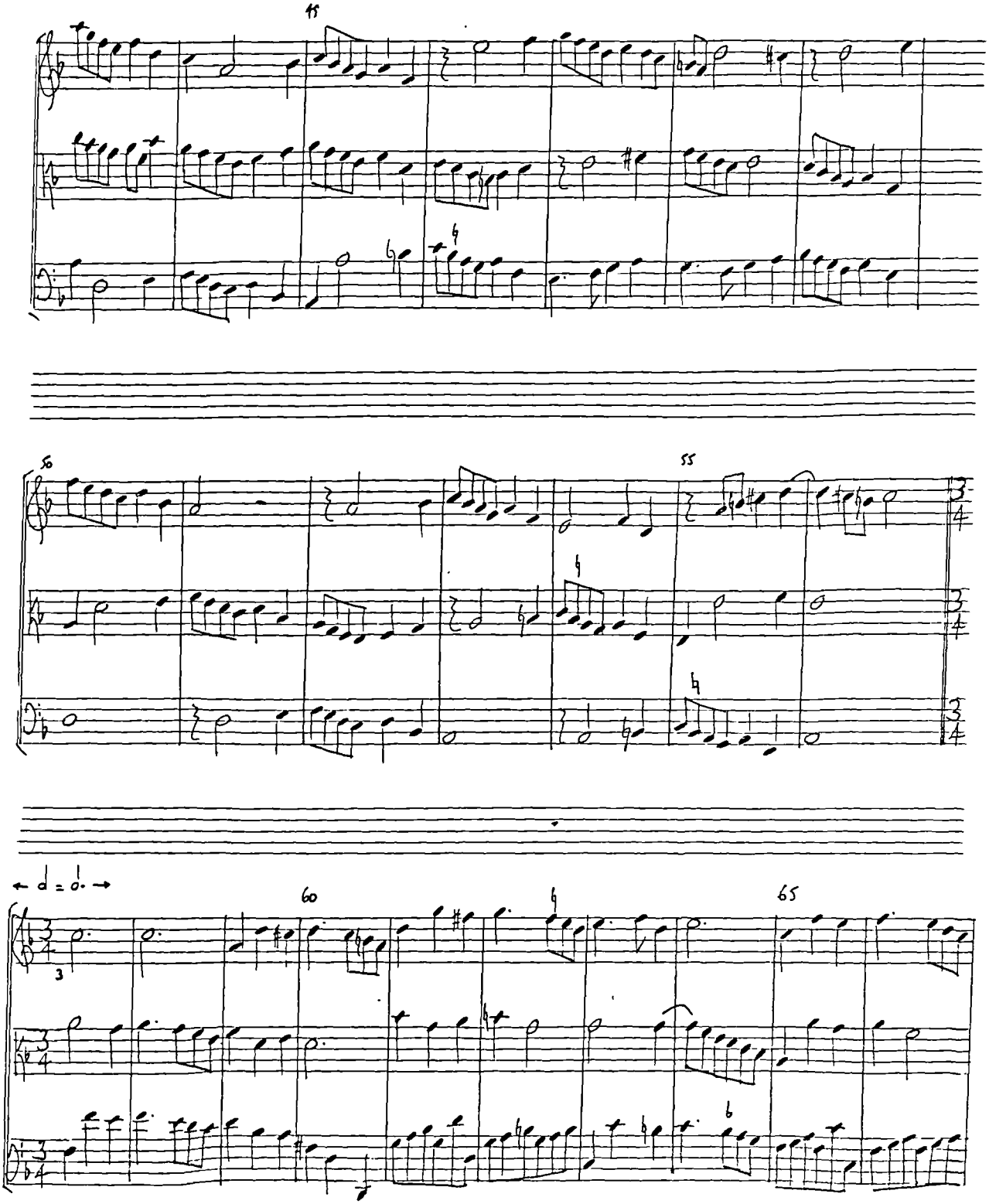

75
80
85
90

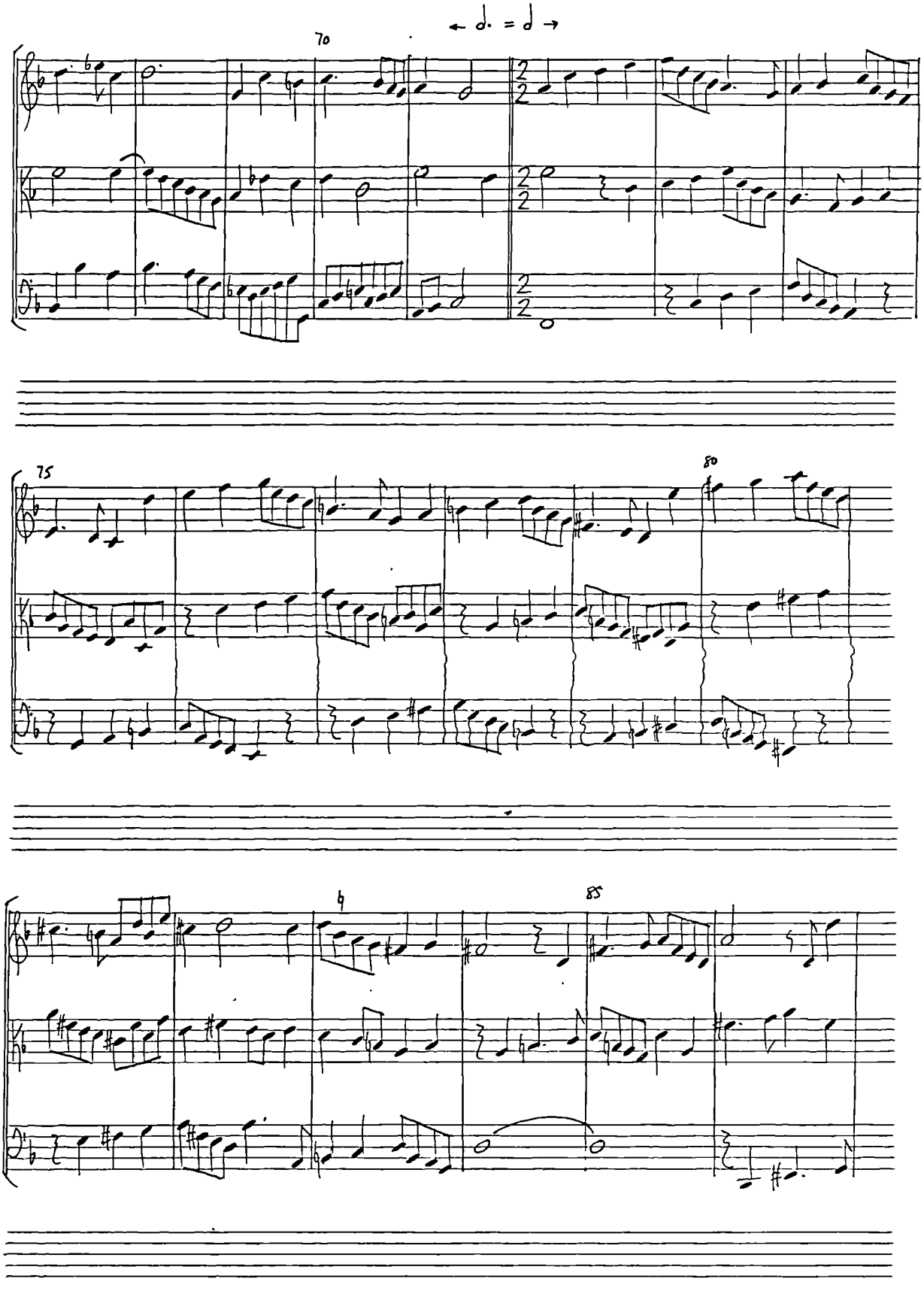

15

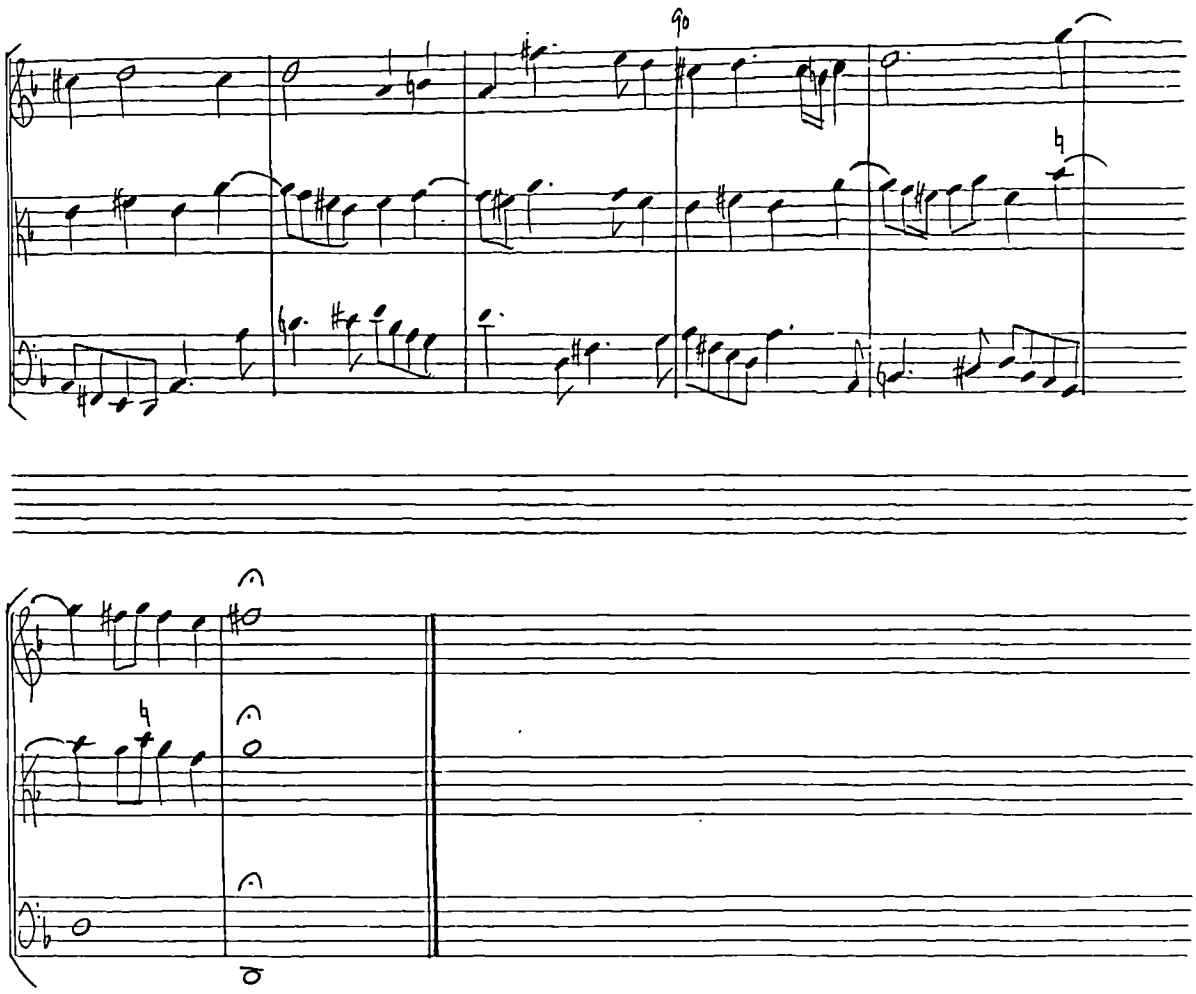
FANTASIA 3/9



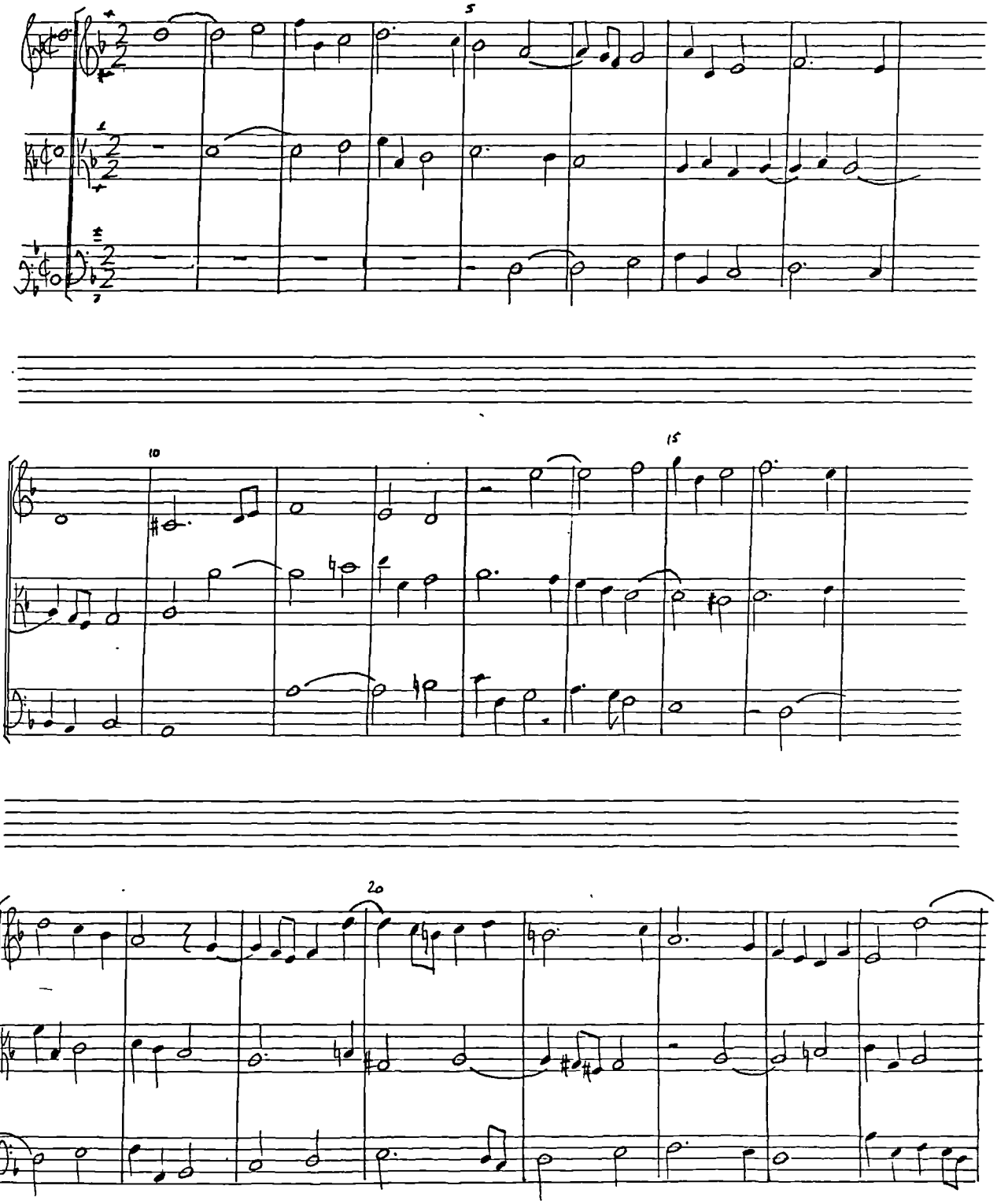

25
30
35
40

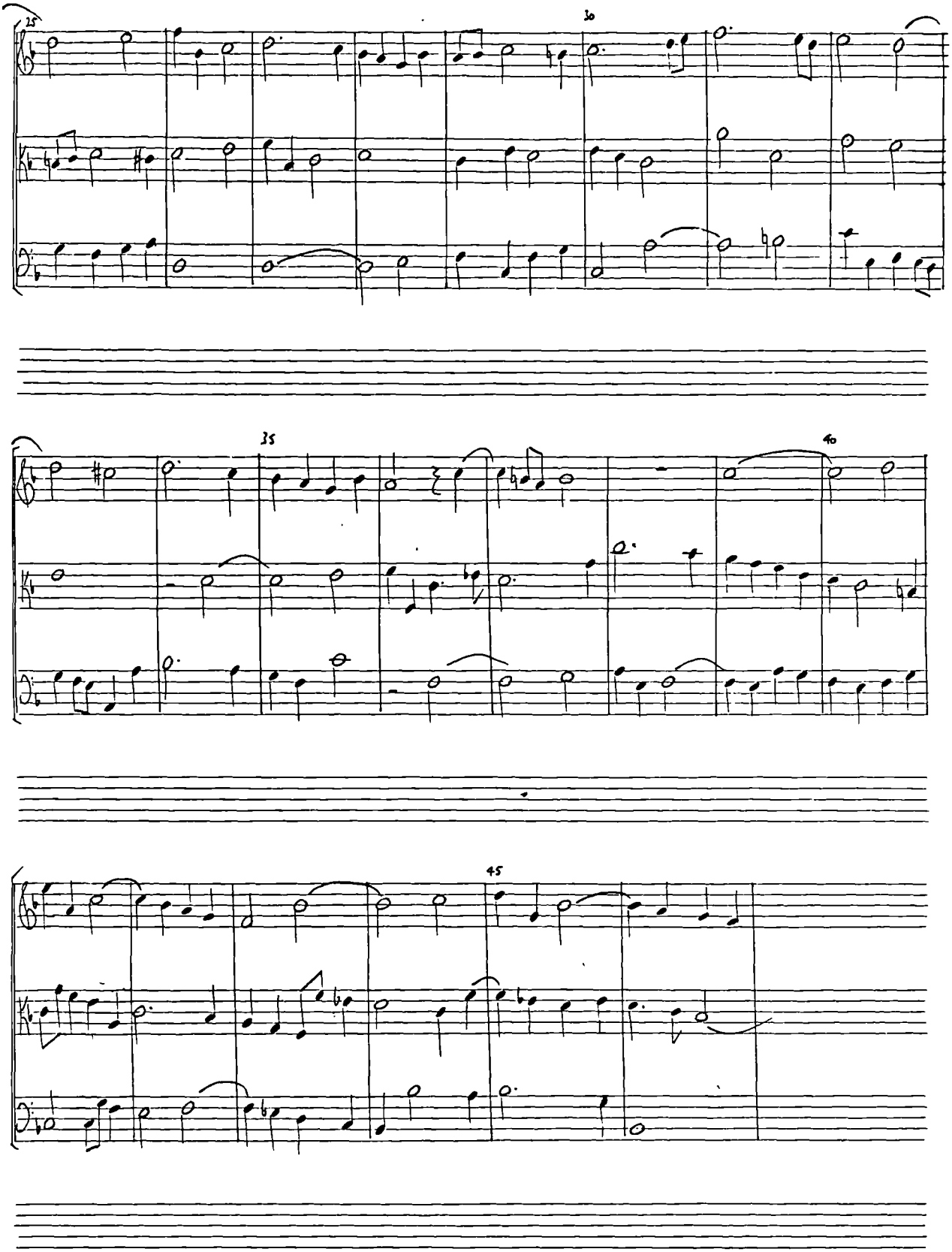

45
50
55
← d = d. →
60
65


← d. = d →
70
75
80
85

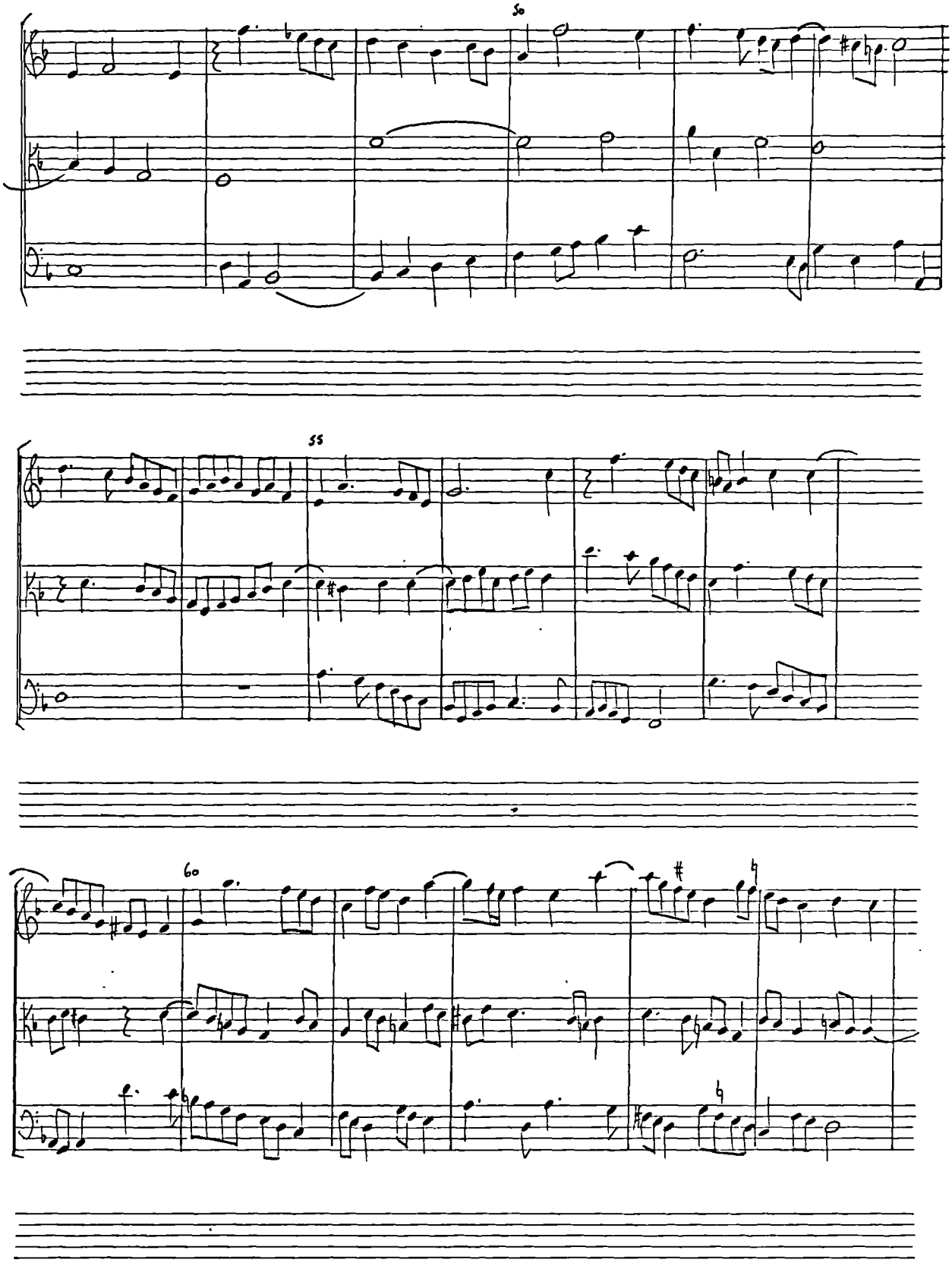


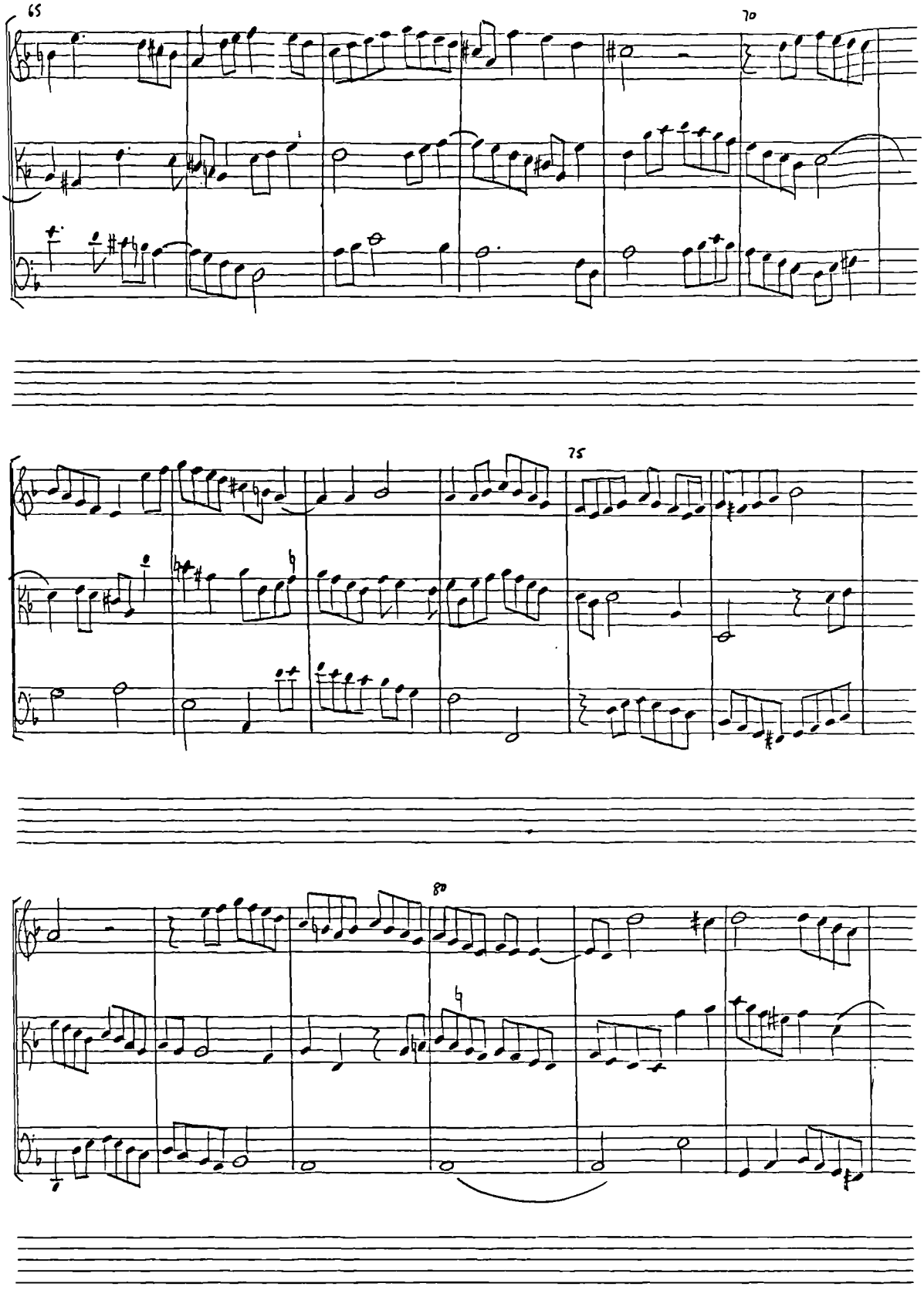
FANTASIA 3/10

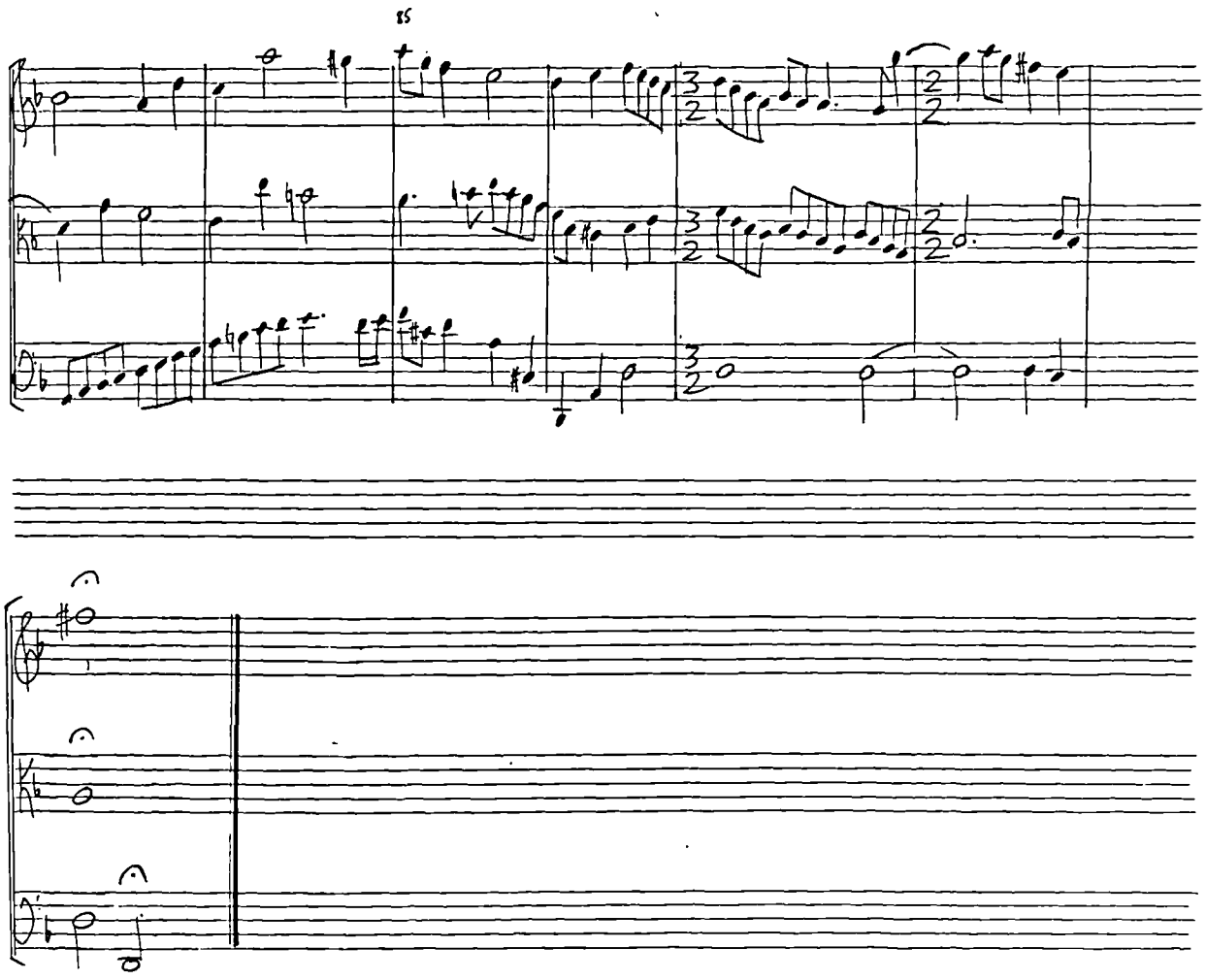




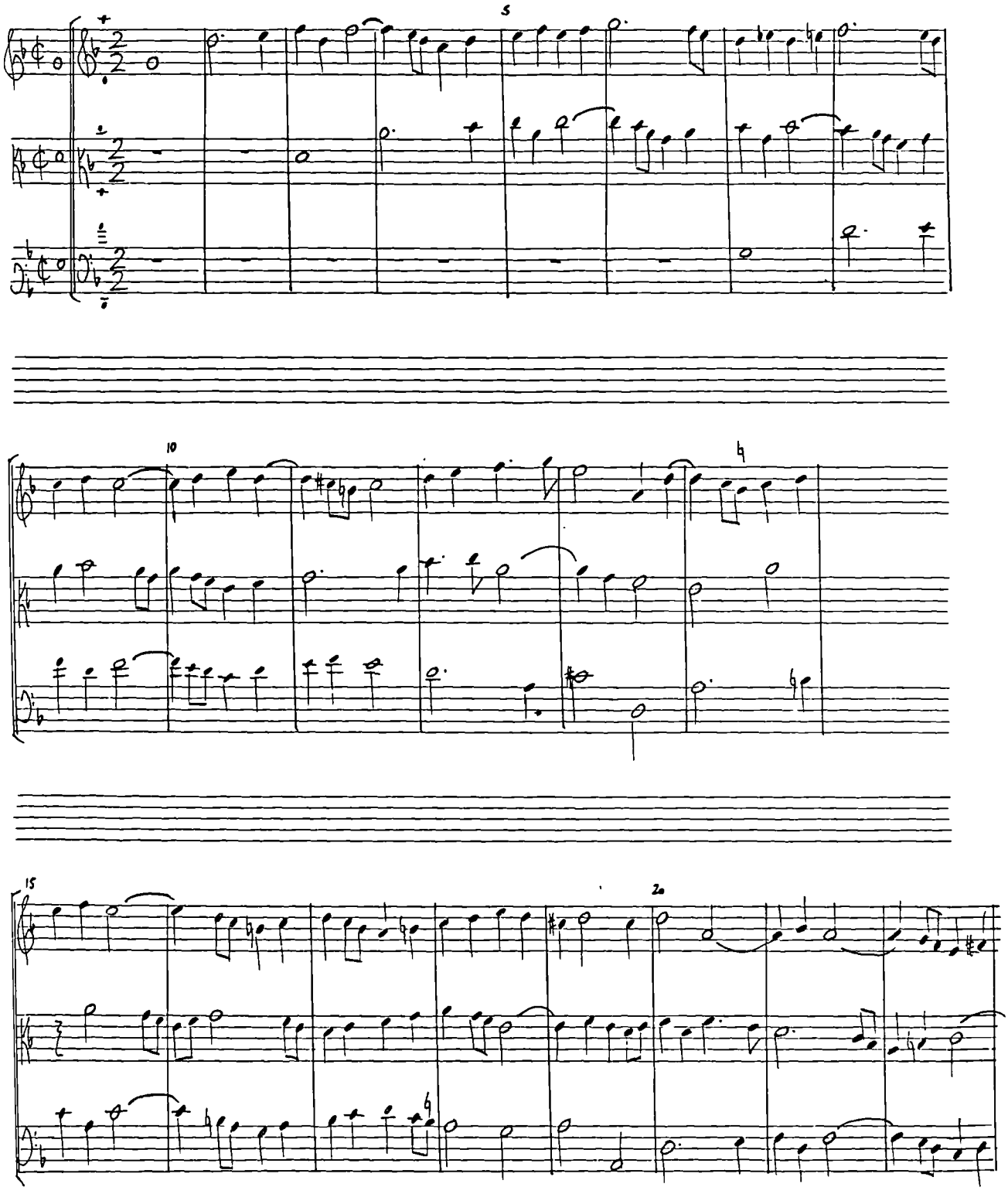
SHEFFIELD
UNIVERSITY
LIBRARY

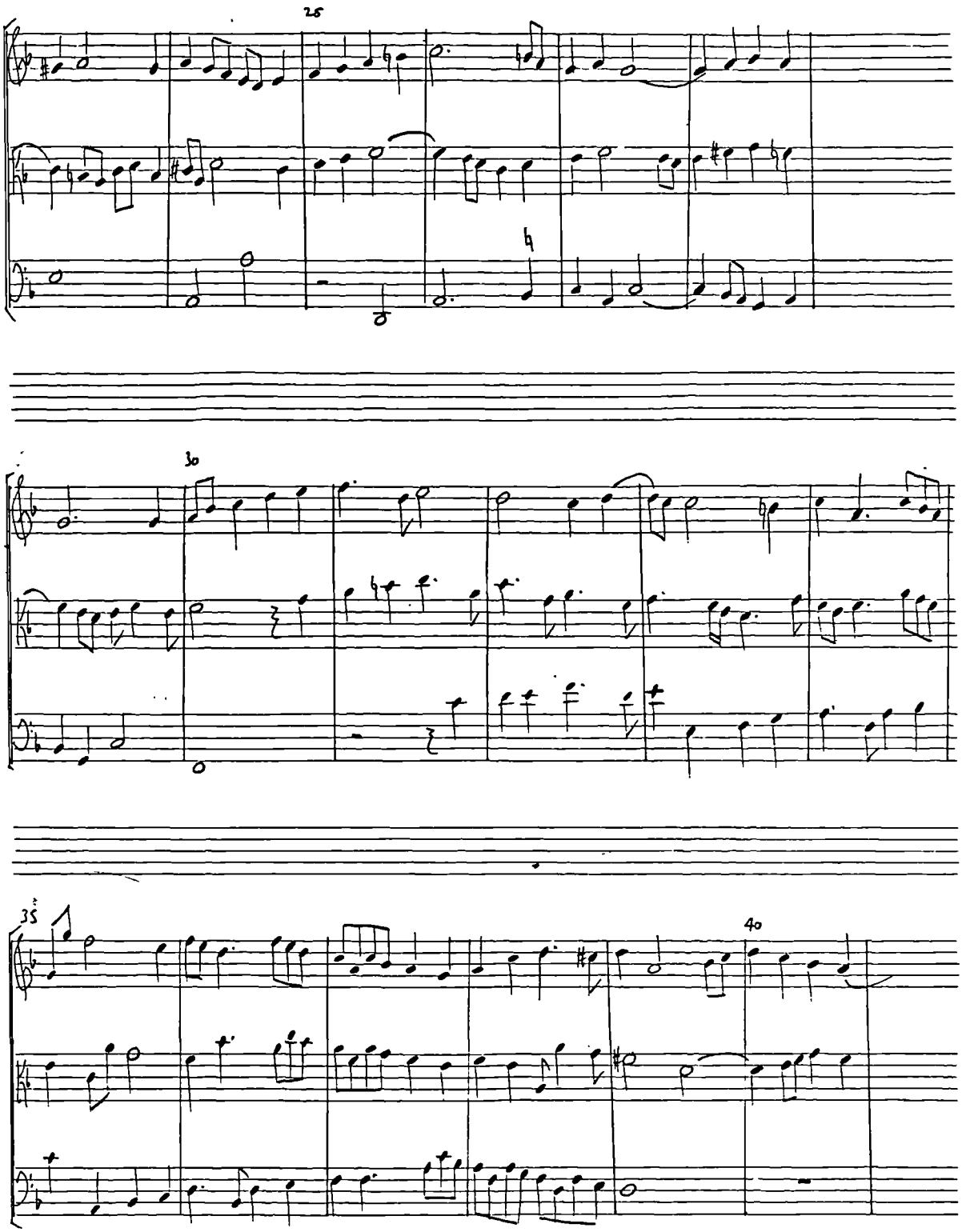

50
55
60

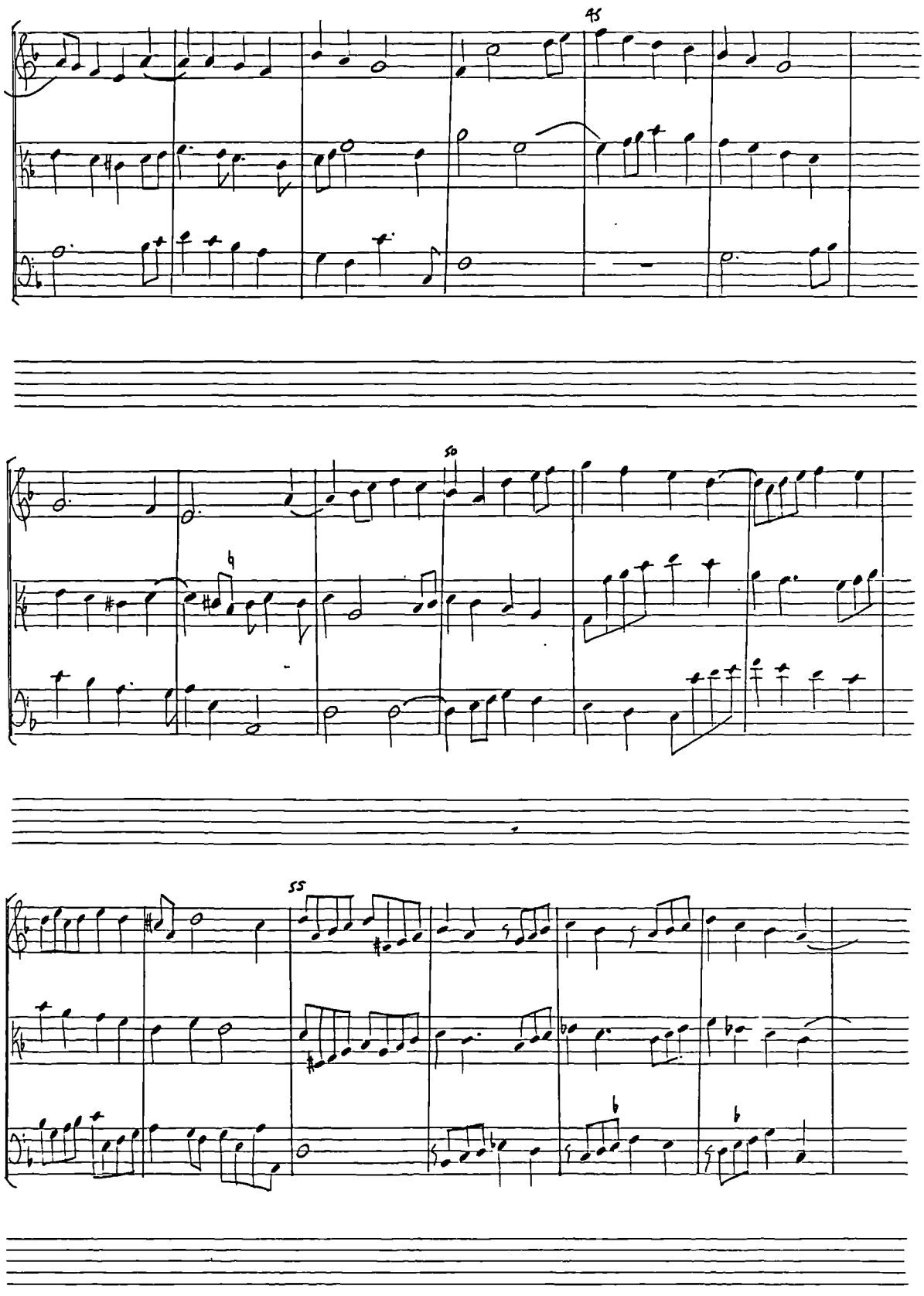

65
70
75
80

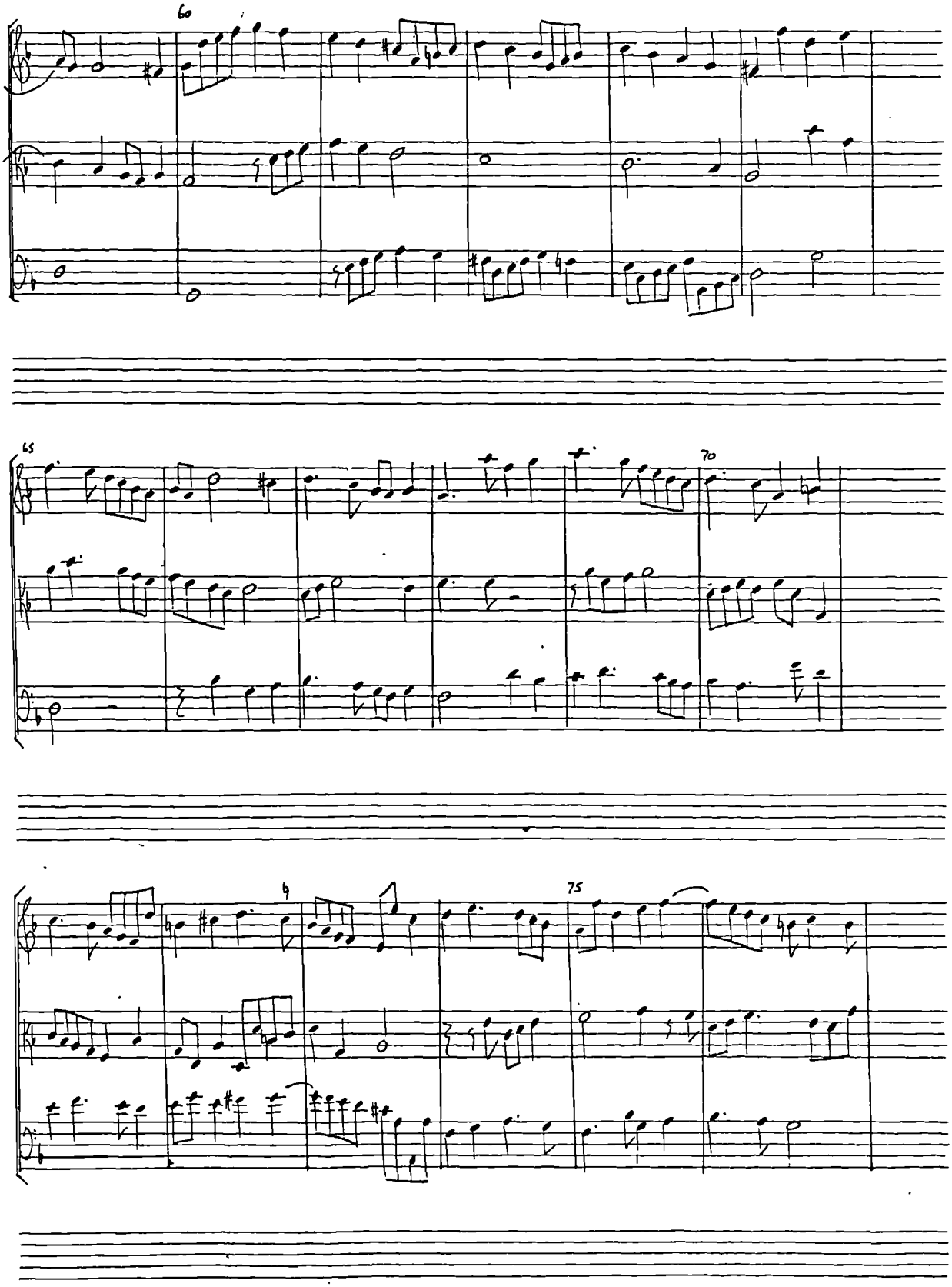


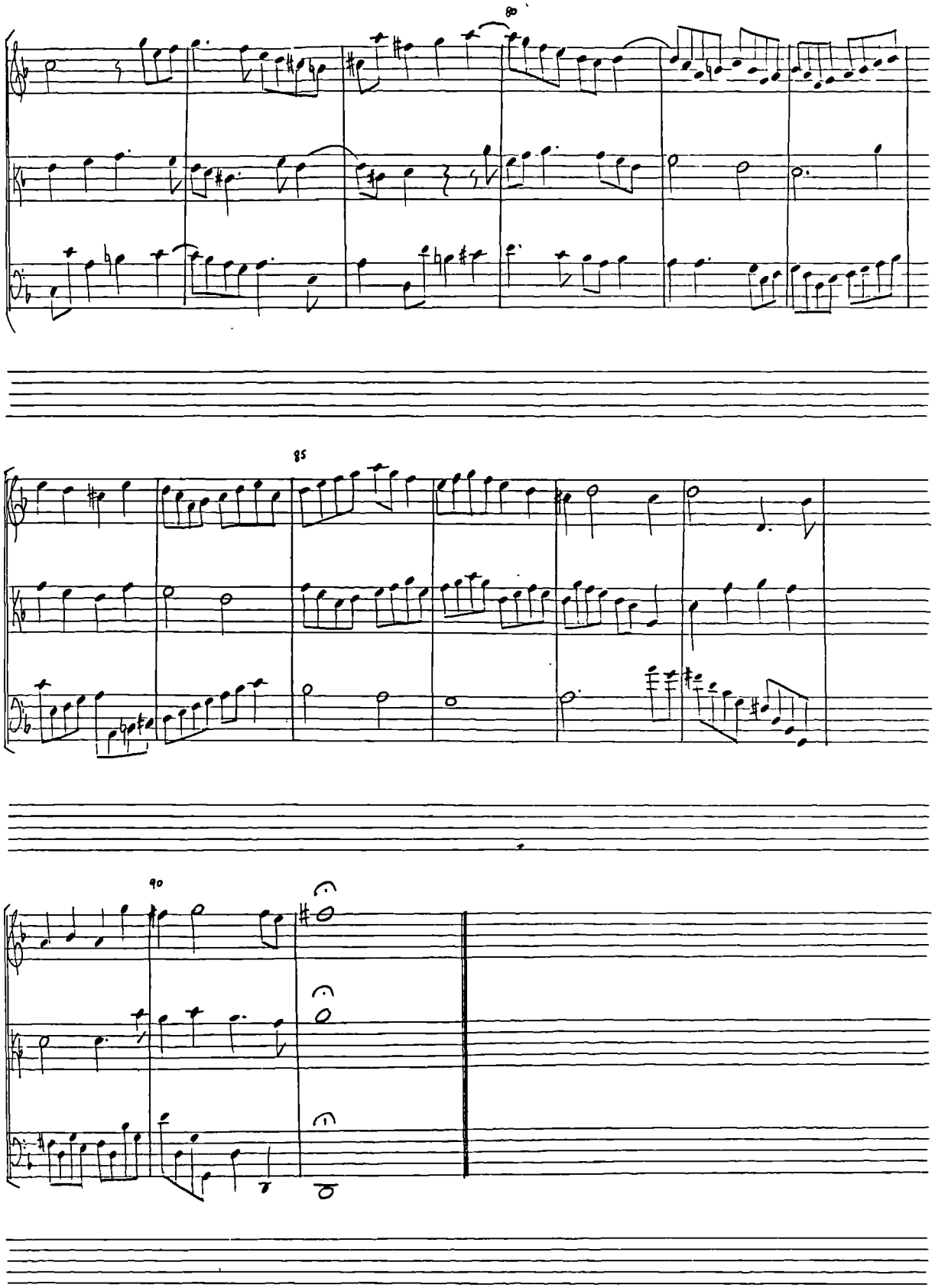
FANTASIA 3/11



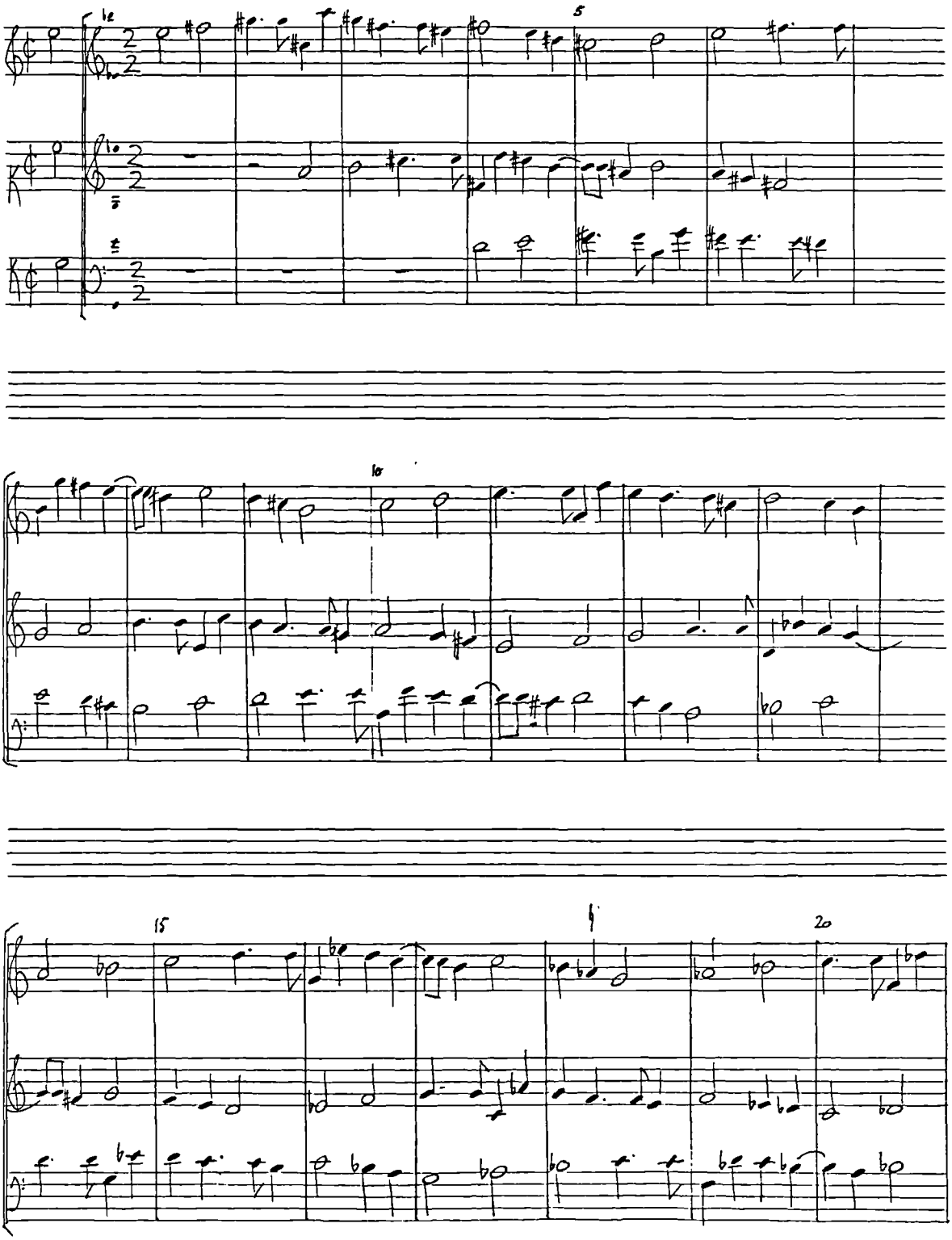

25
30
35
40

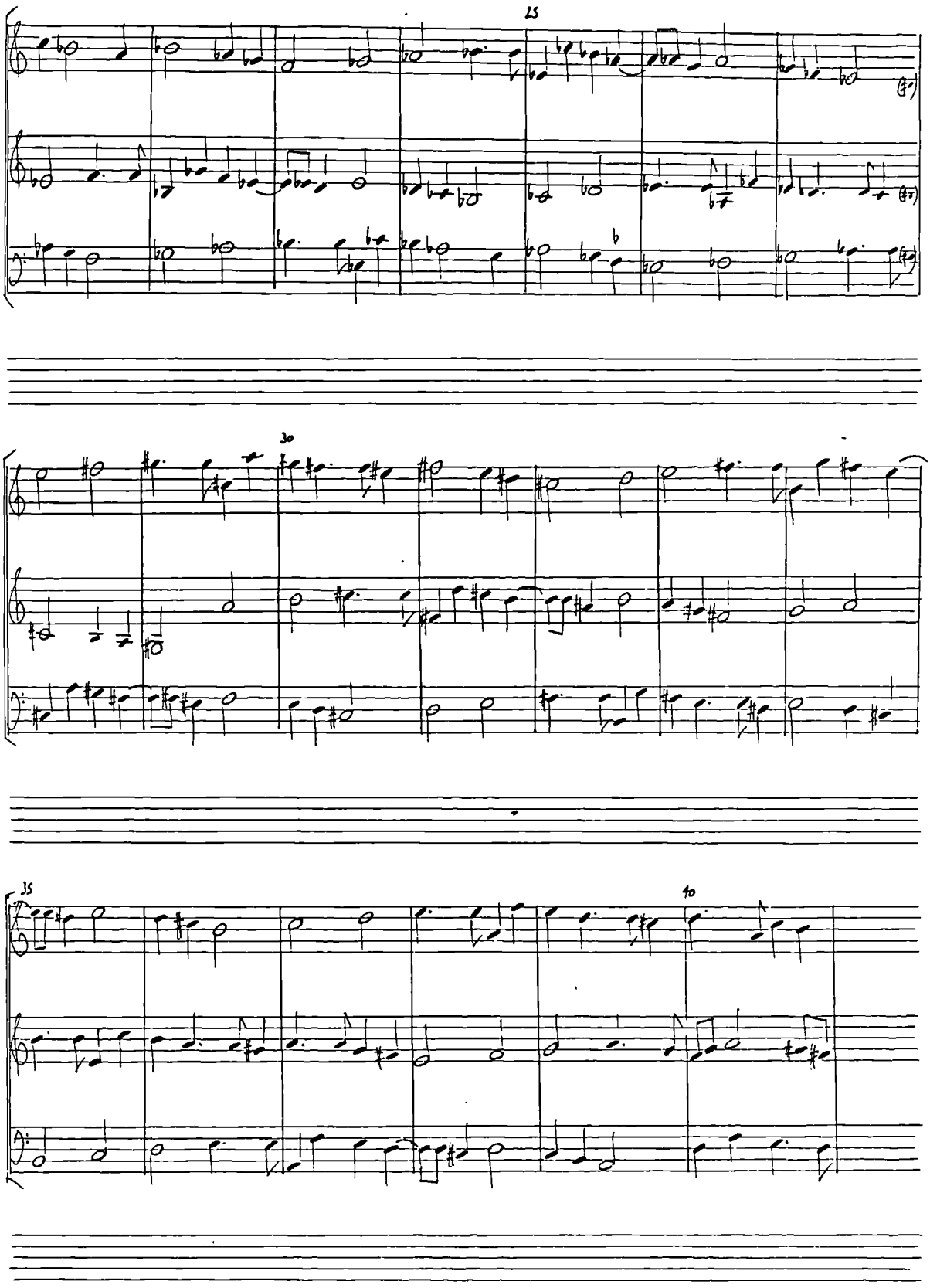

45
50
55

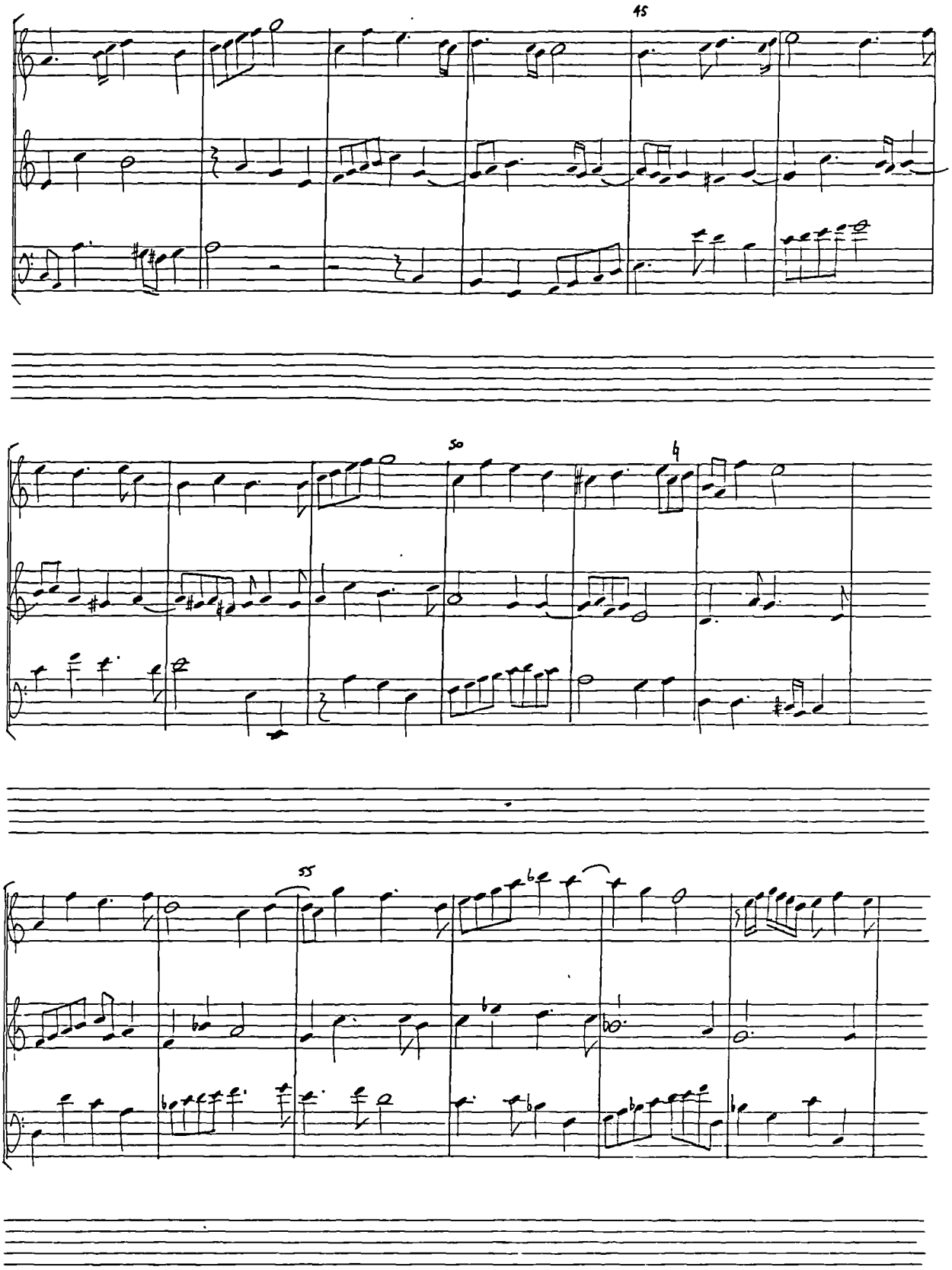

60
65
70
75

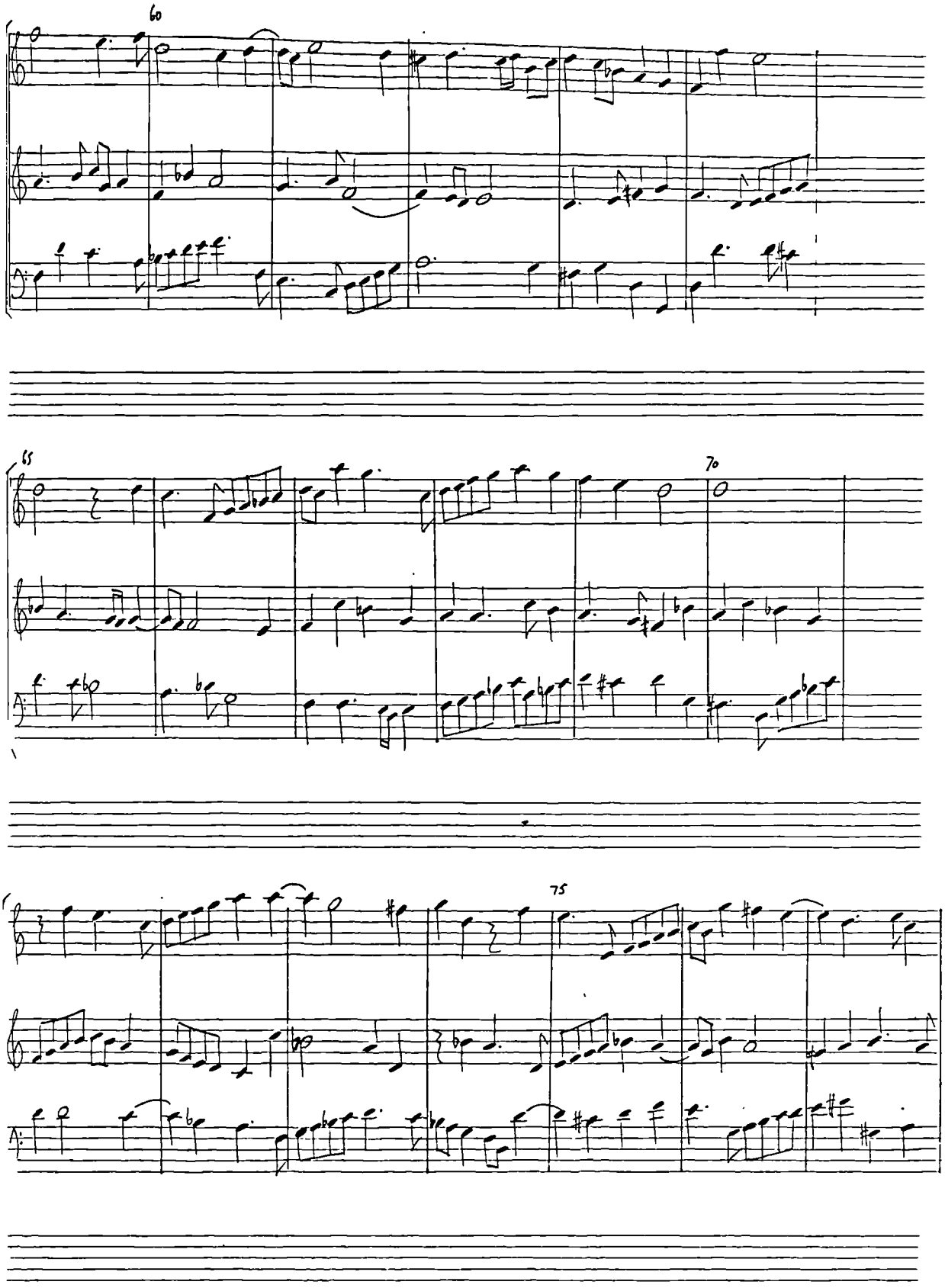

80
85
90

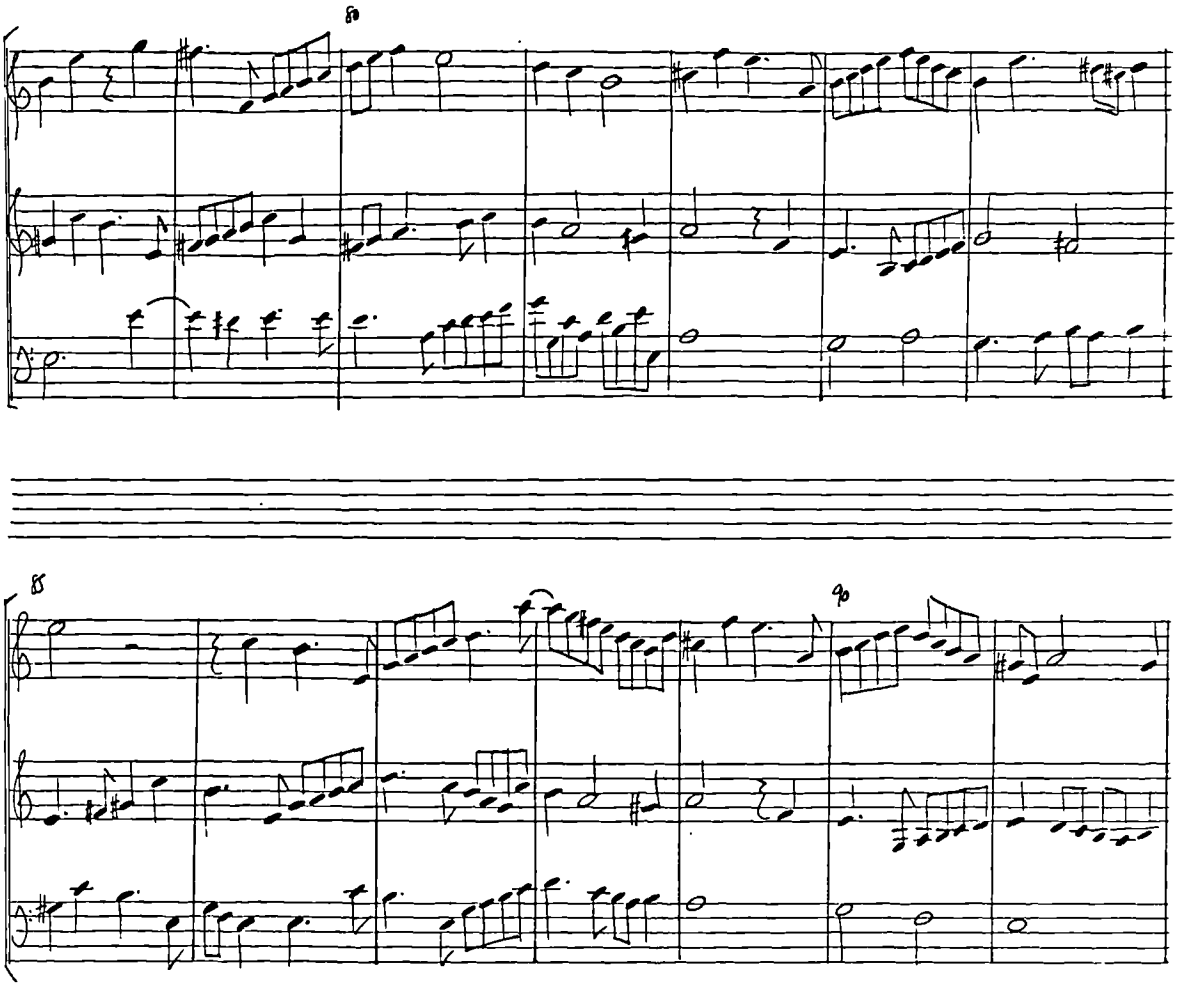
FANTASIA 3/12



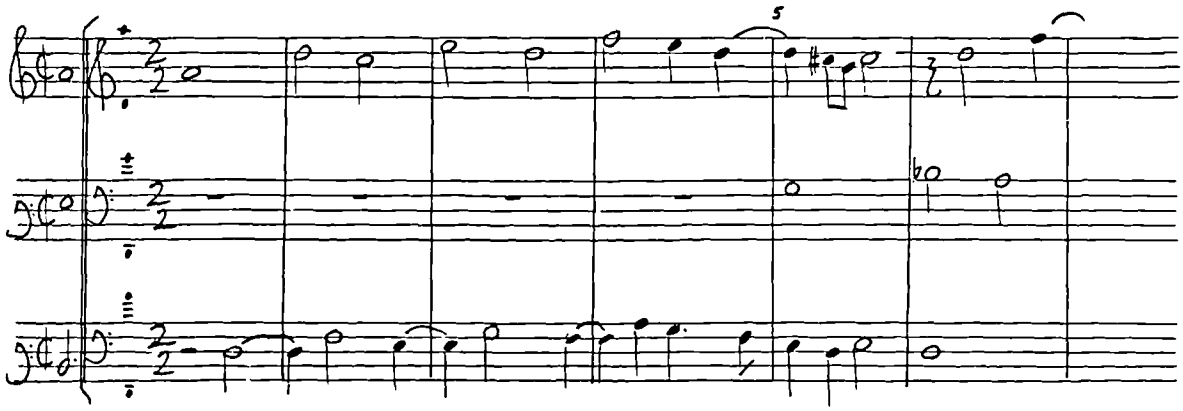

25
30
35
40

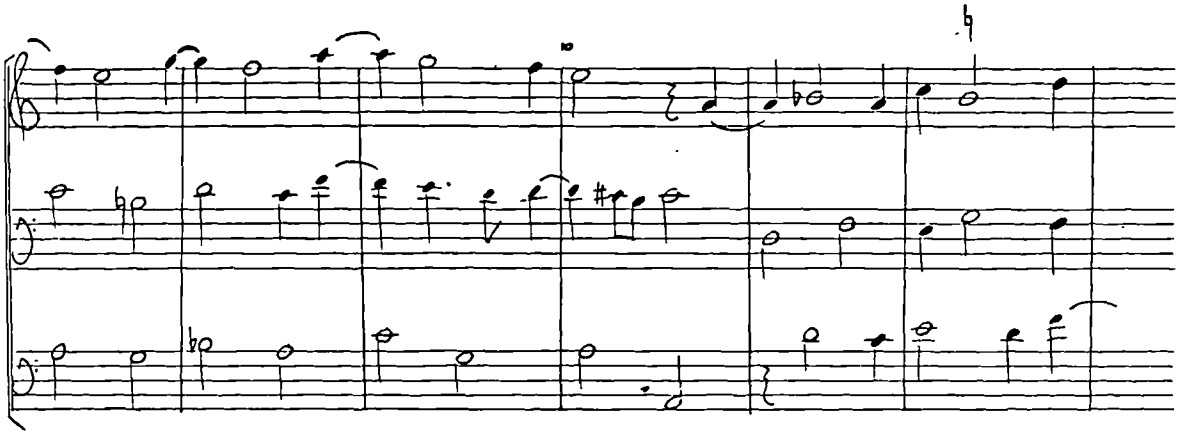

45
50
55

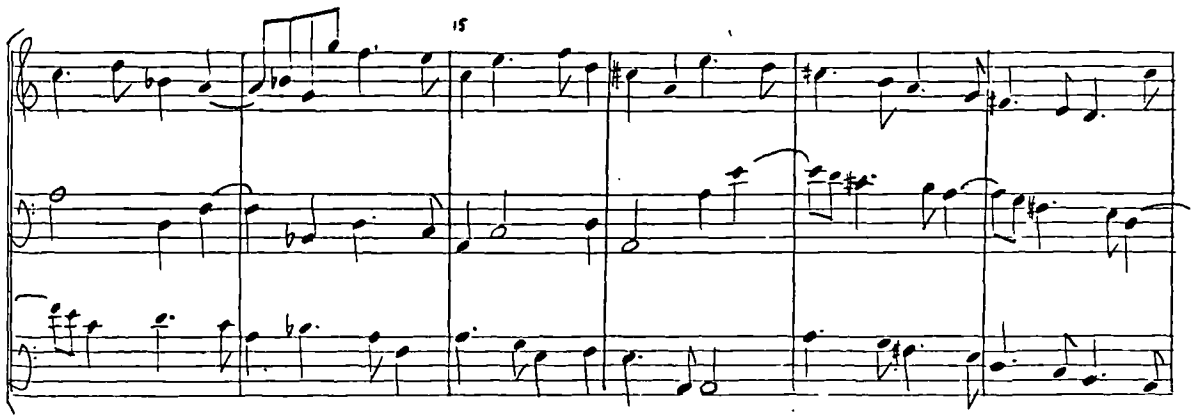

60
65
70
75

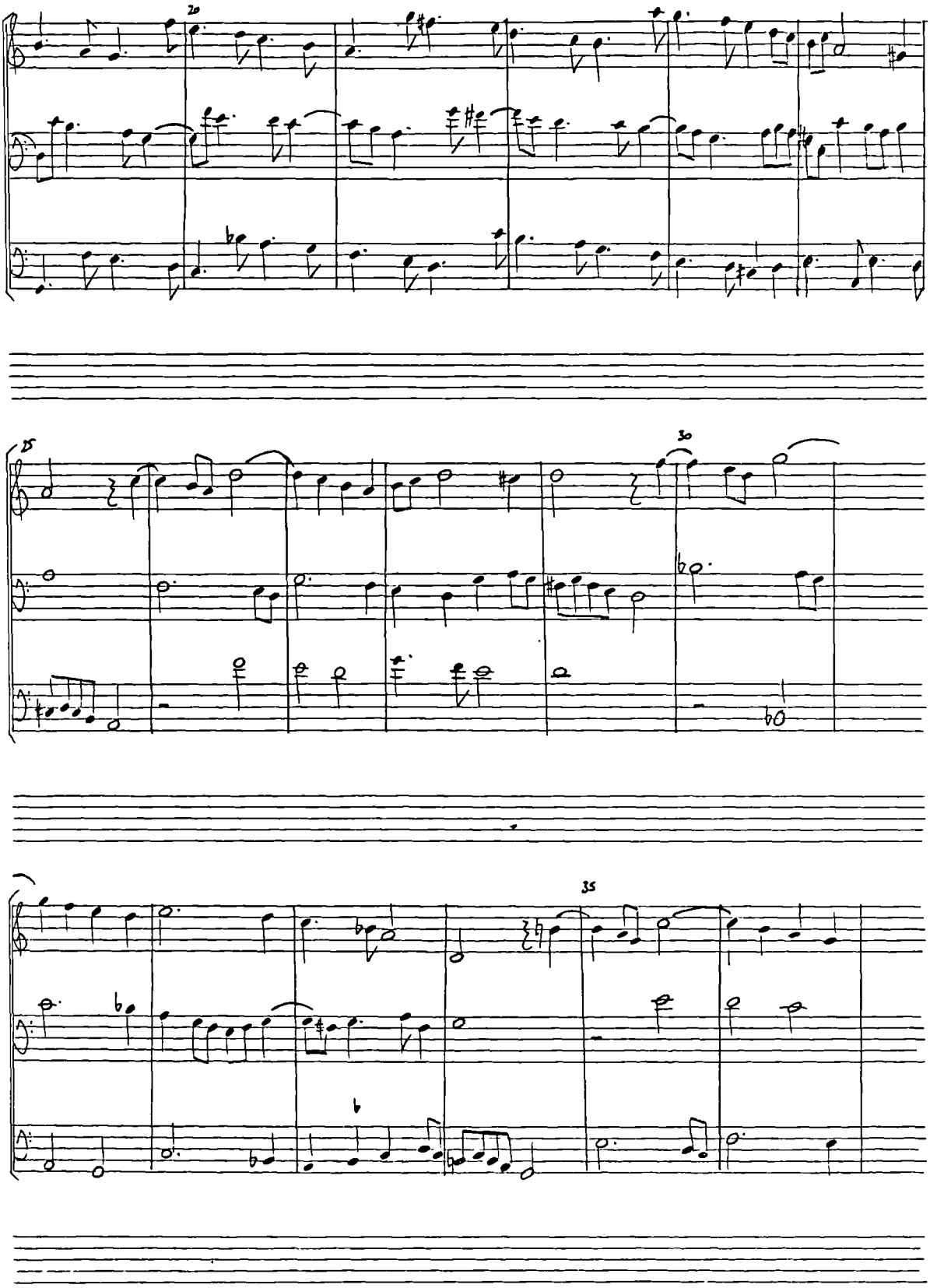


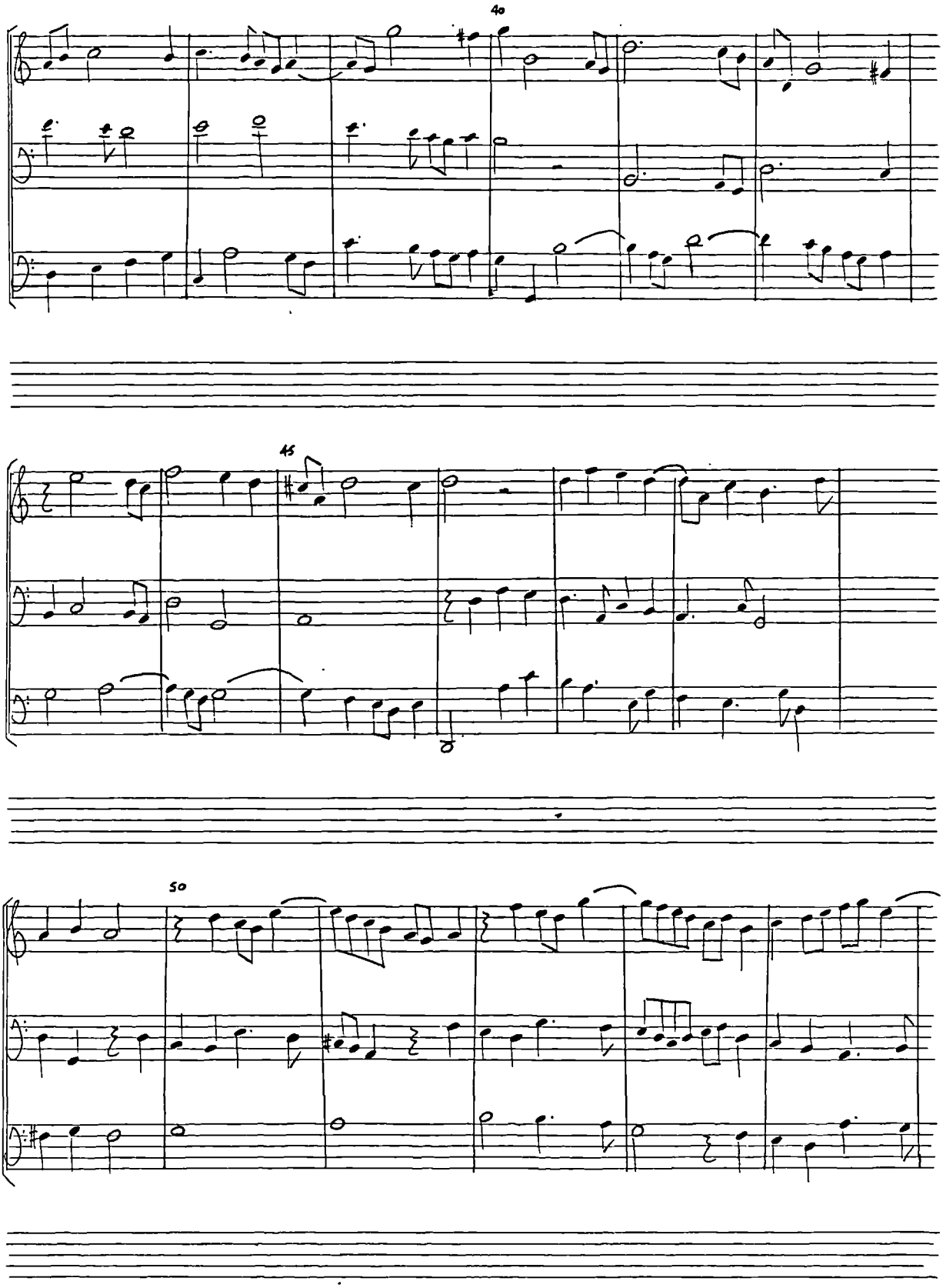
FANTASIA 3/13

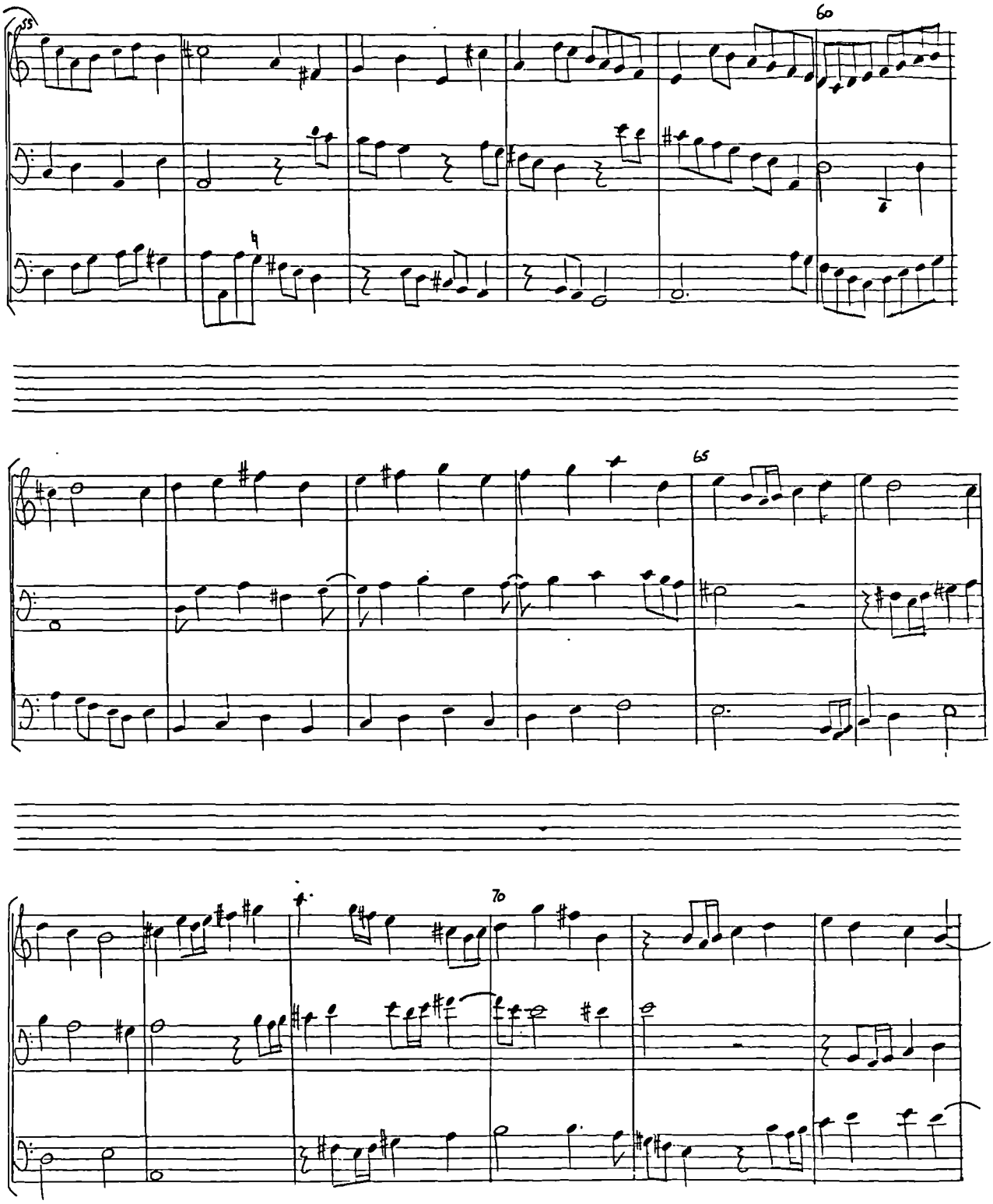


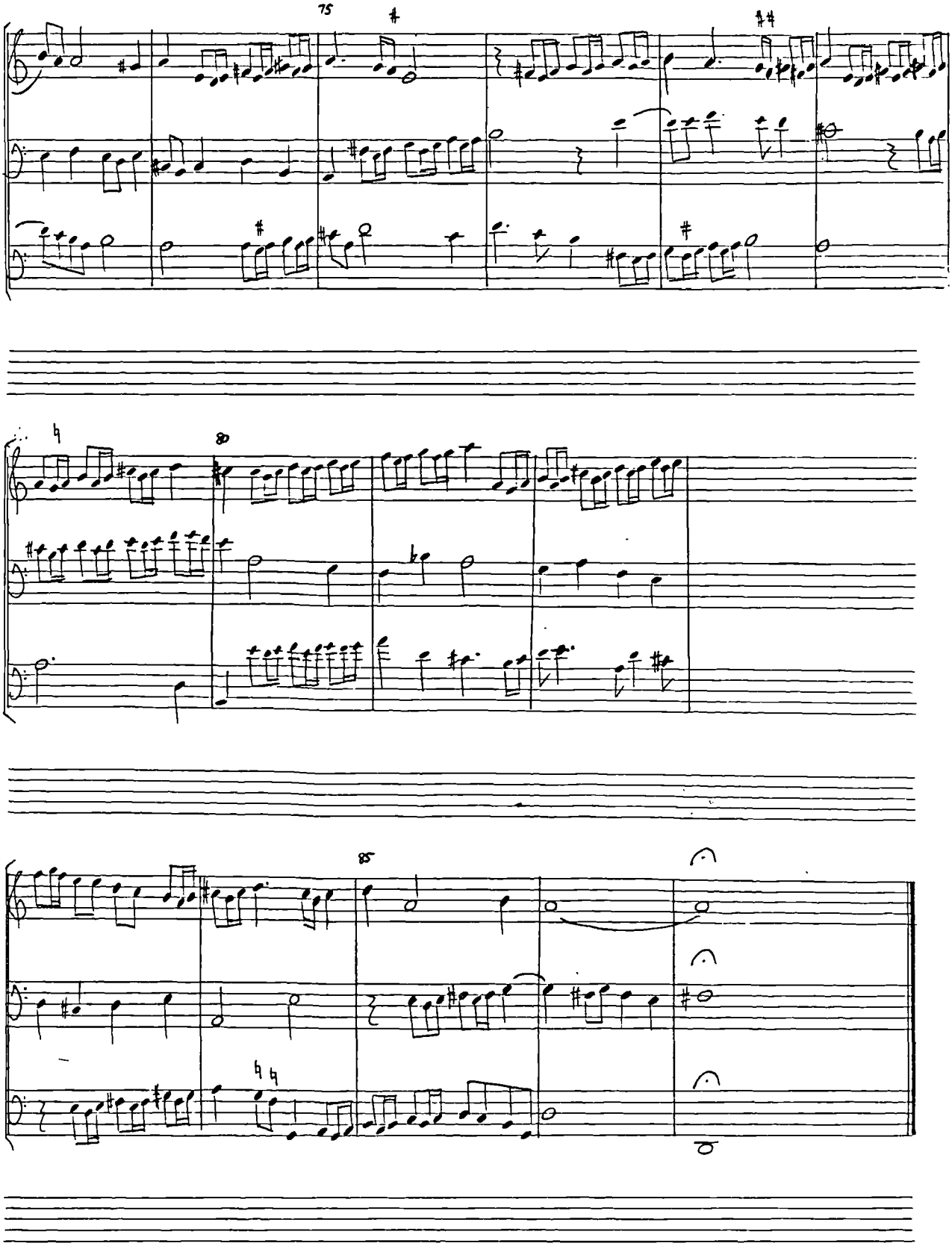




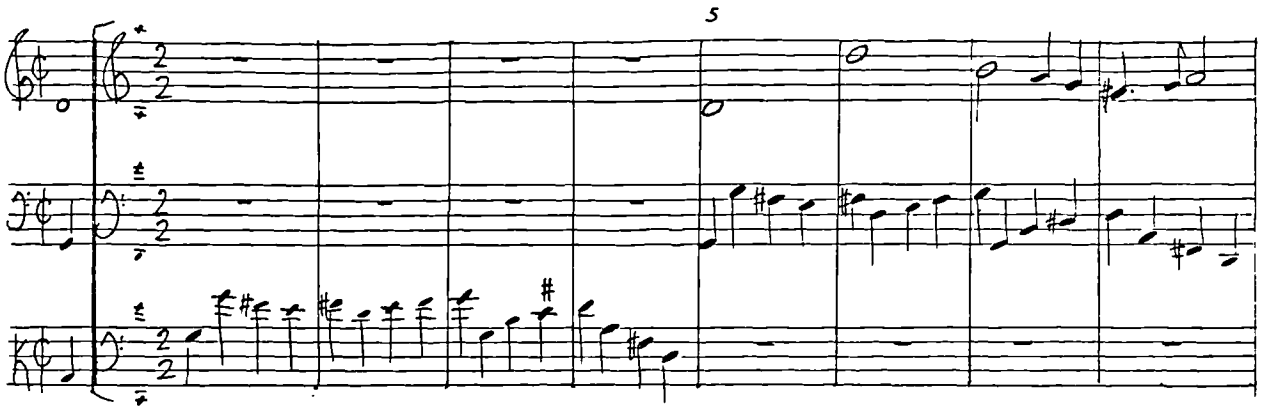

20
25
30
35

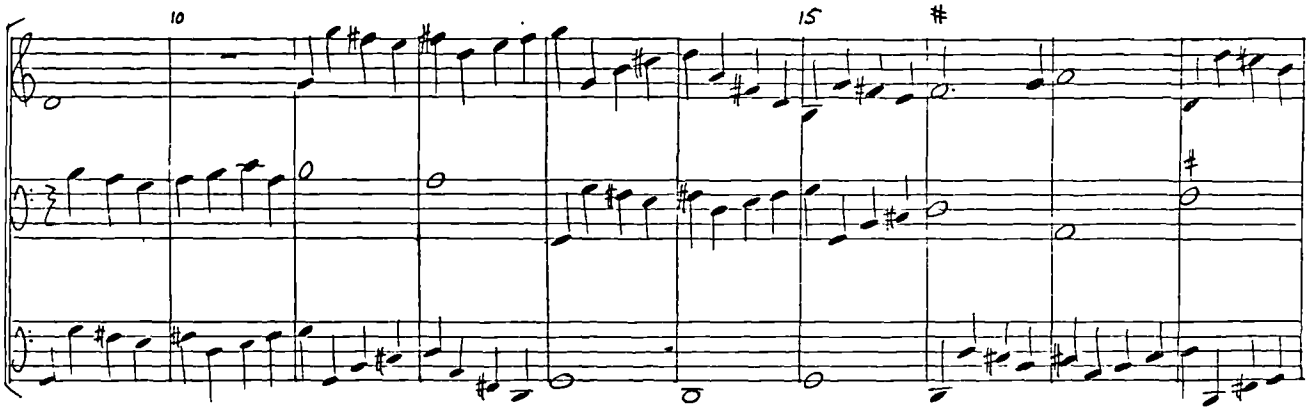

40
45
50

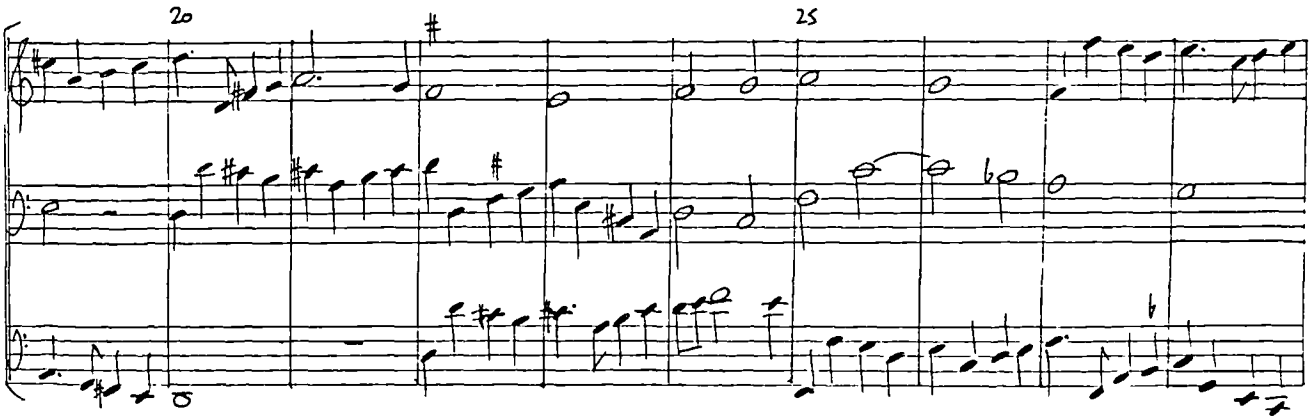

55
60
65
70

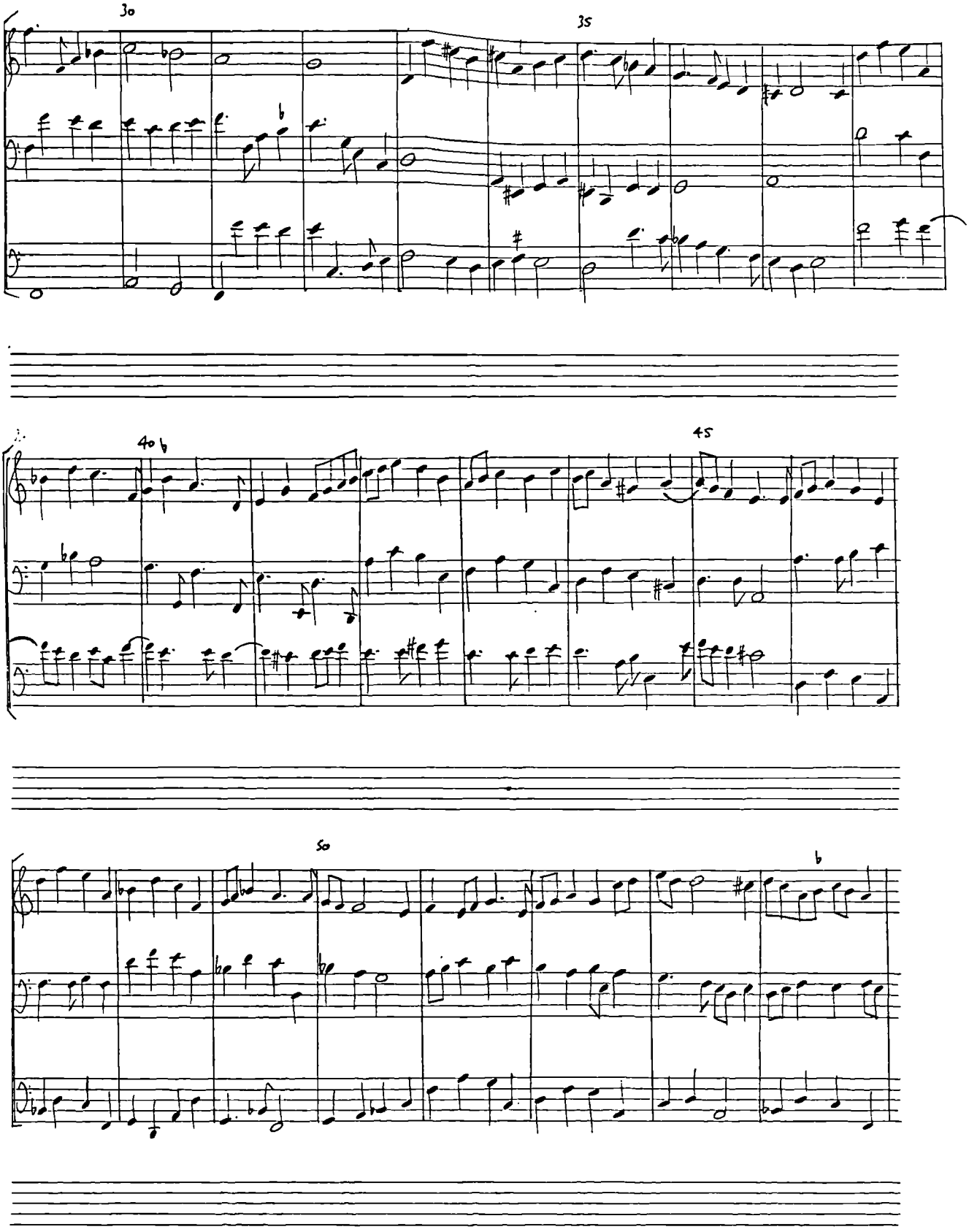

75
80
85

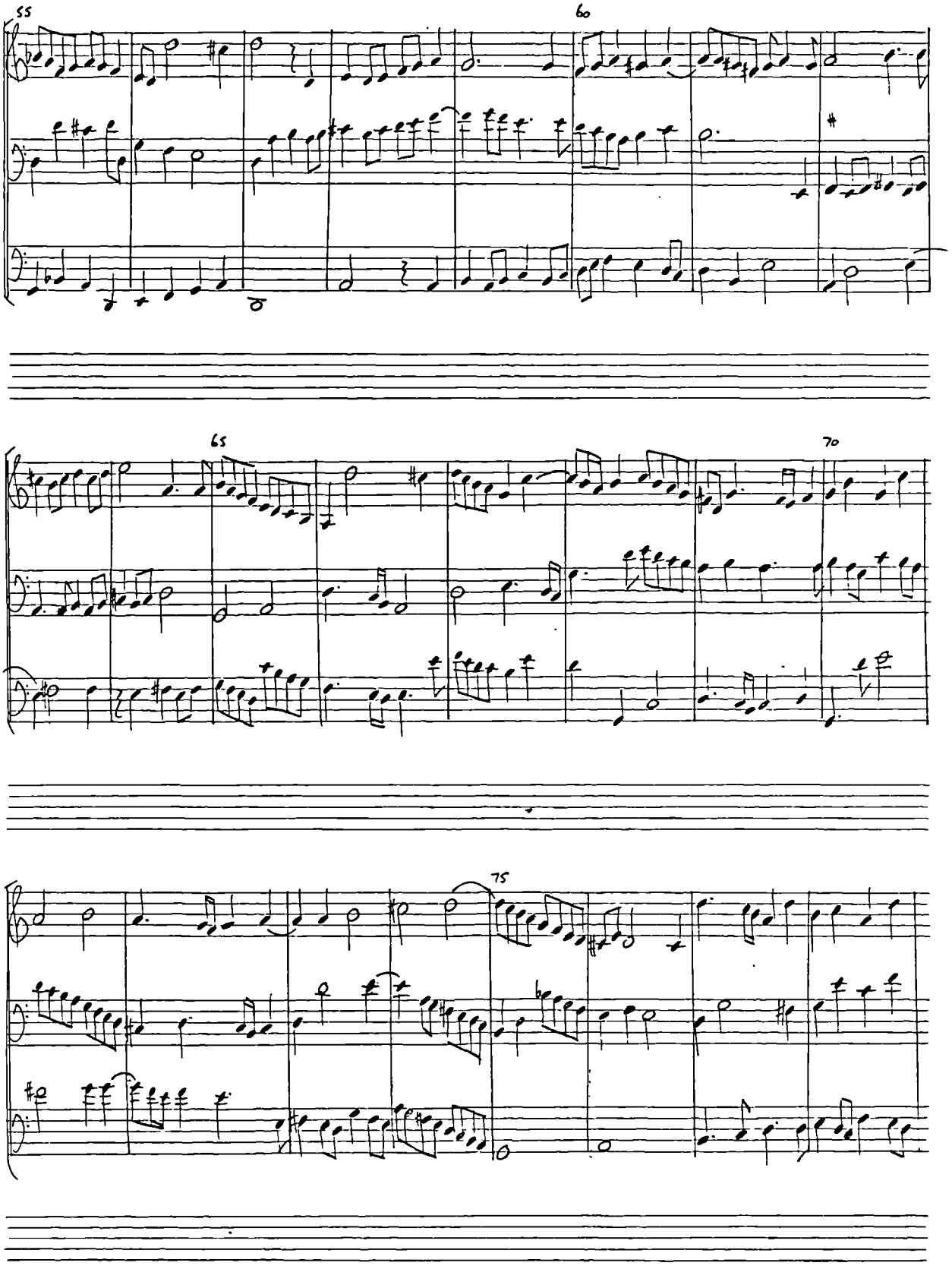
FANTASIA 3/14

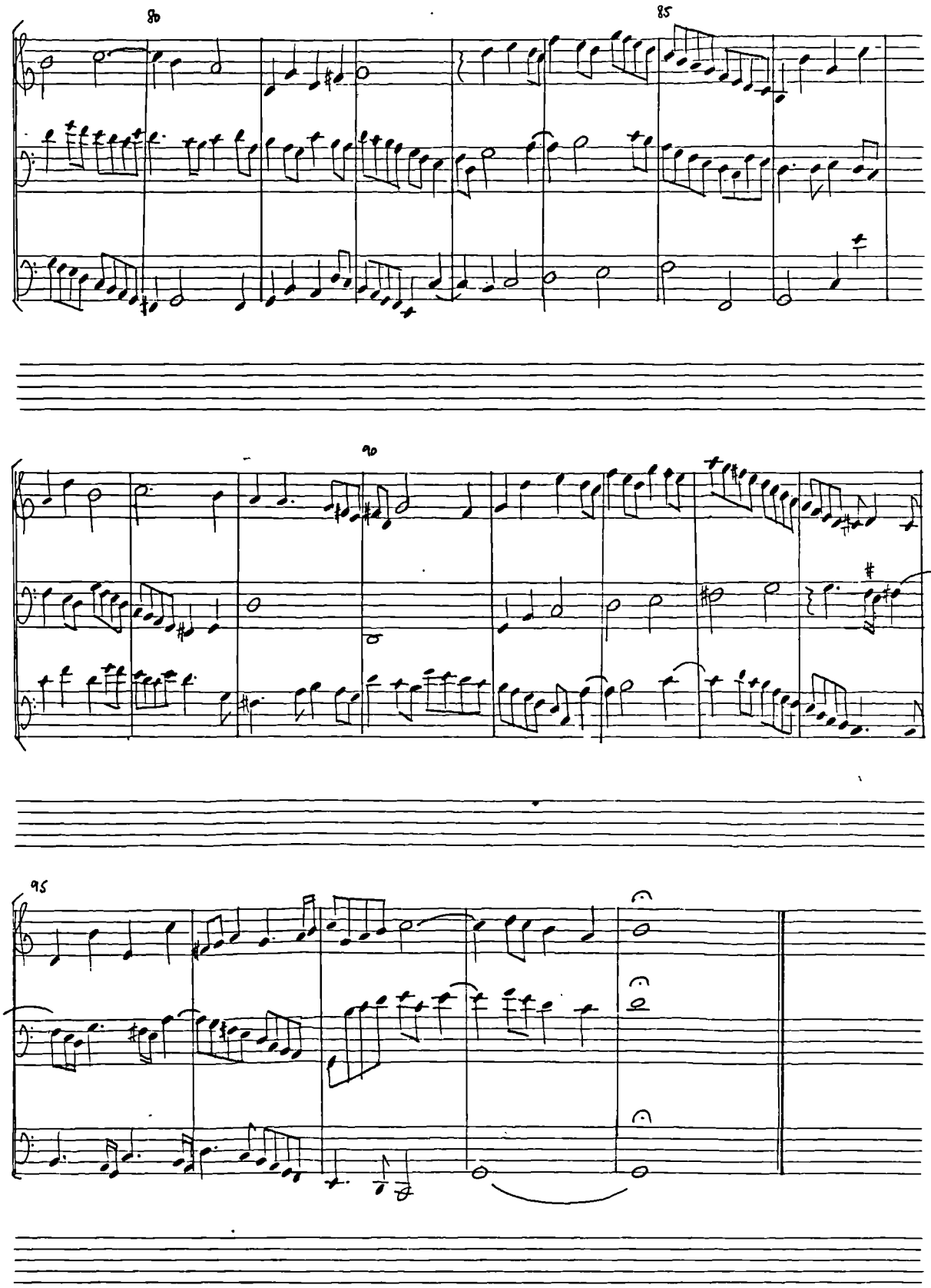




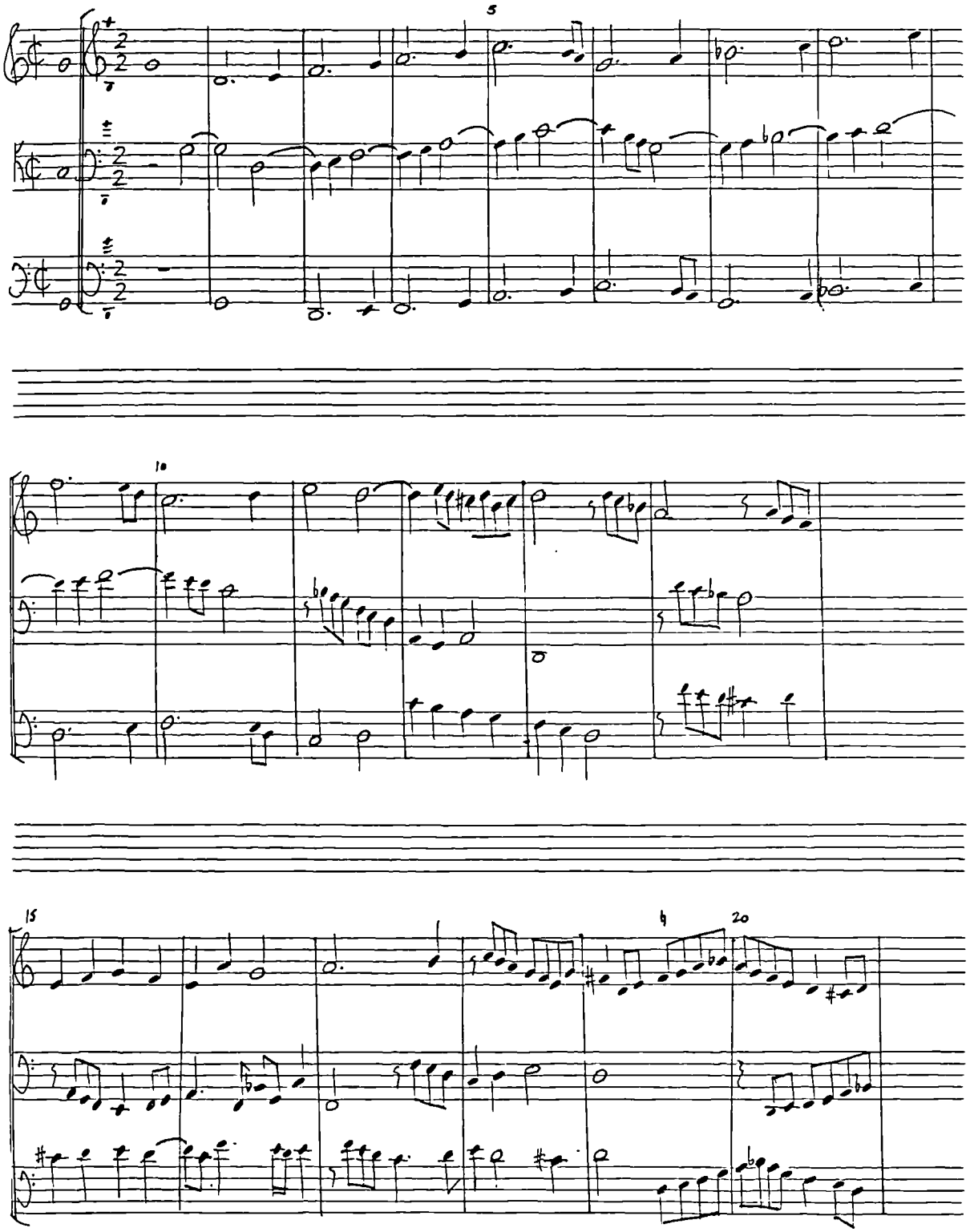


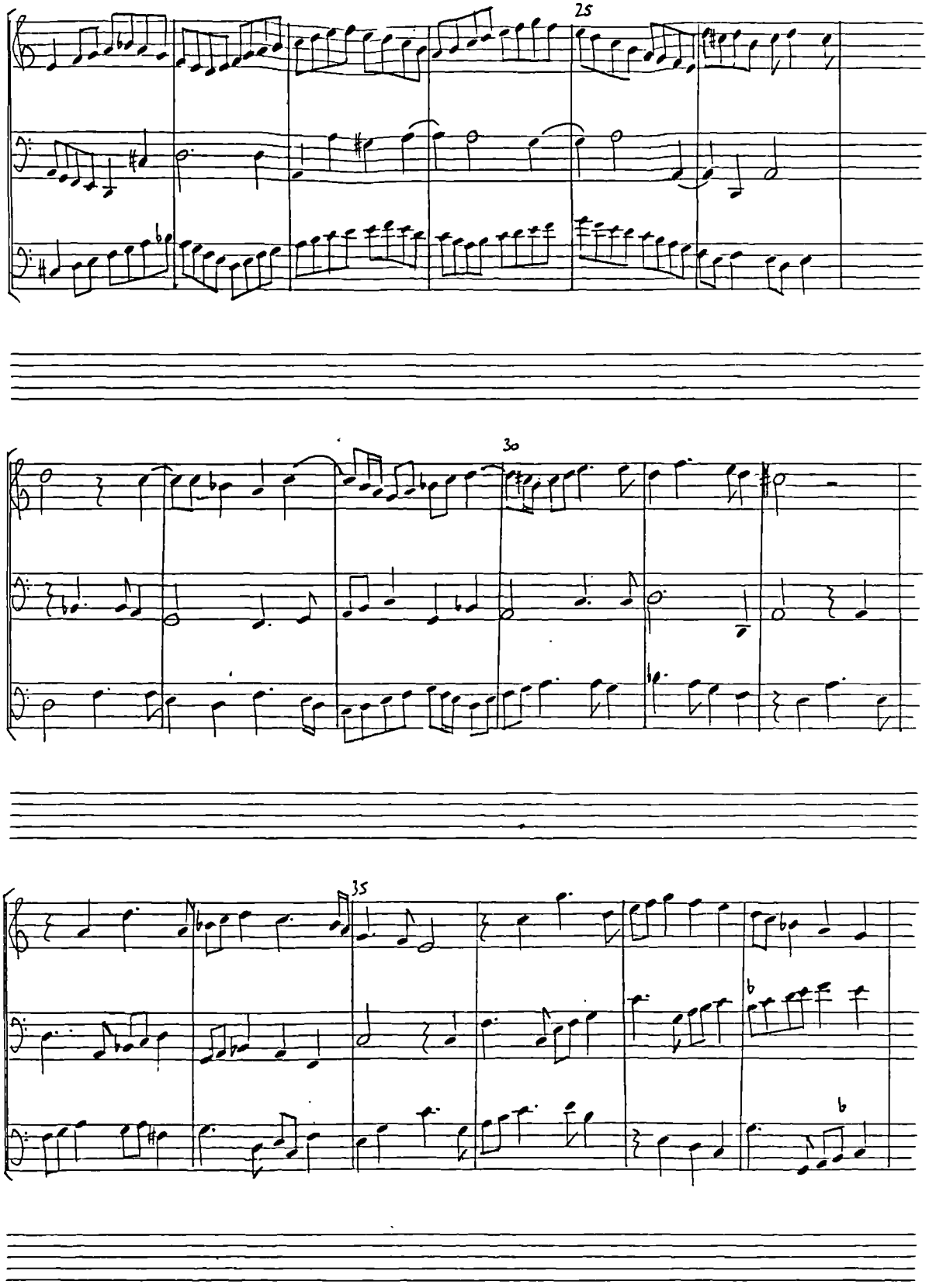

30
35
40
45
50

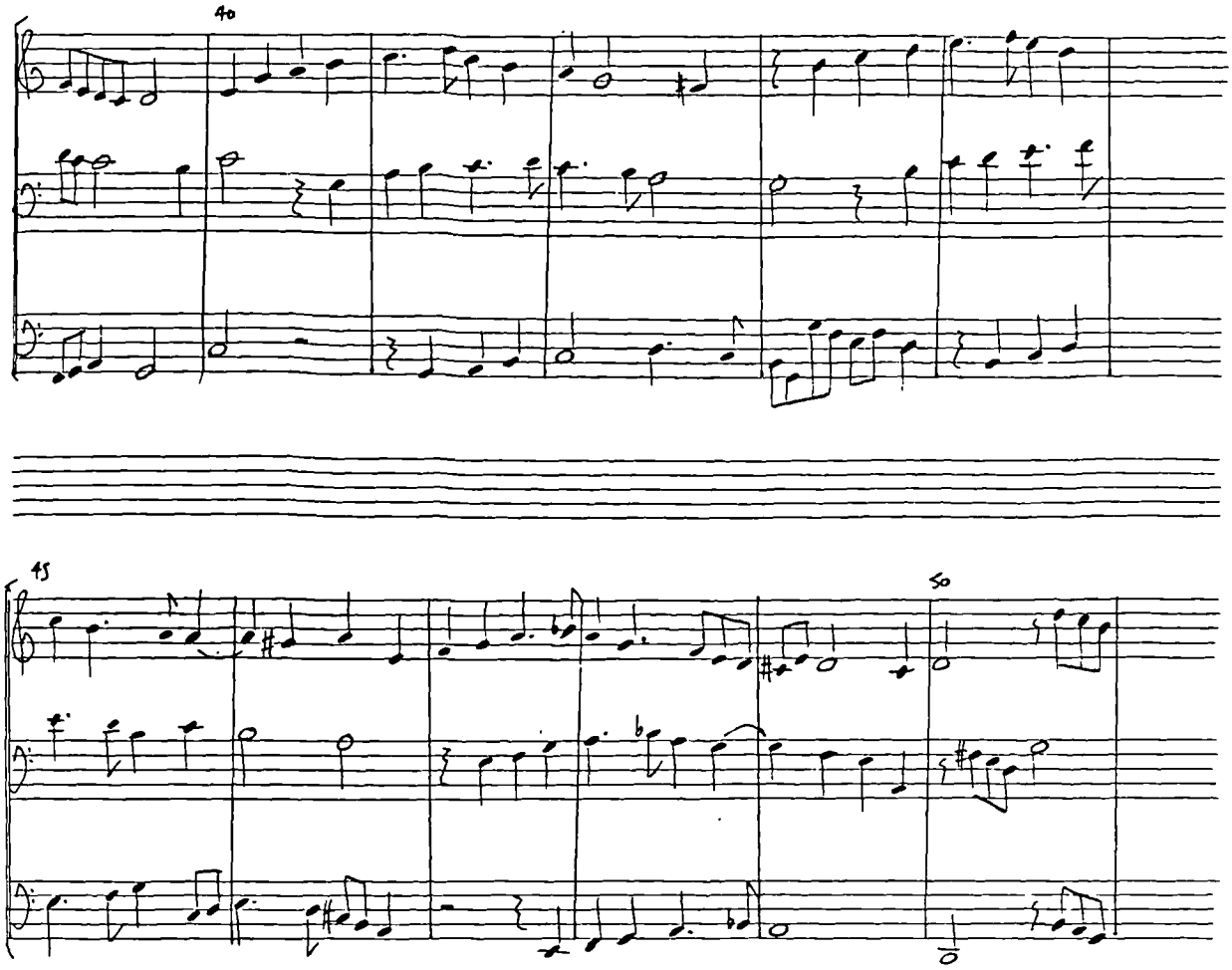

55
60
65
70
75

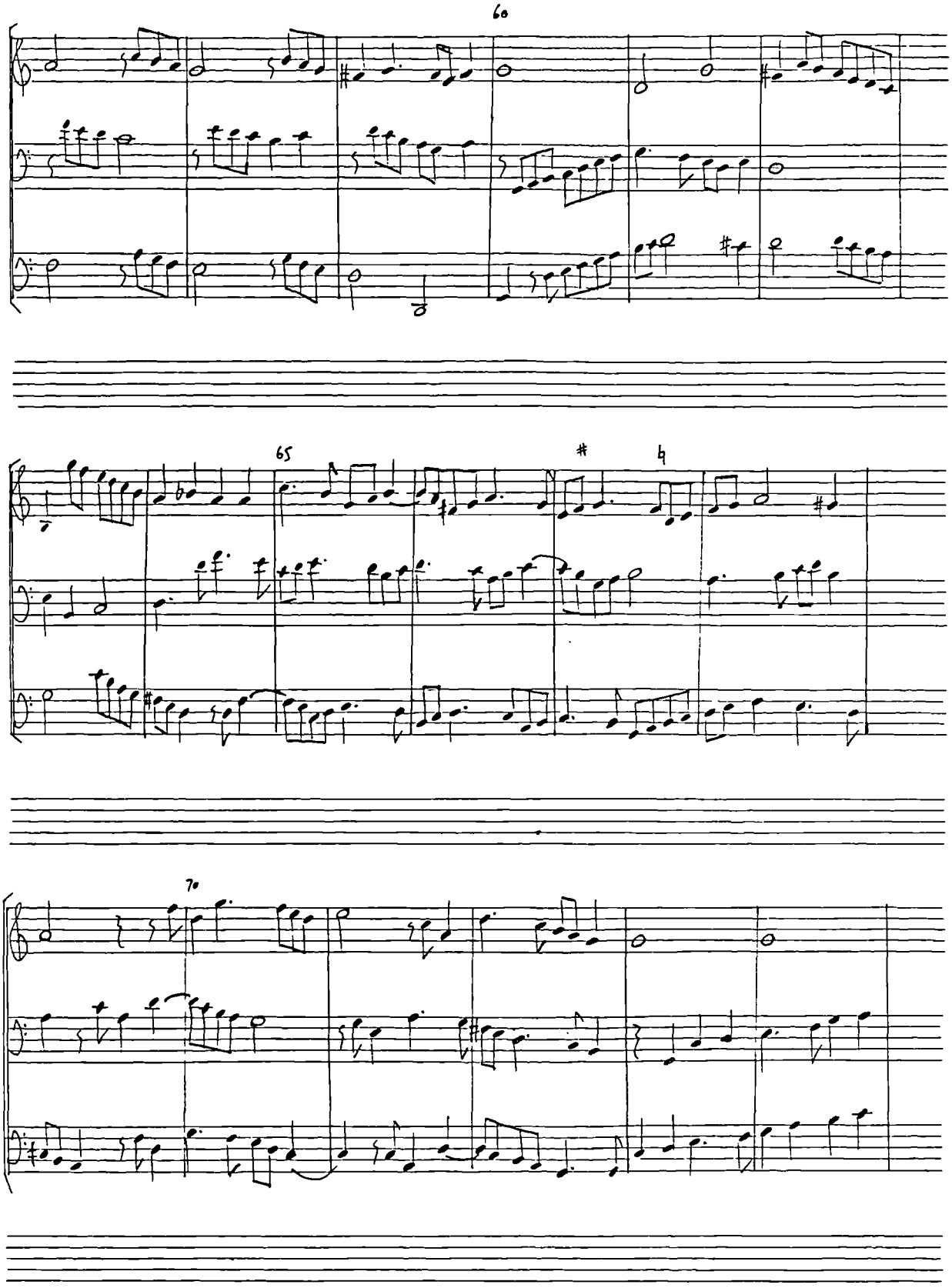

80
85
90
95

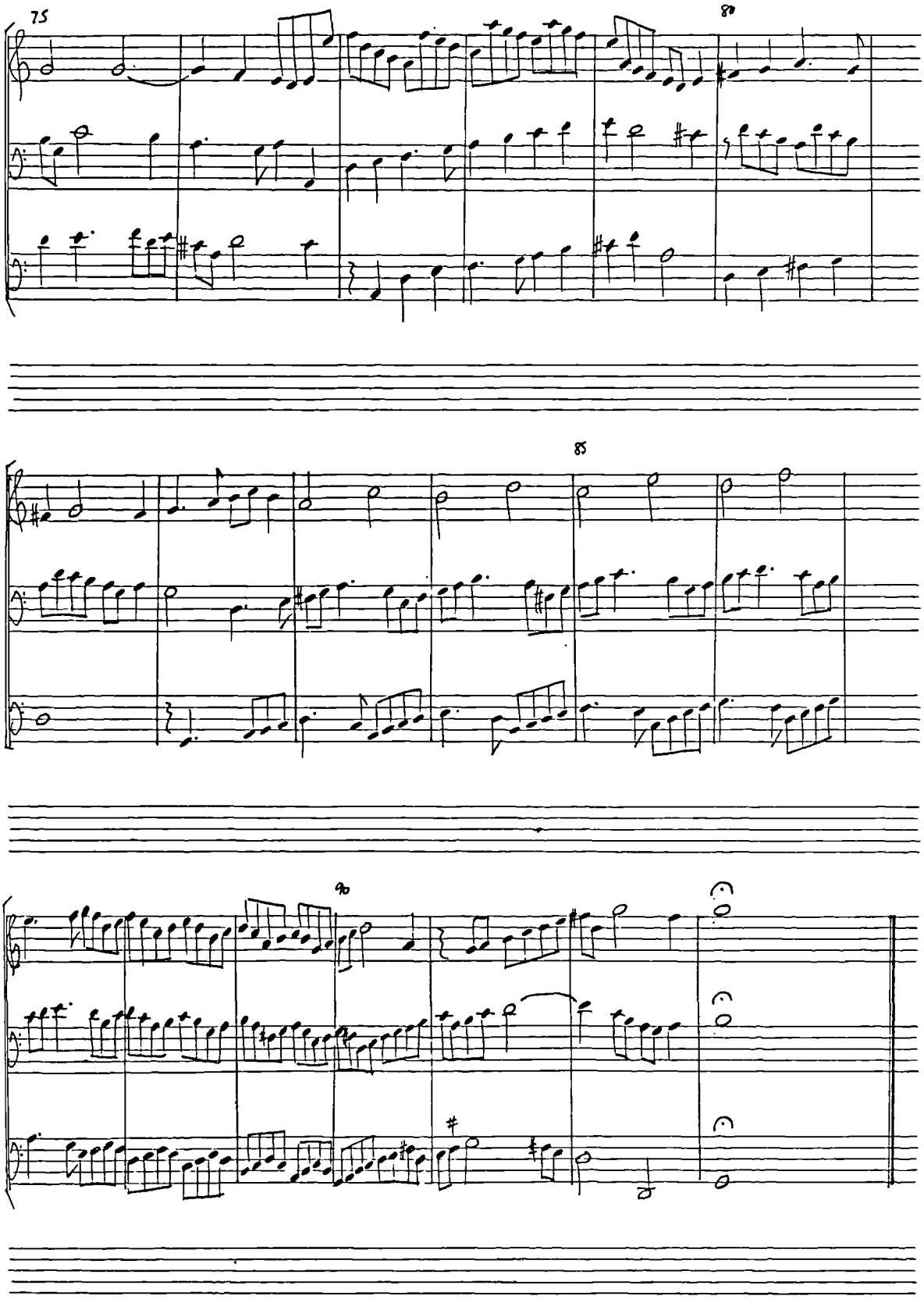
FANTASIA 3/15



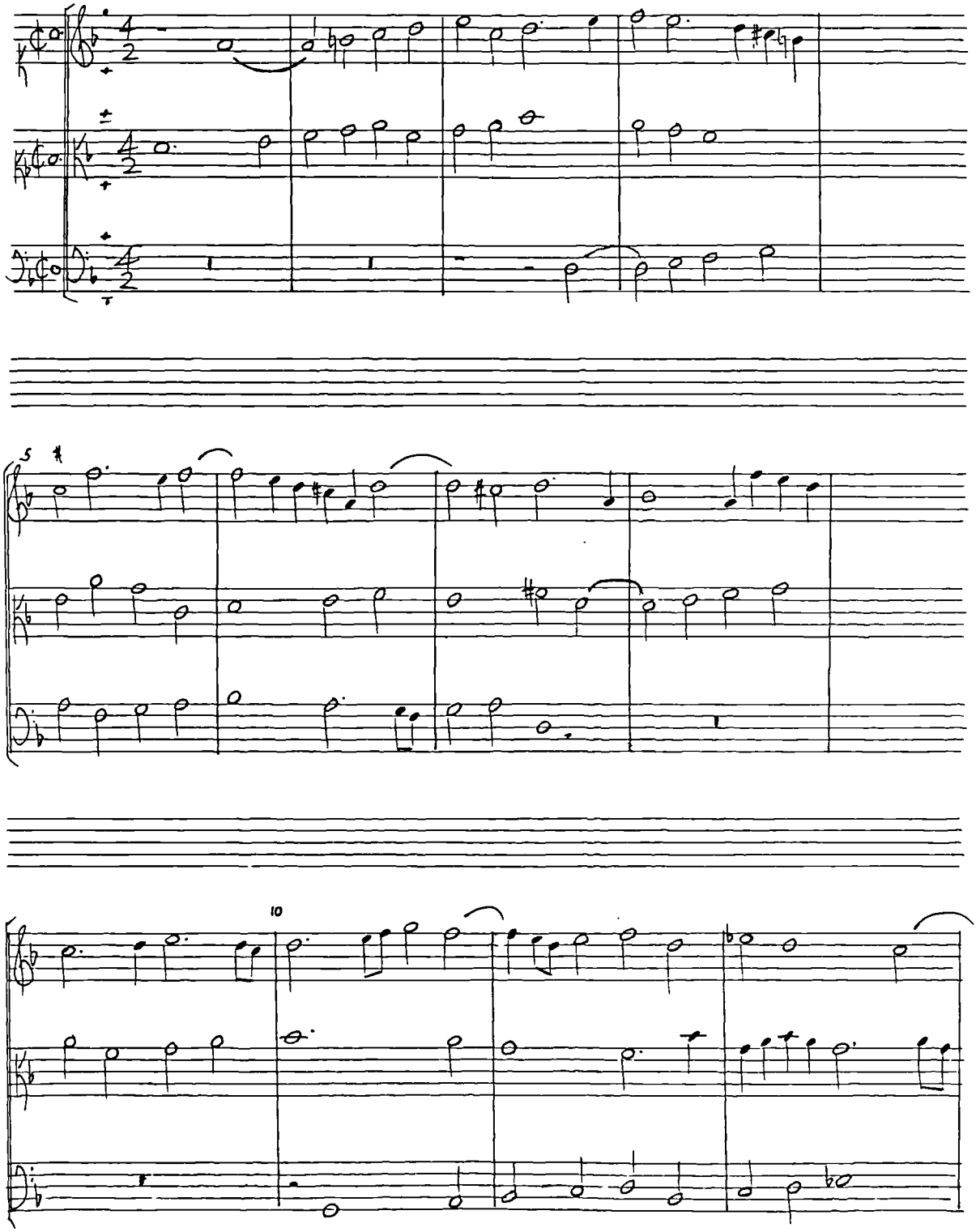

25
30
35

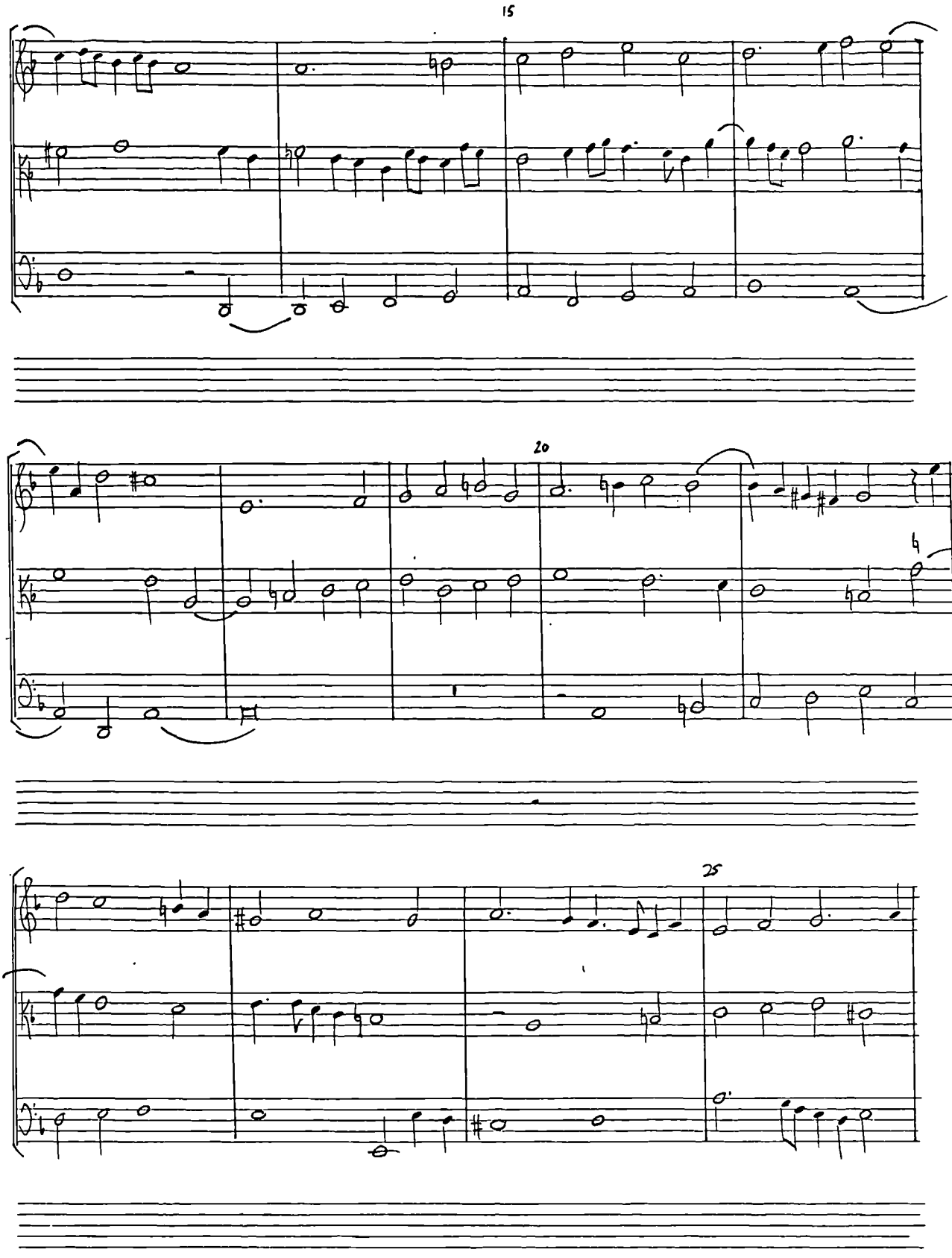

40
45
50

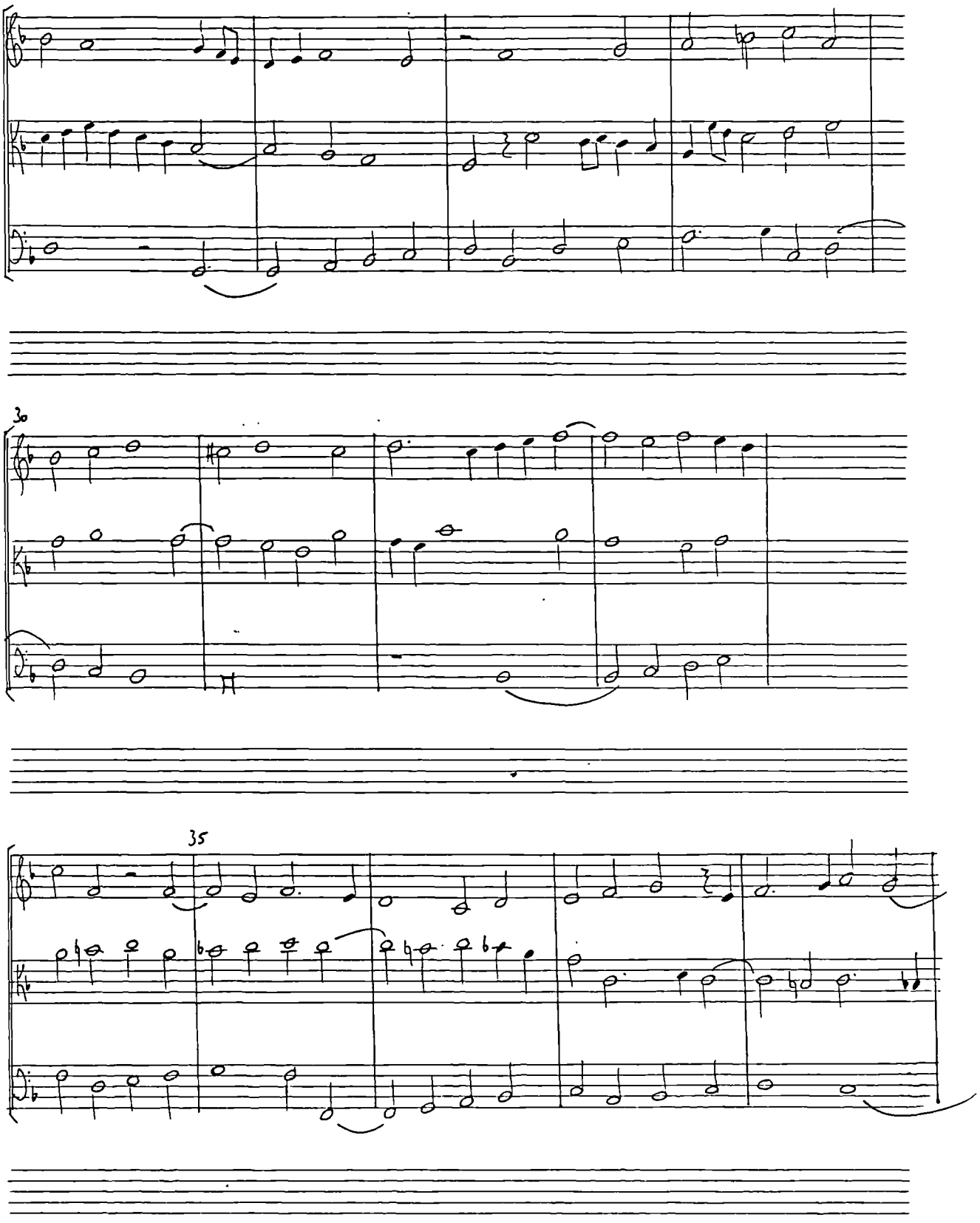

60
65
70

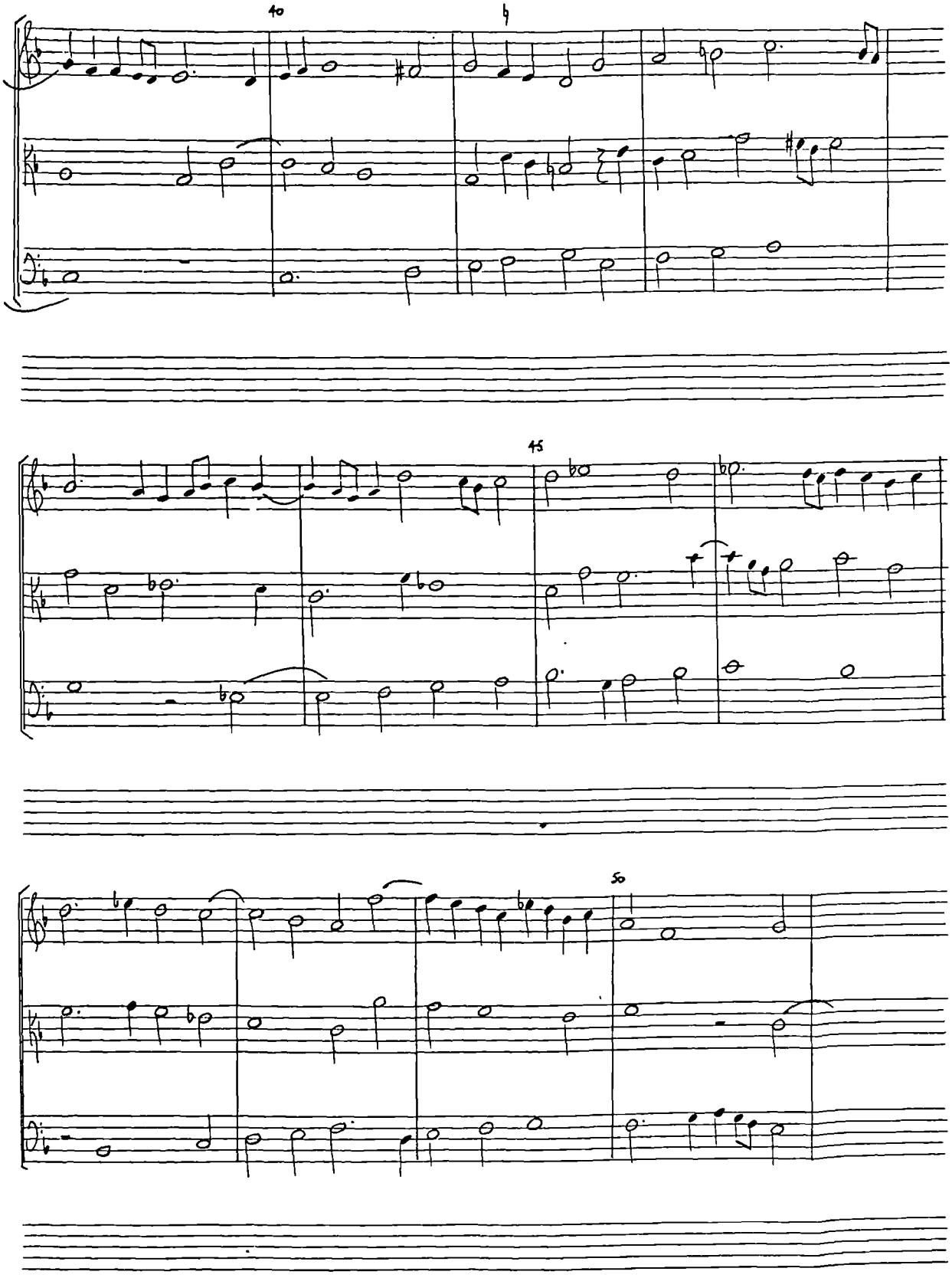

75
80
85
90

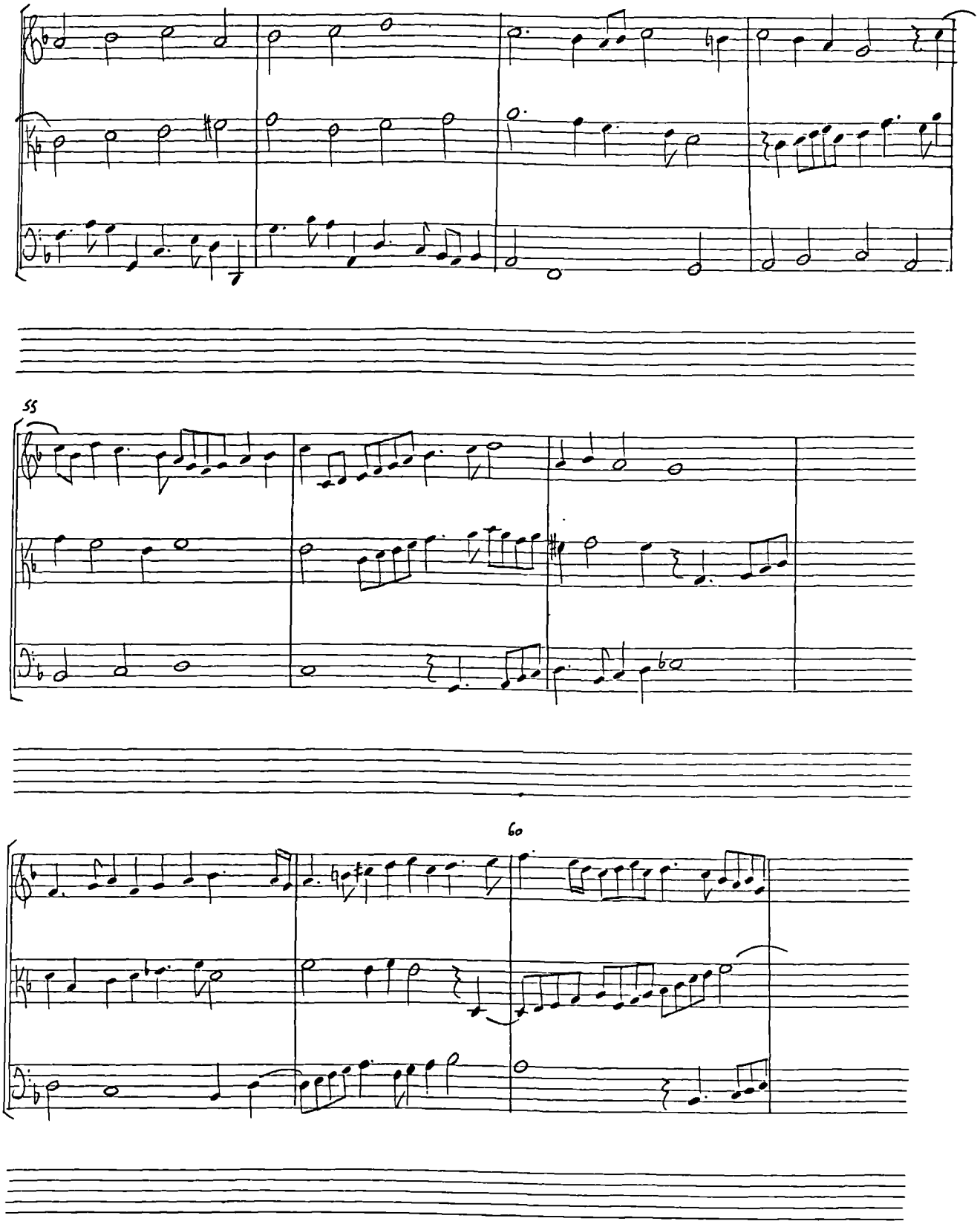
FANTASIA 3/16

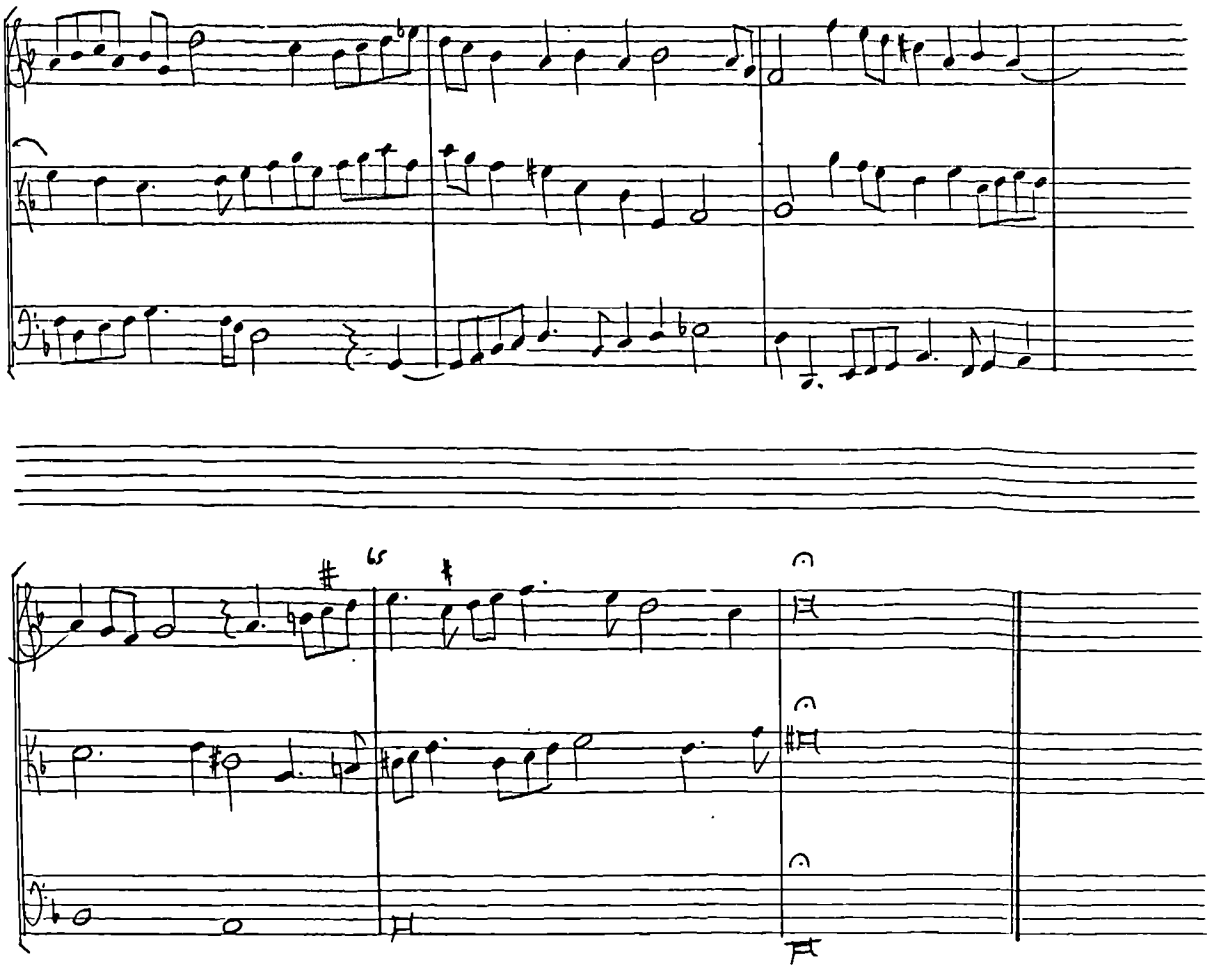



15
20
25

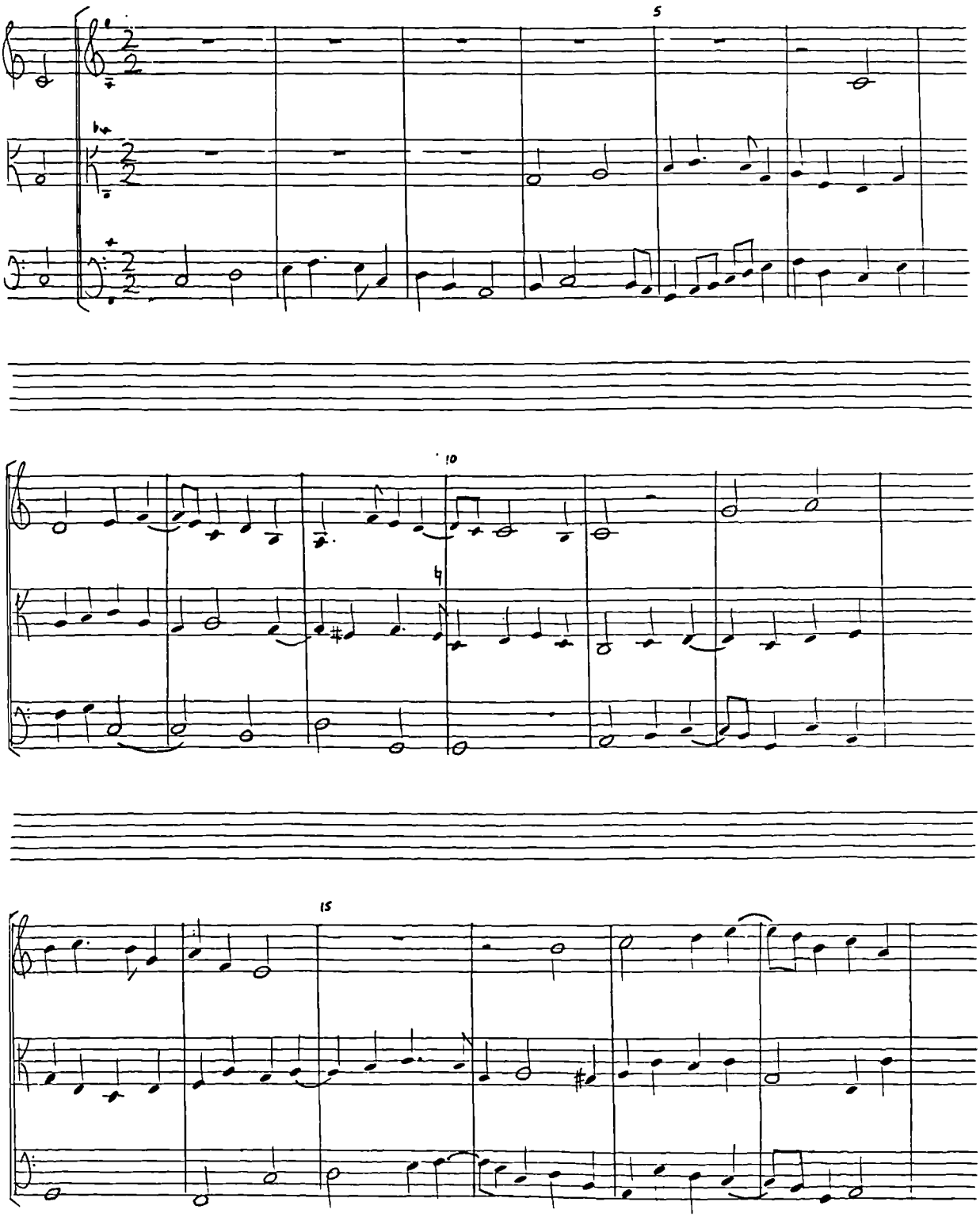

30
35

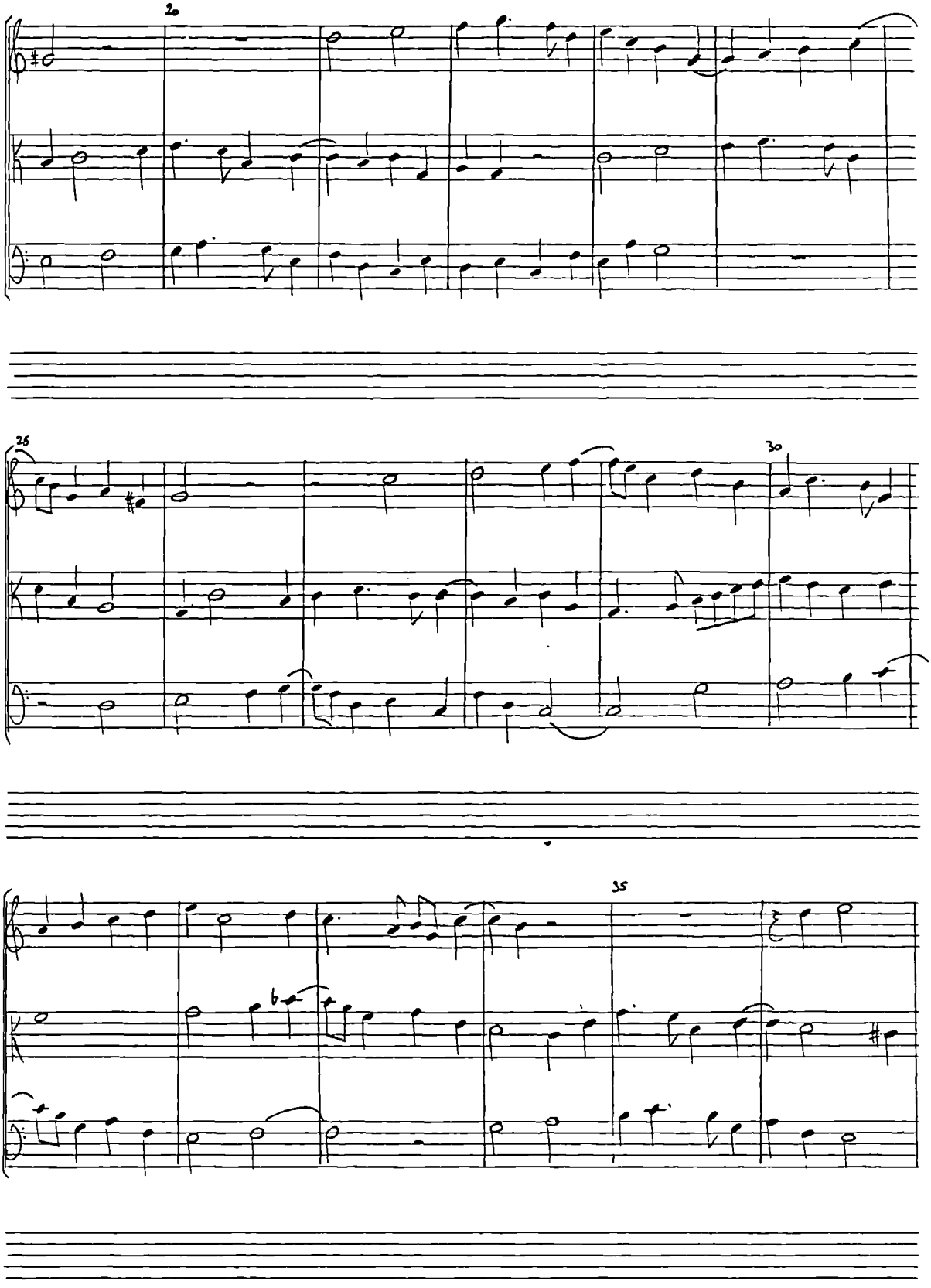

40
45
50

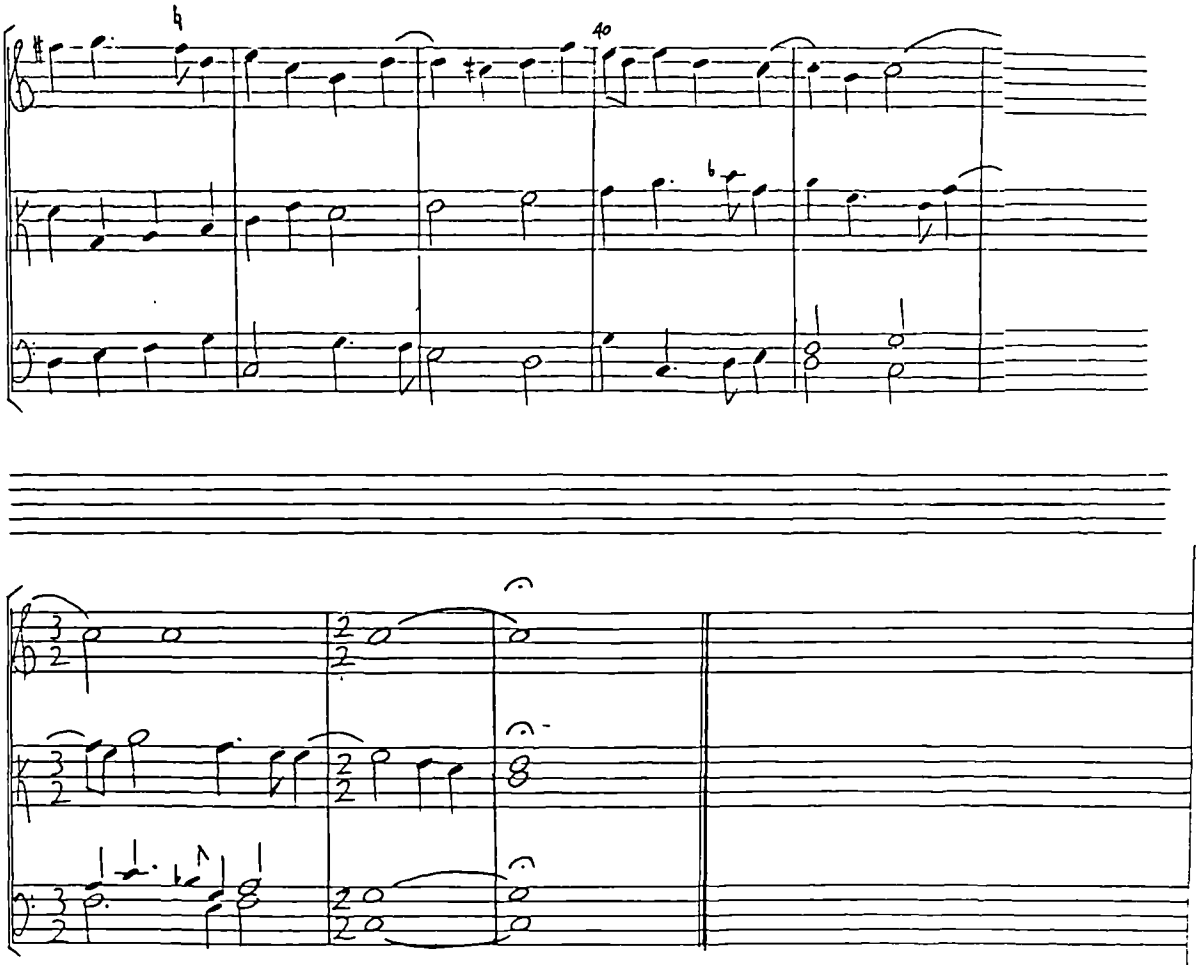

55
60



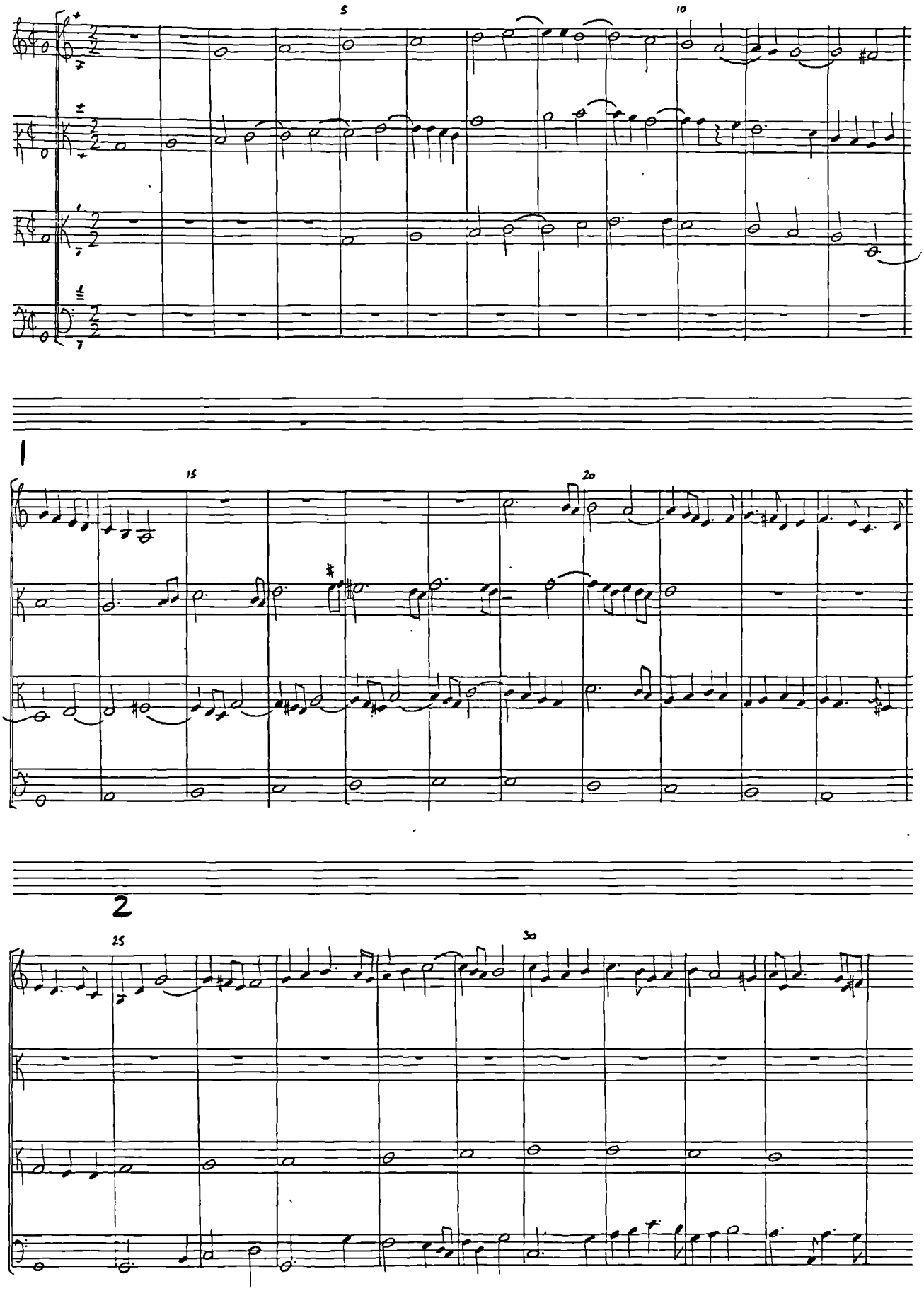
FANTASIA 3|17



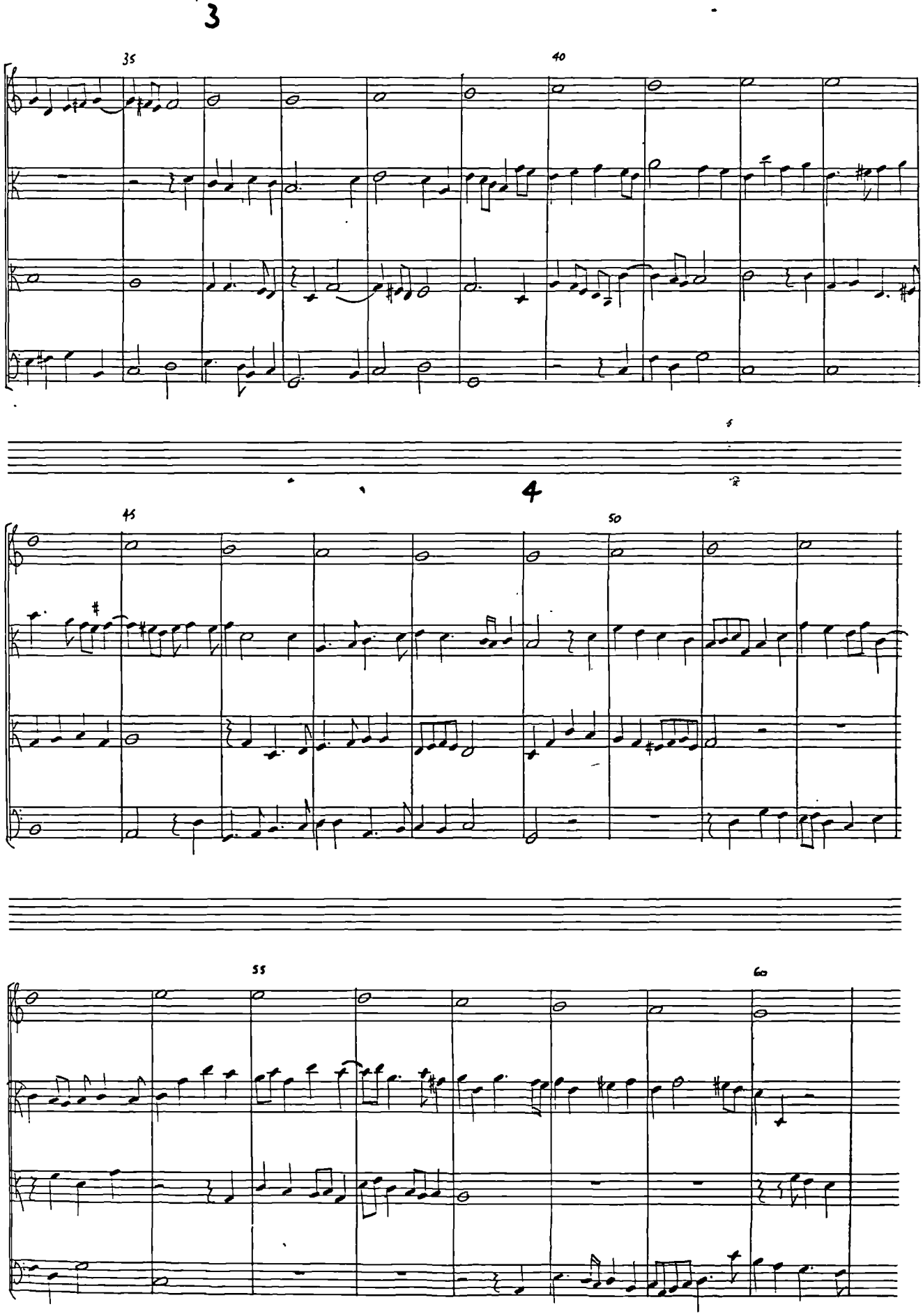

20
25
30
35



UT RE MI a4

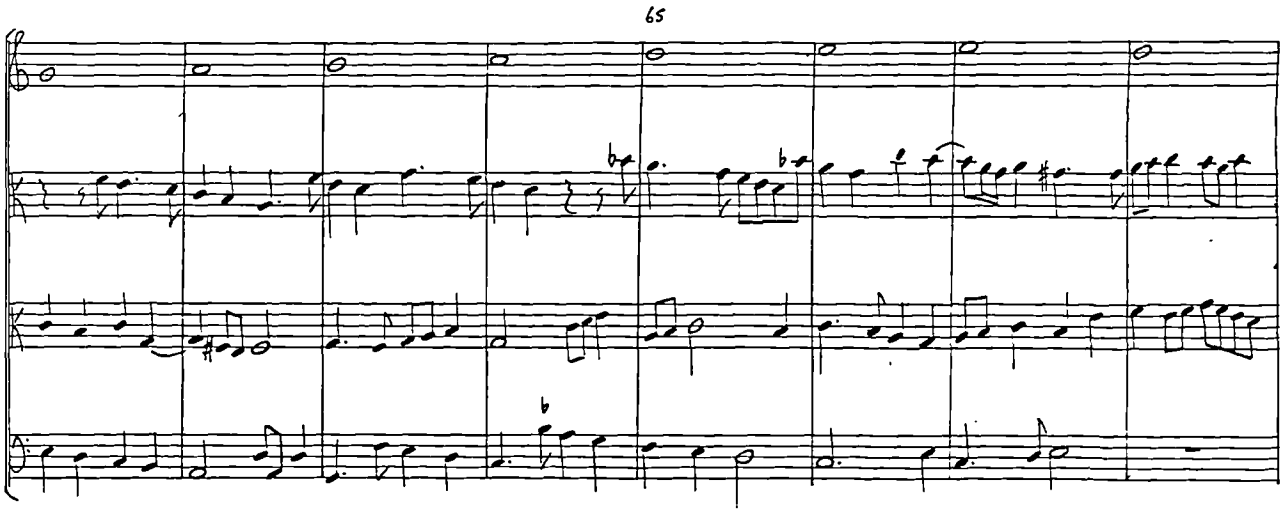


SPIN PANOPUS SCORE-SYSTEM

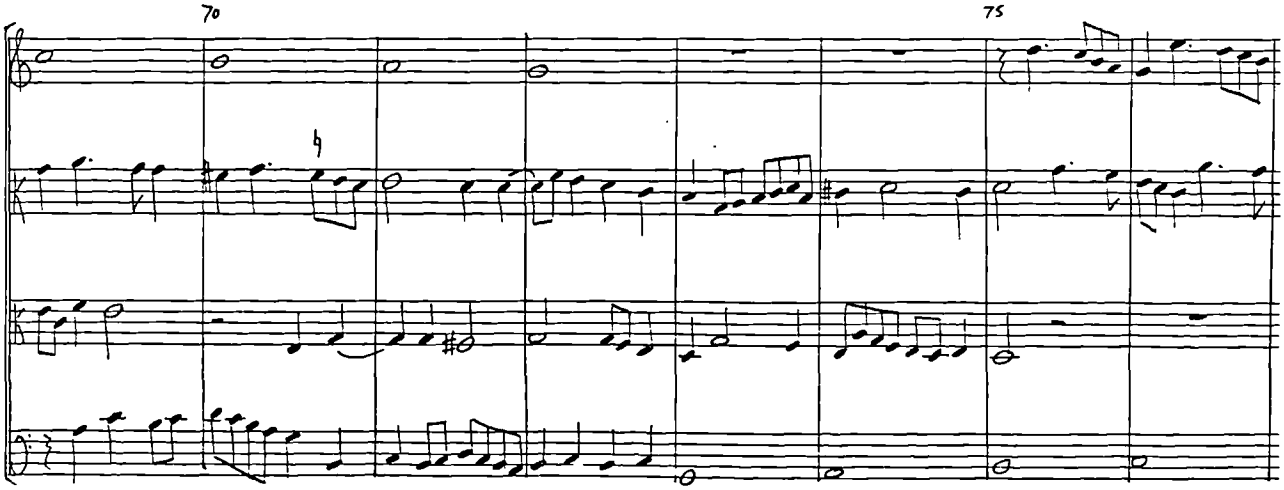


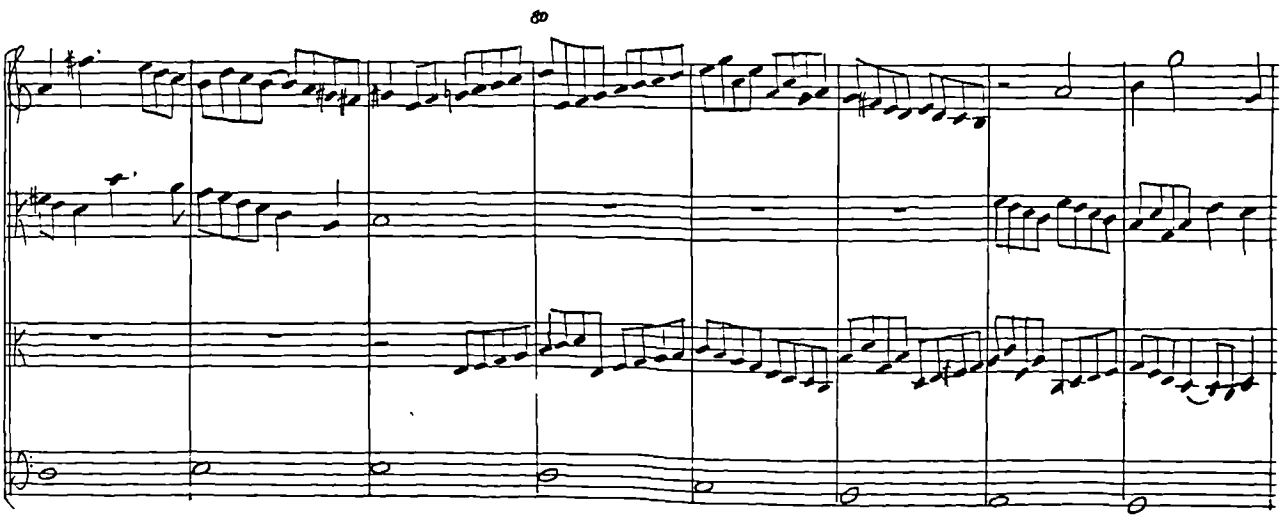
SP14 PANOPUS SCORE-SYSTEM

5

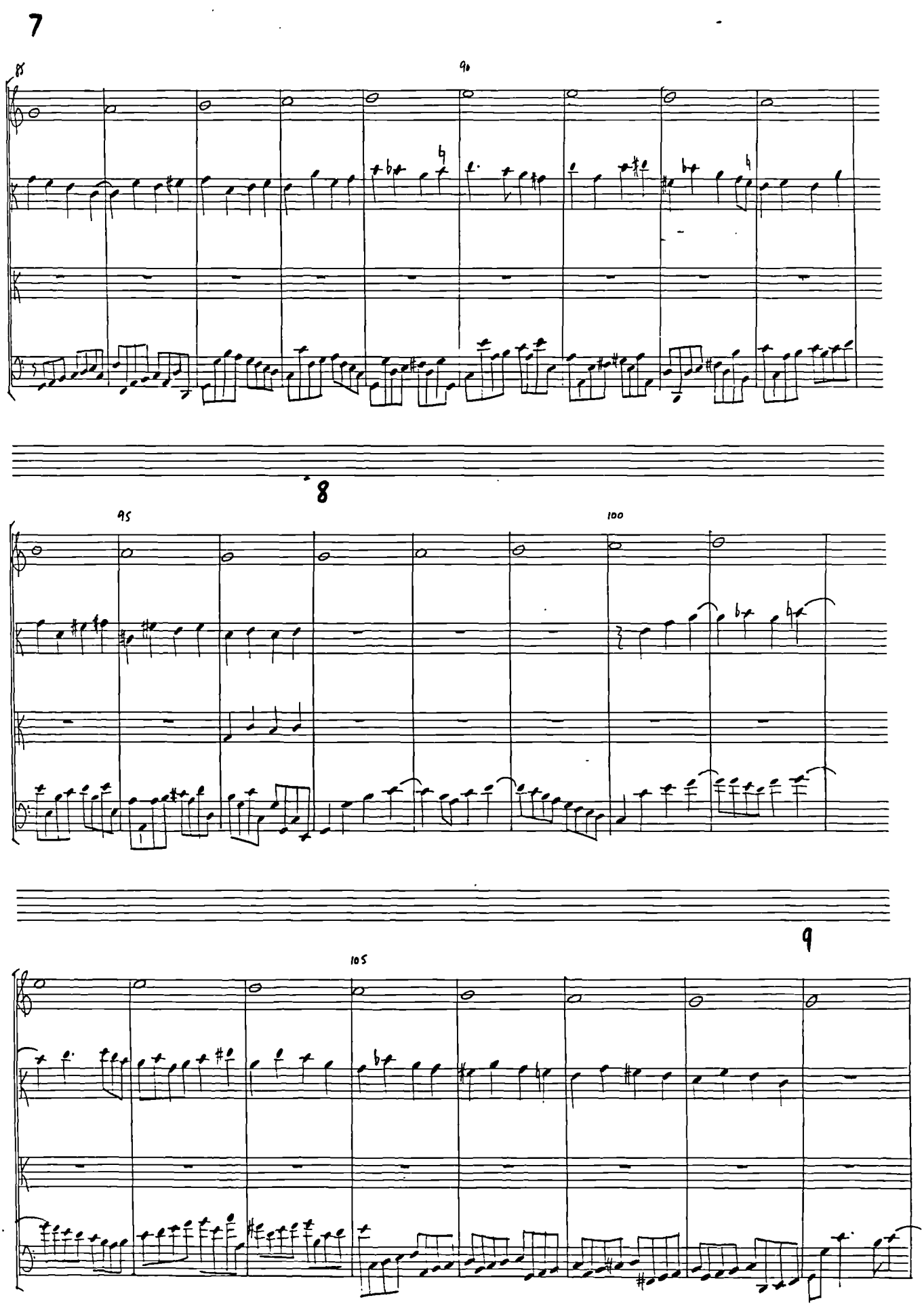


6

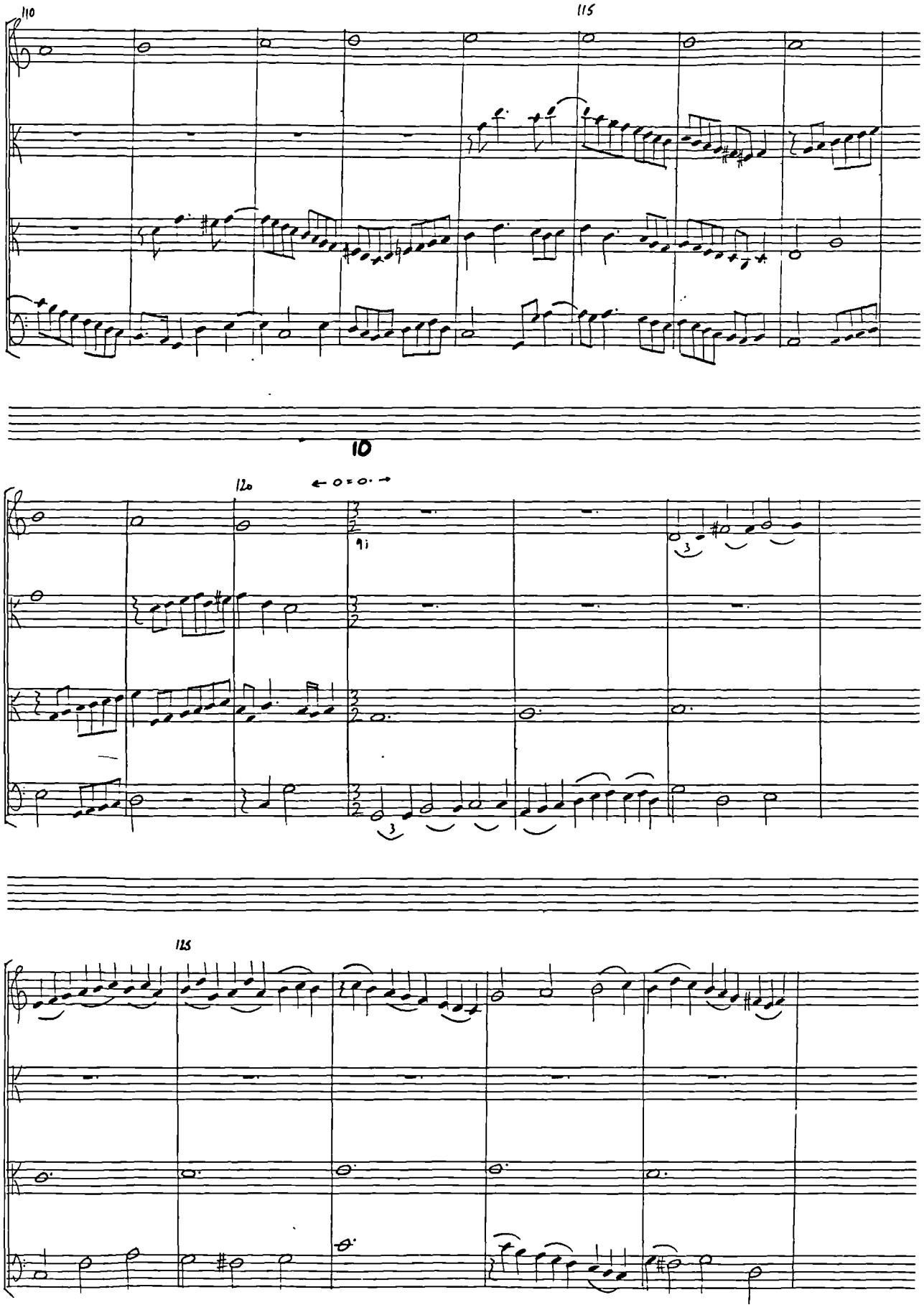




SP14 PANOPUS SCORE-SYSTEM

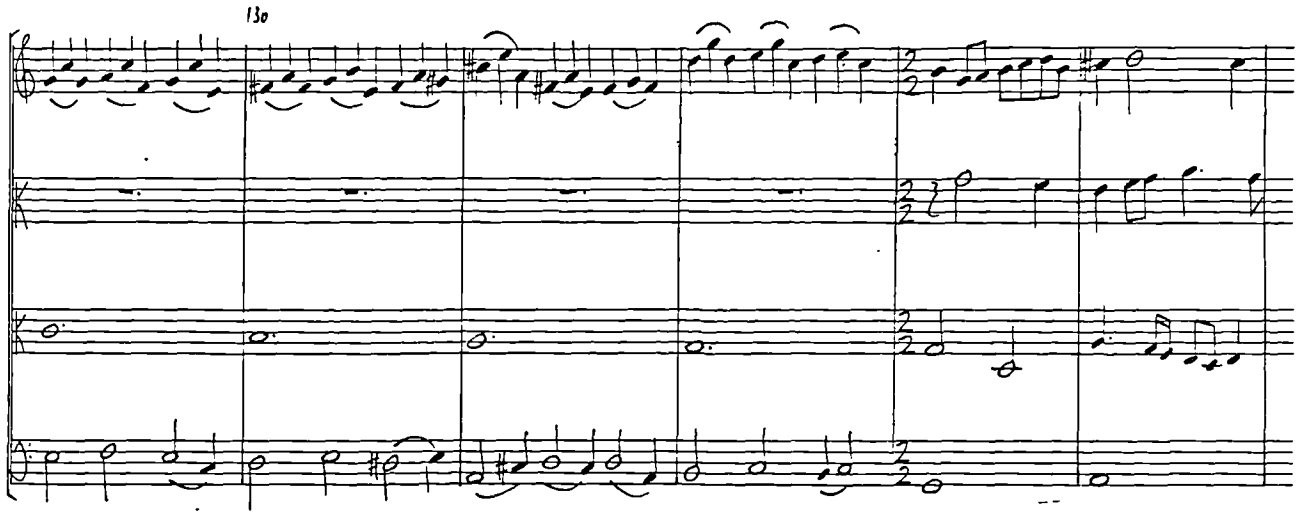


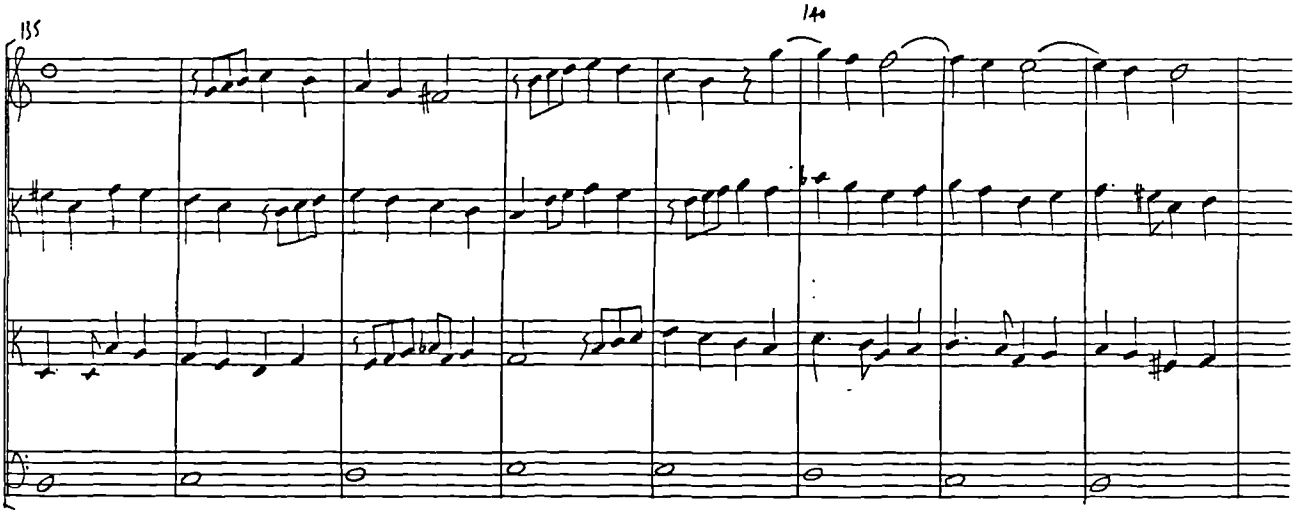
SPIN PANOPUS SCORE-SYSTEM



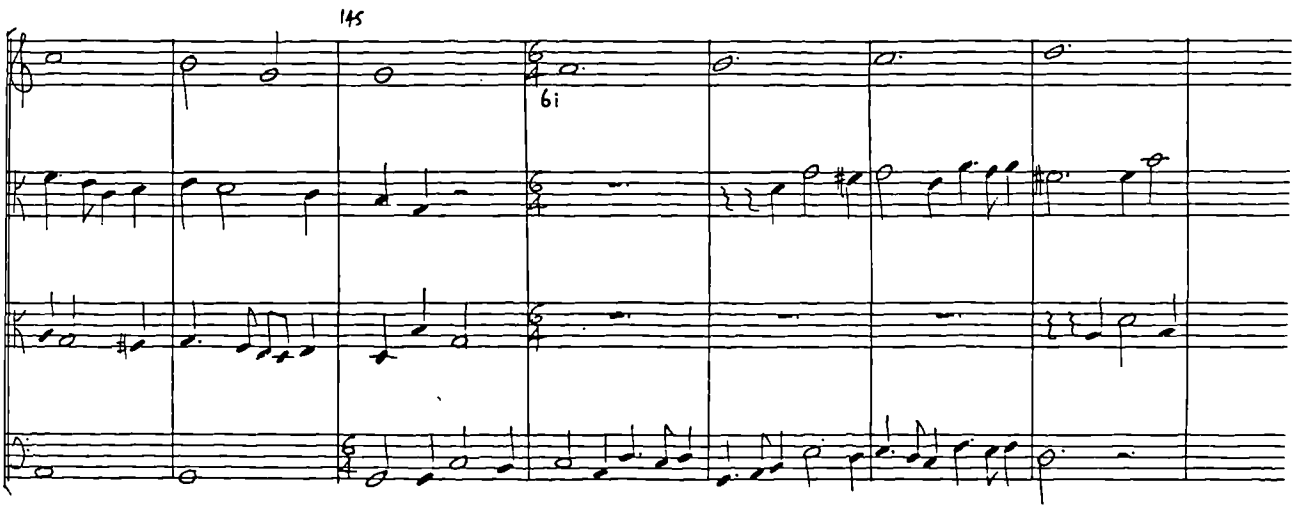
SPIN PANOPUS SCORE-SYSTEM

11

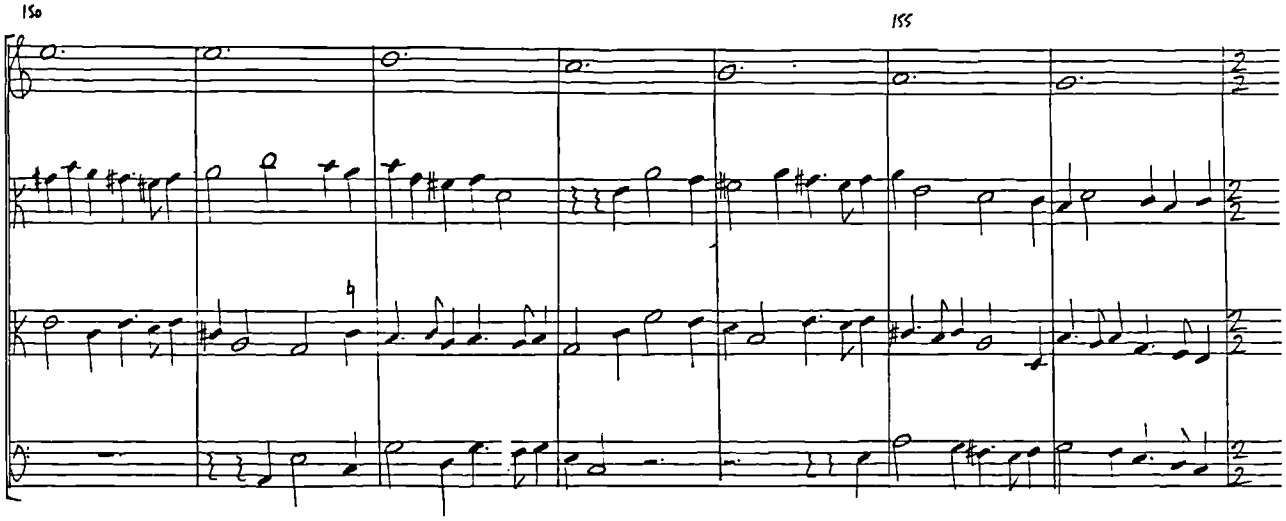




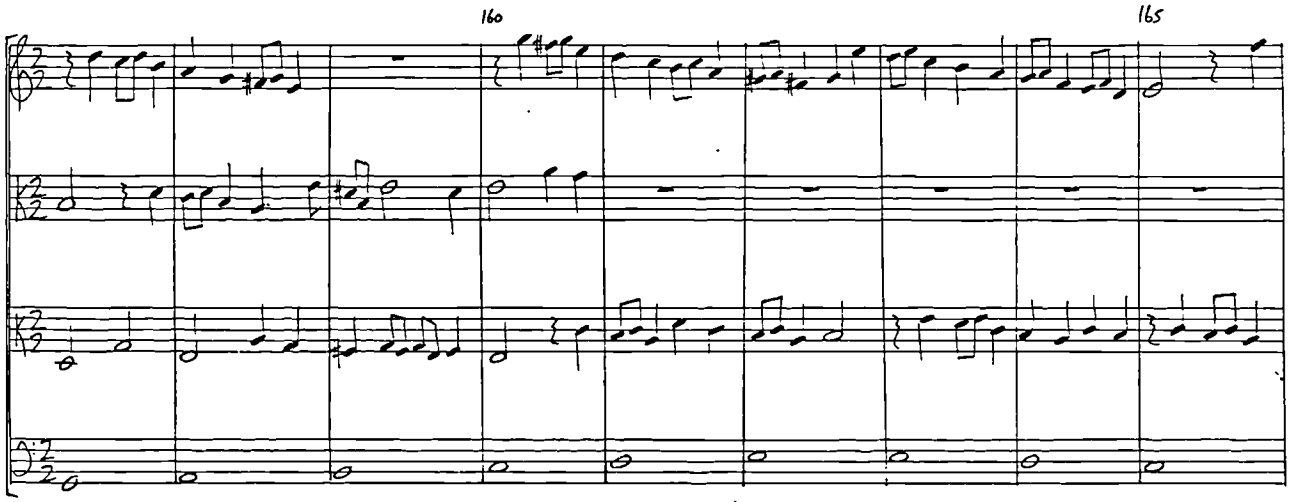
12



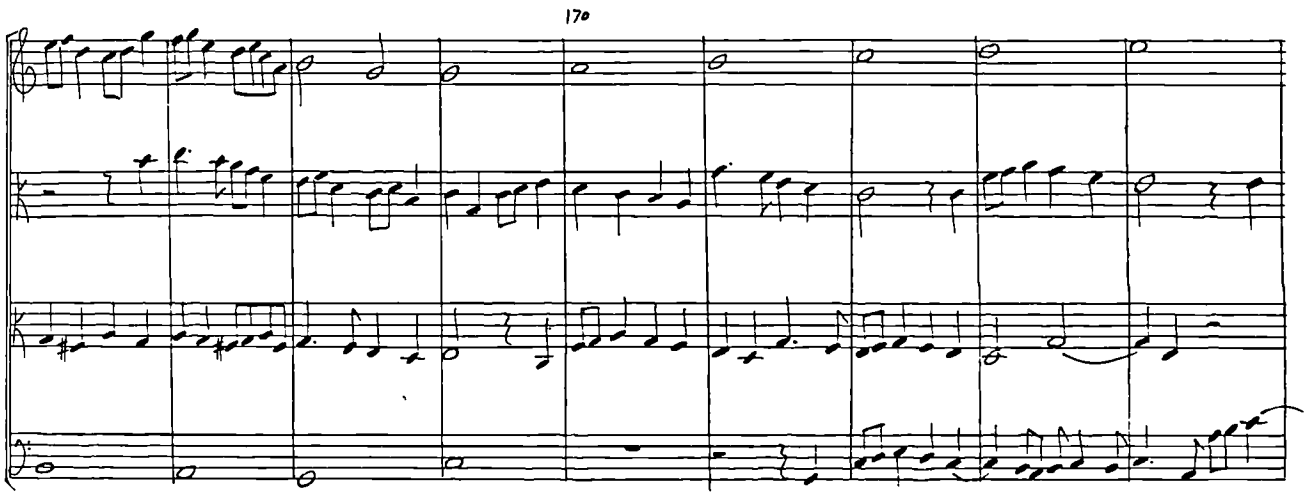
SP14 PANOPUS SCORE-SYSTEM



13

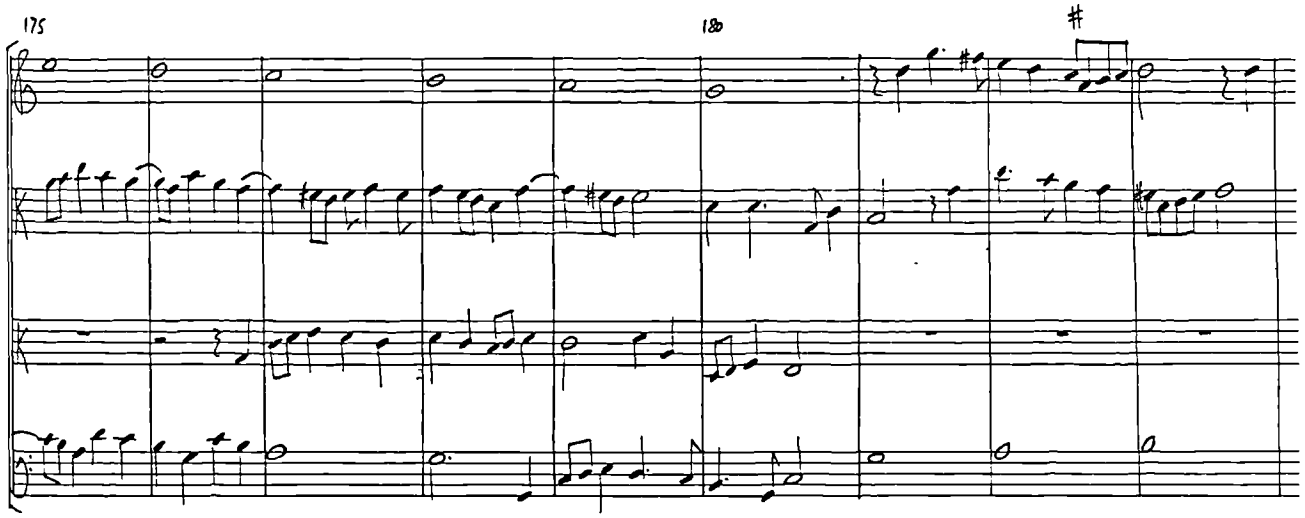


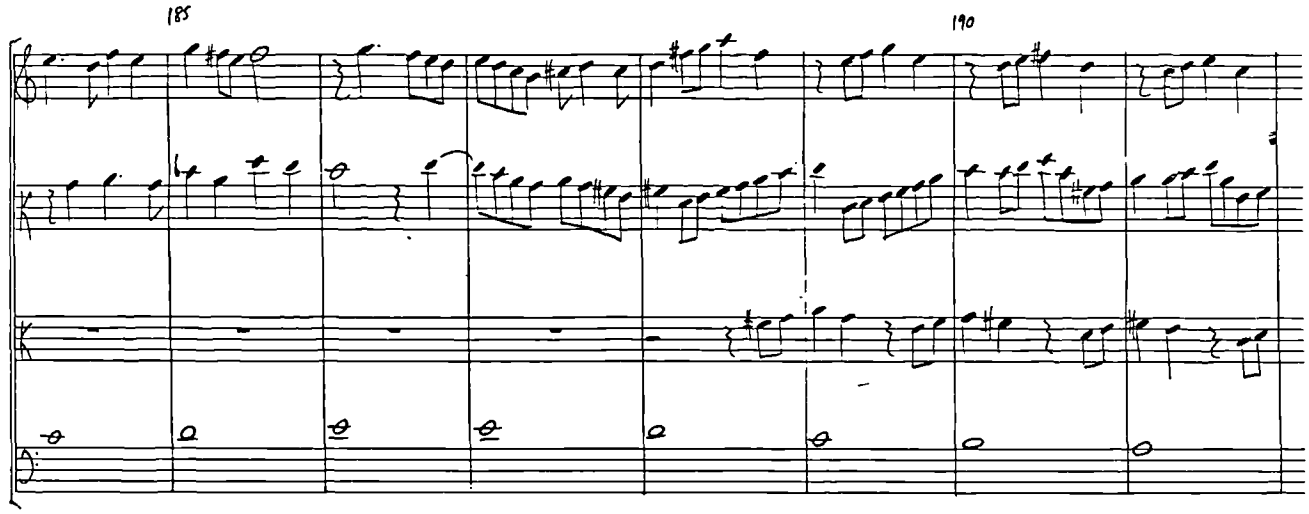
14



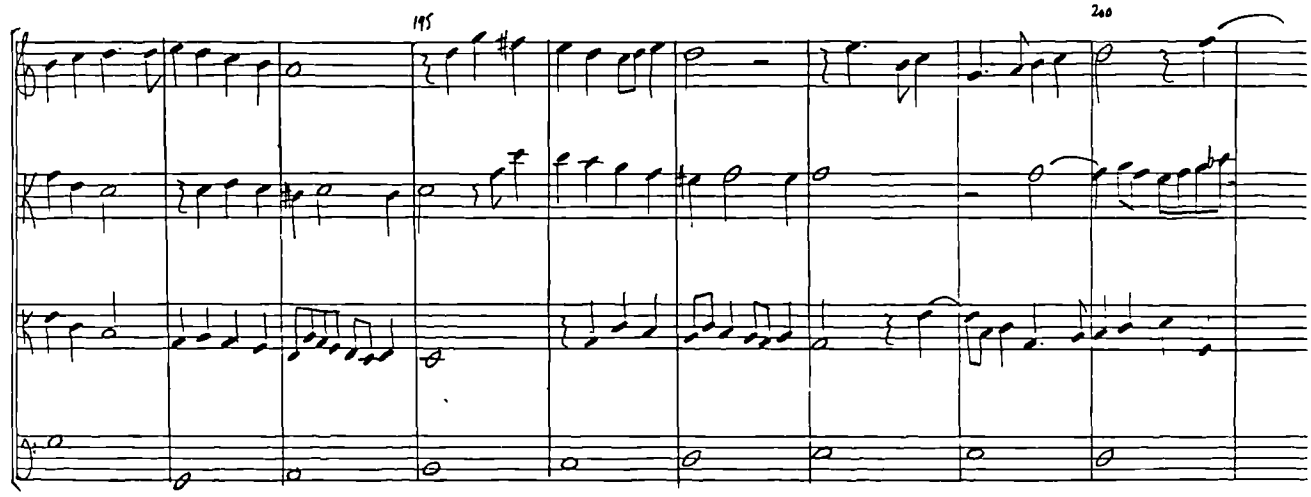
SP14 PANOPUS SCORE-SYSTEM

15

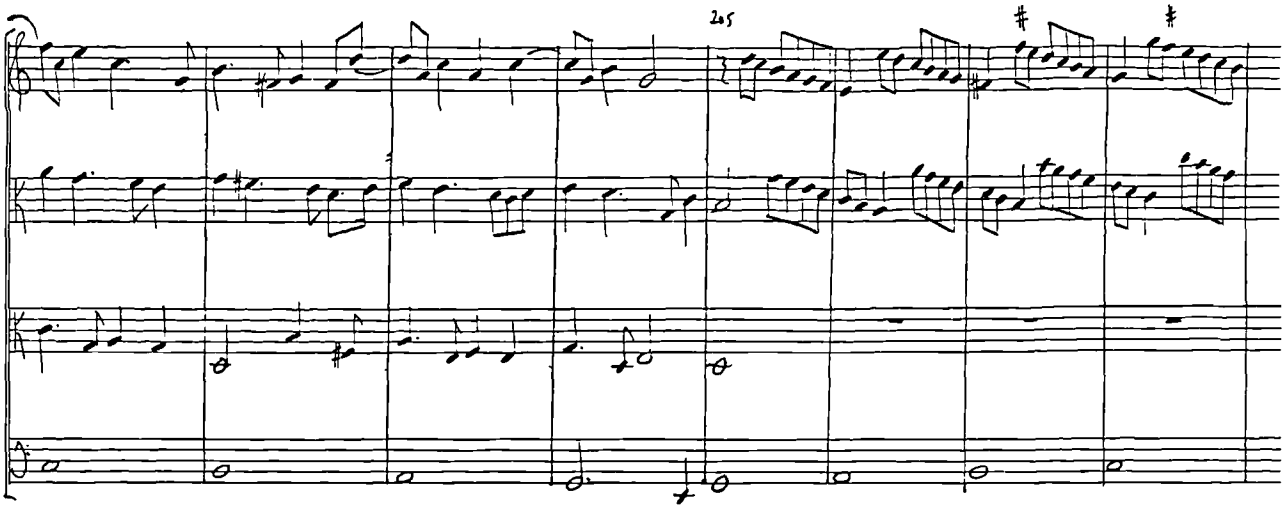


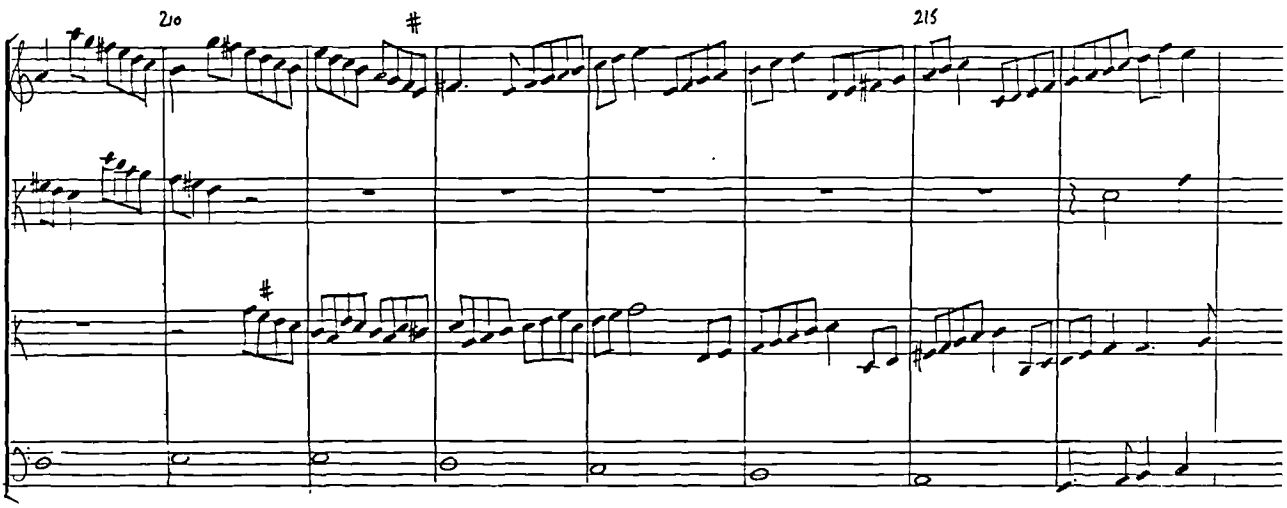


16

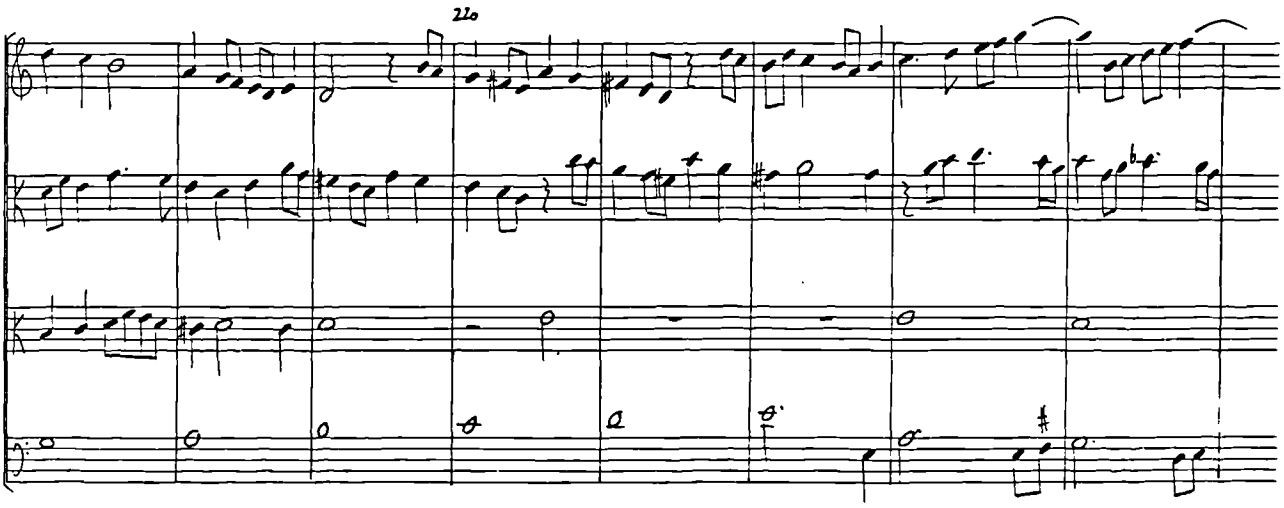


SP14 PANOPUS SCORE-SYSTEM

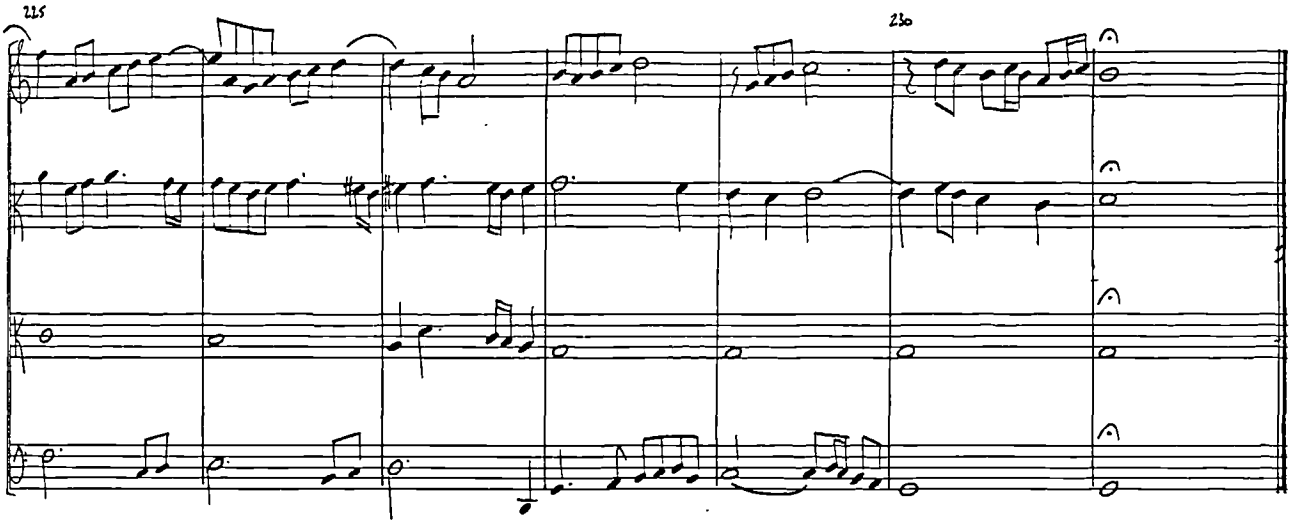




18

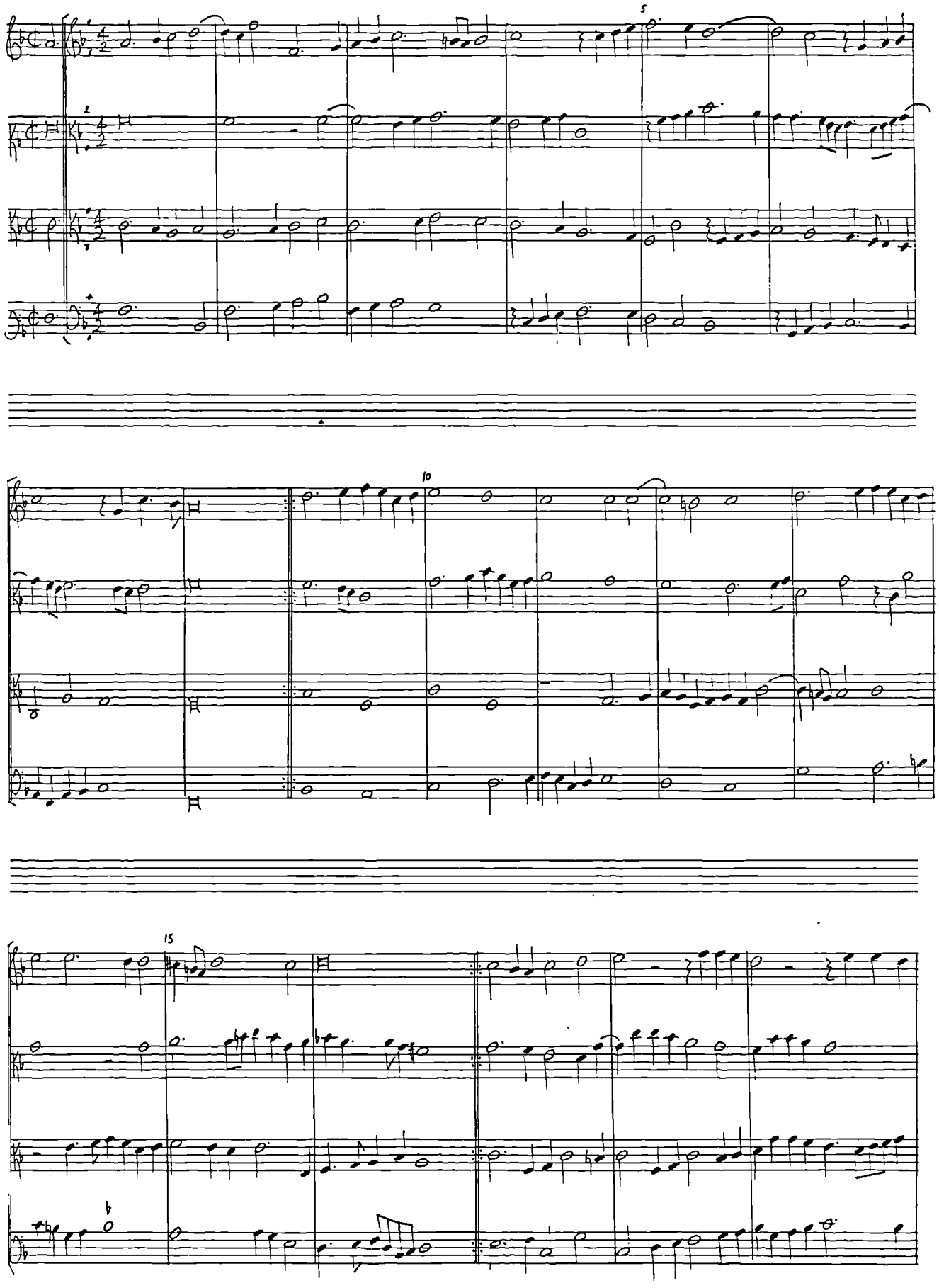


SP14 PANOPUS SCORE-SYSTEM

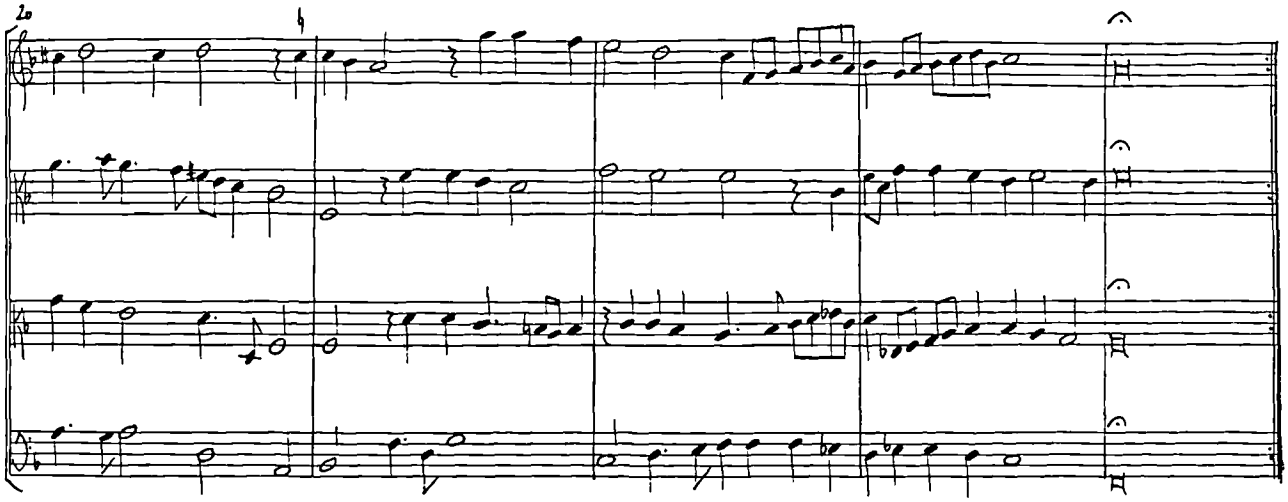


SPIN PANOPUS SCORE·SYSTEM

PAVAN a 4

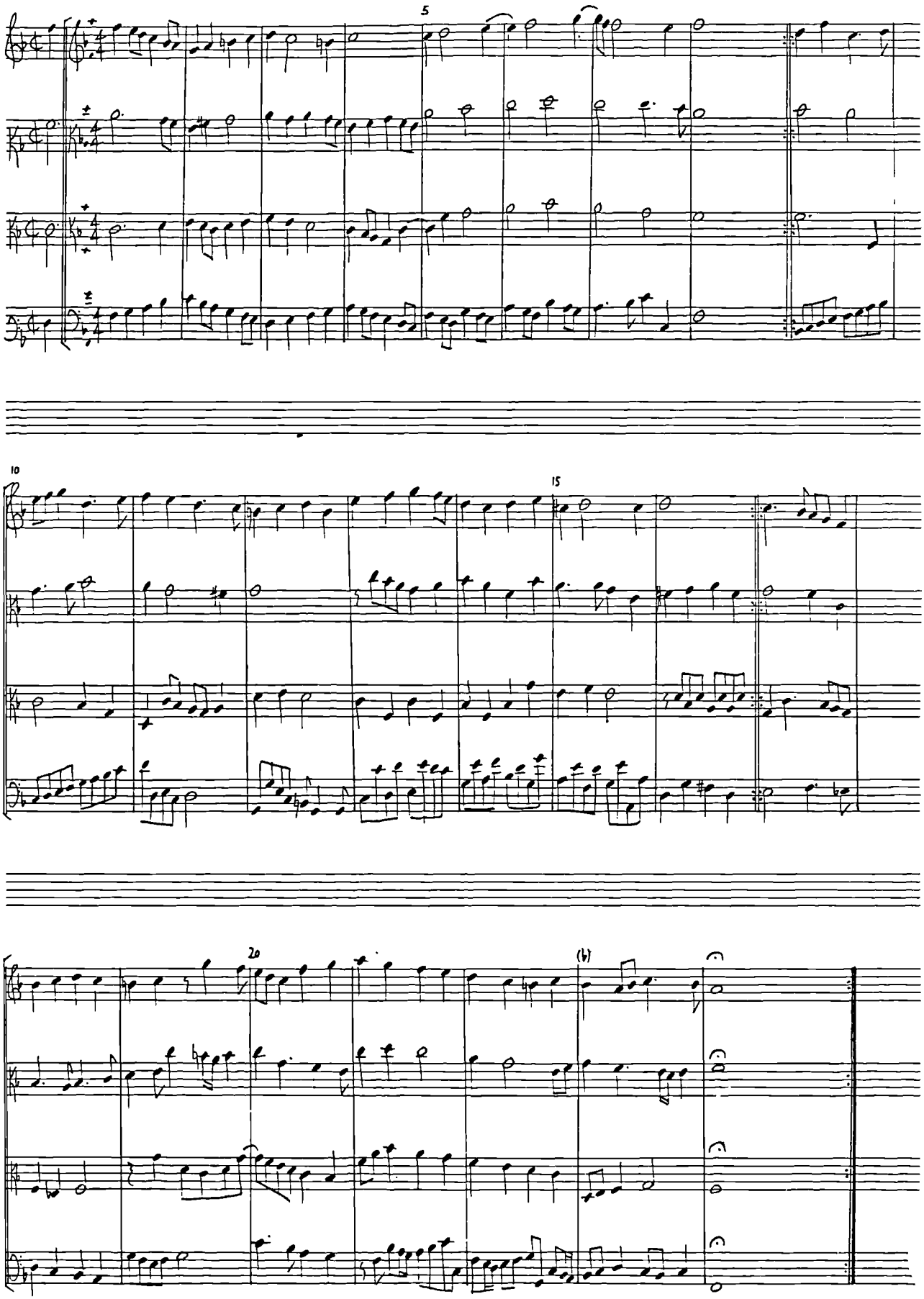


SPIN PANOPUS SCORE-SYSTEM



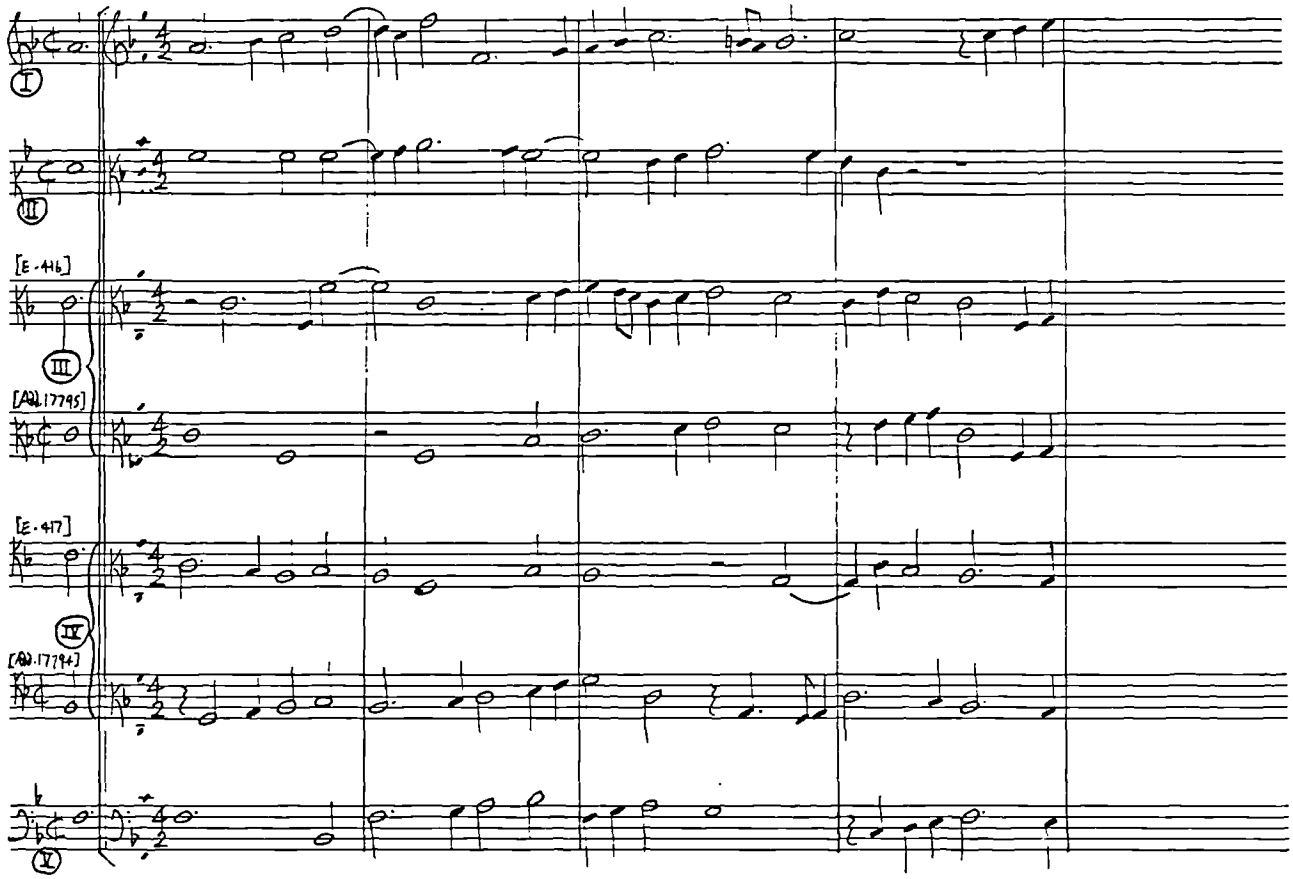
SPIN PANOPUS SCORE-SYSTEM

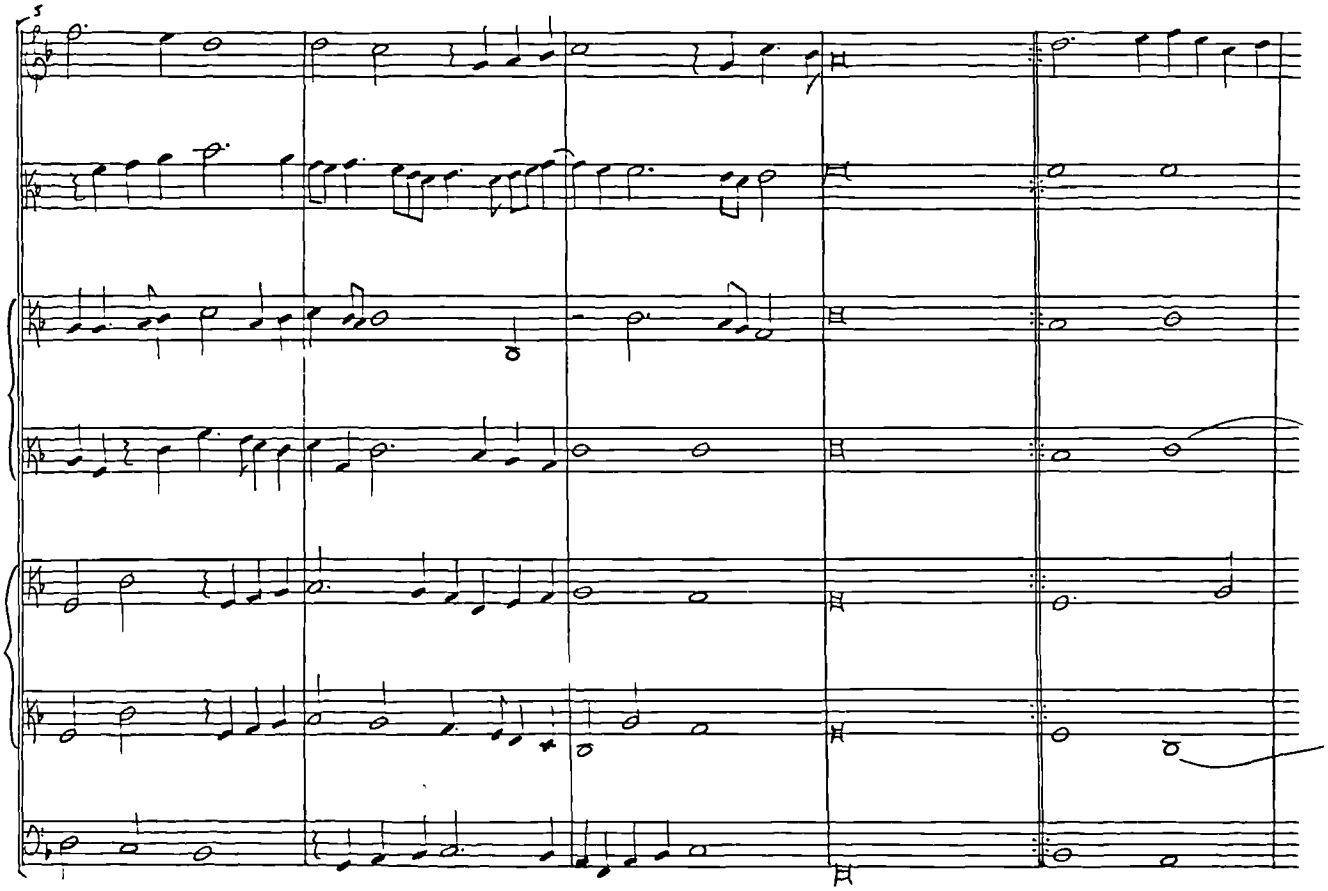
ALMAN a4



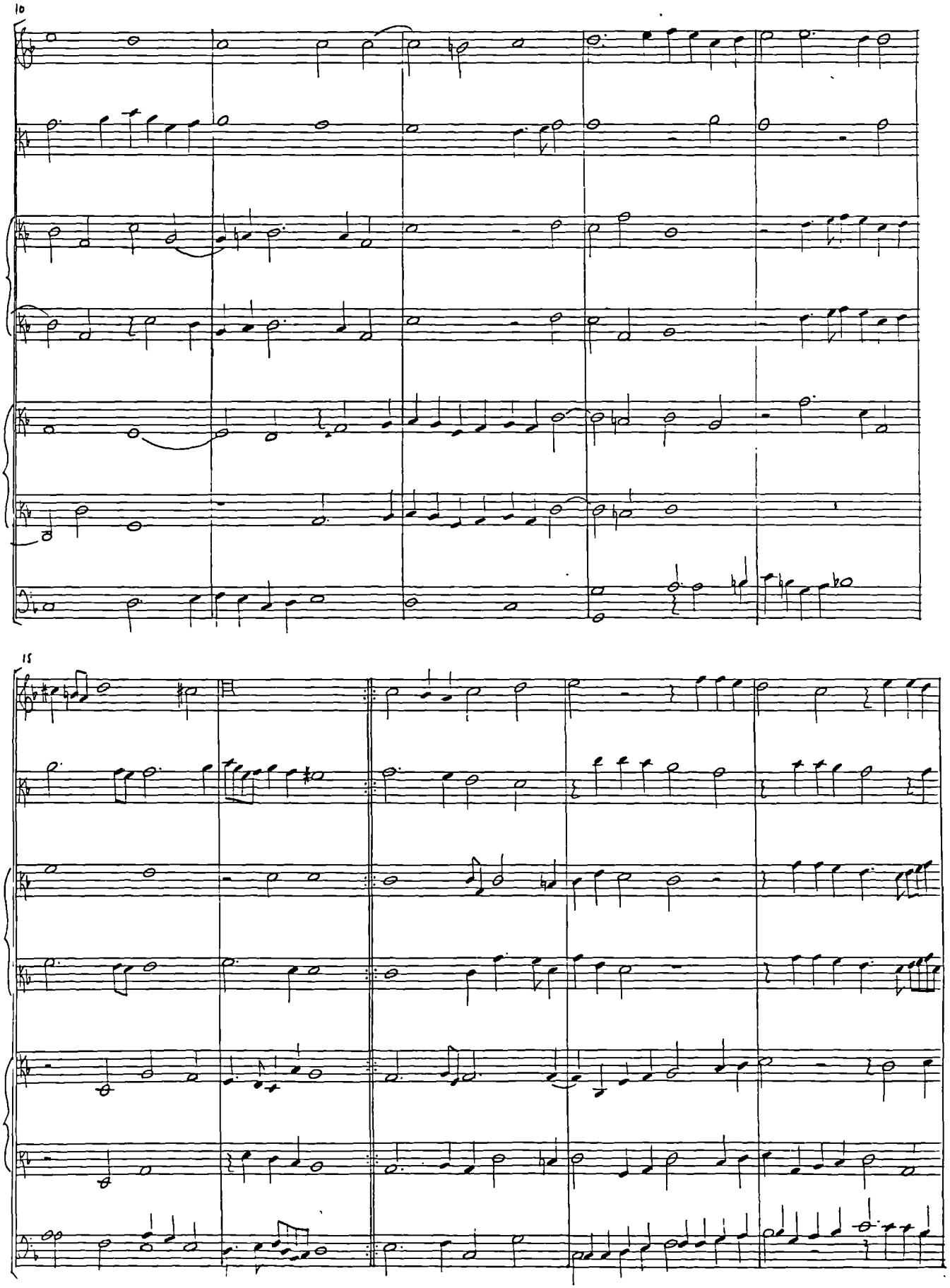
SP14 PANOPUS SCORE-SYSTEM

PAVAN 5/1

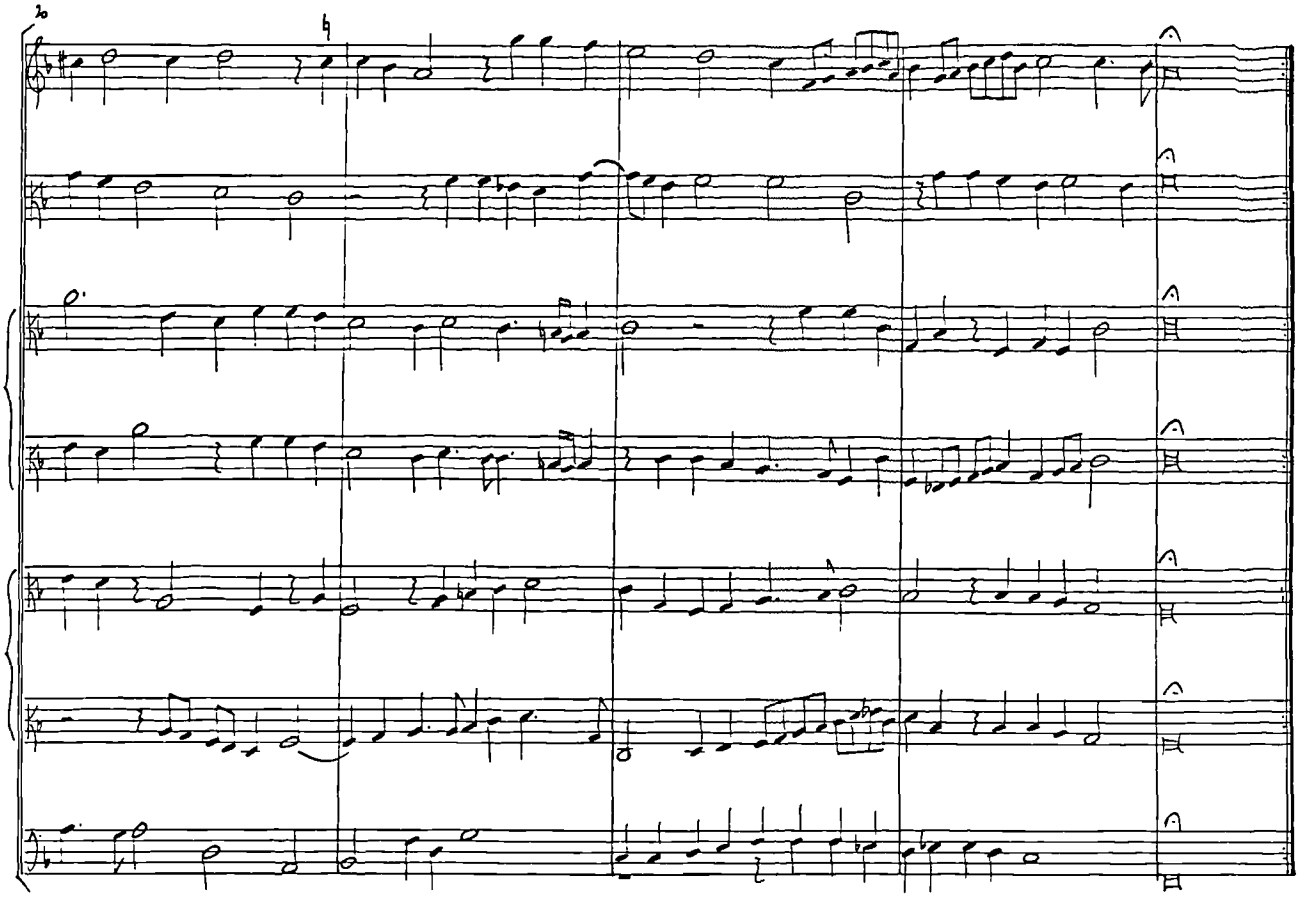




SP14 PANOPUS SCORE-SYSTEM

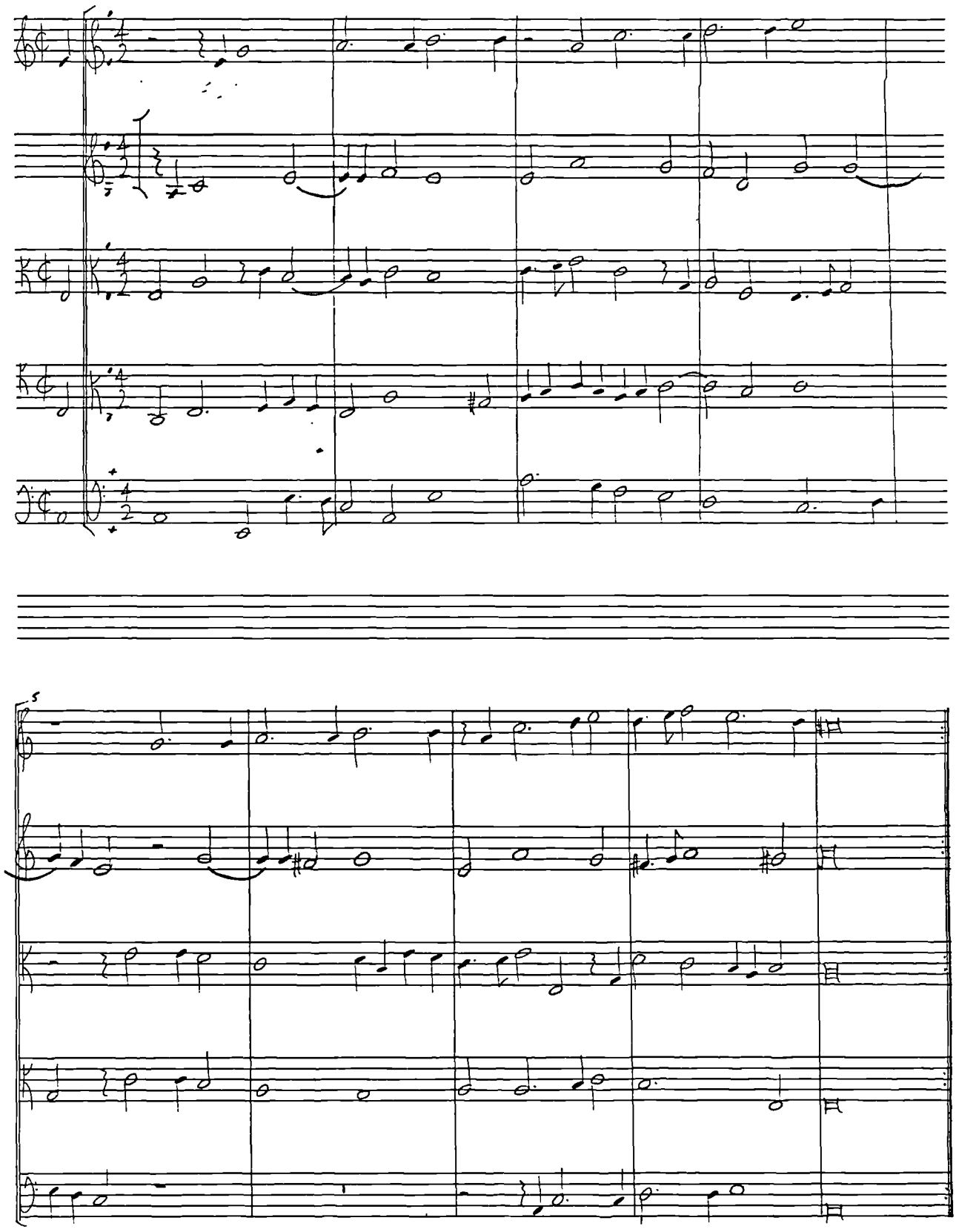


SPIN PANOPUS SCORE-SYSTEM

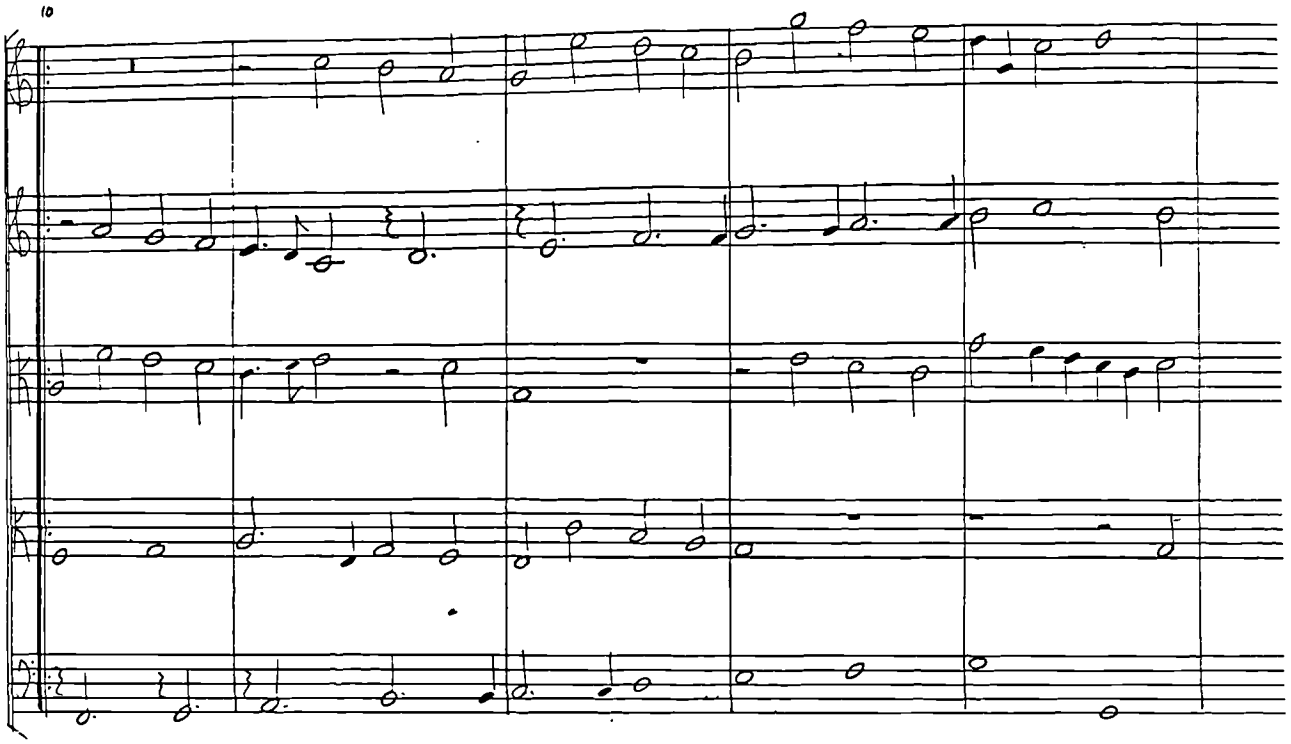


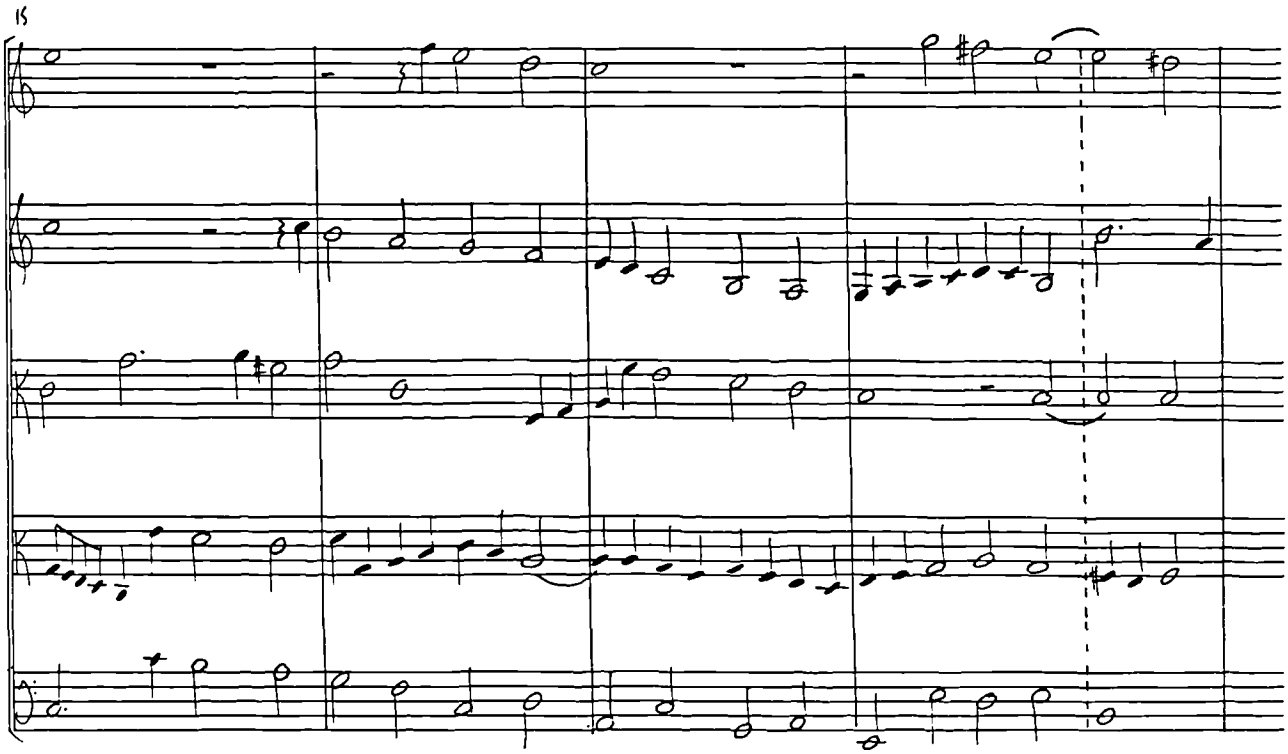
SP14 PANOPUS SCORE-SYSTEM

PAVAN 5/2

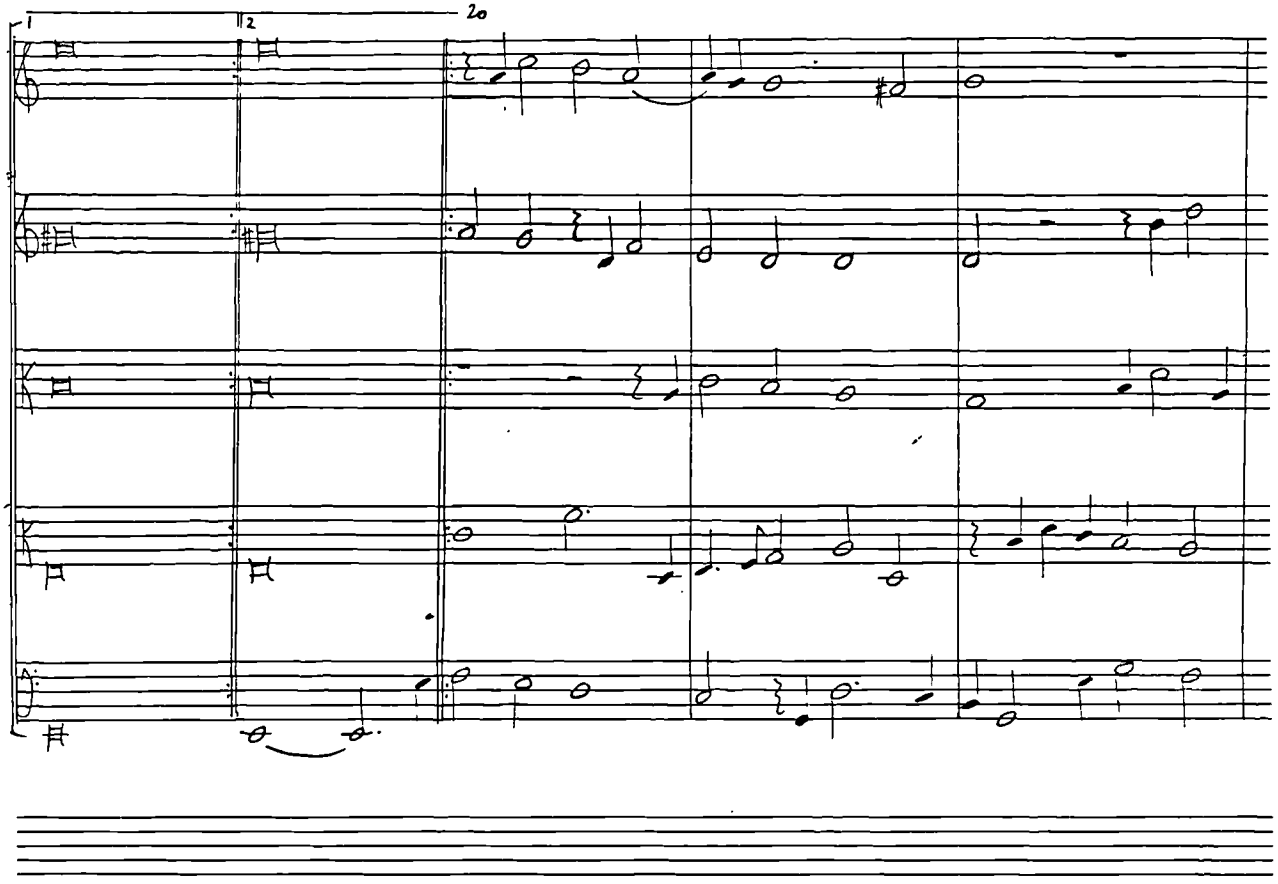


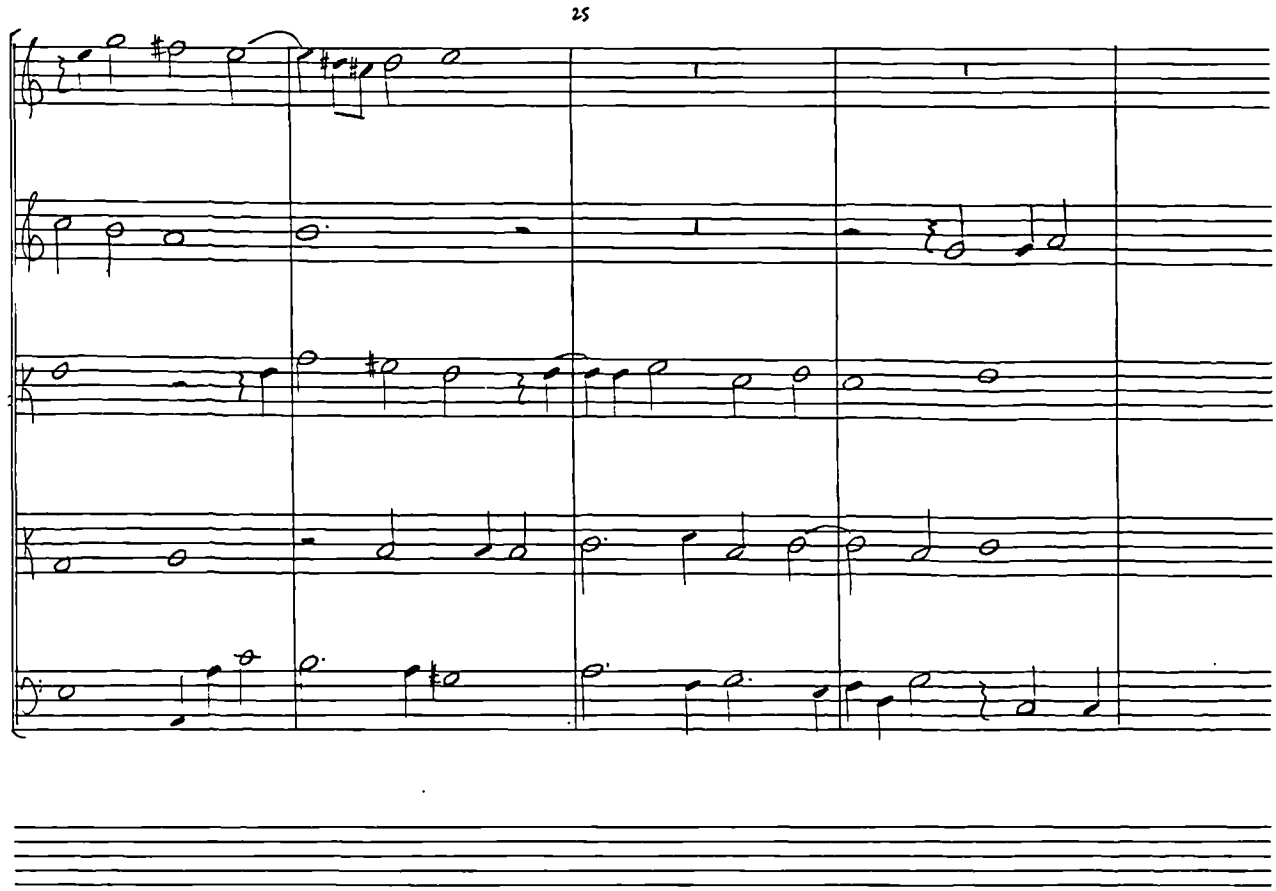
BIZ PANOPUS SCORE-SYSTEM



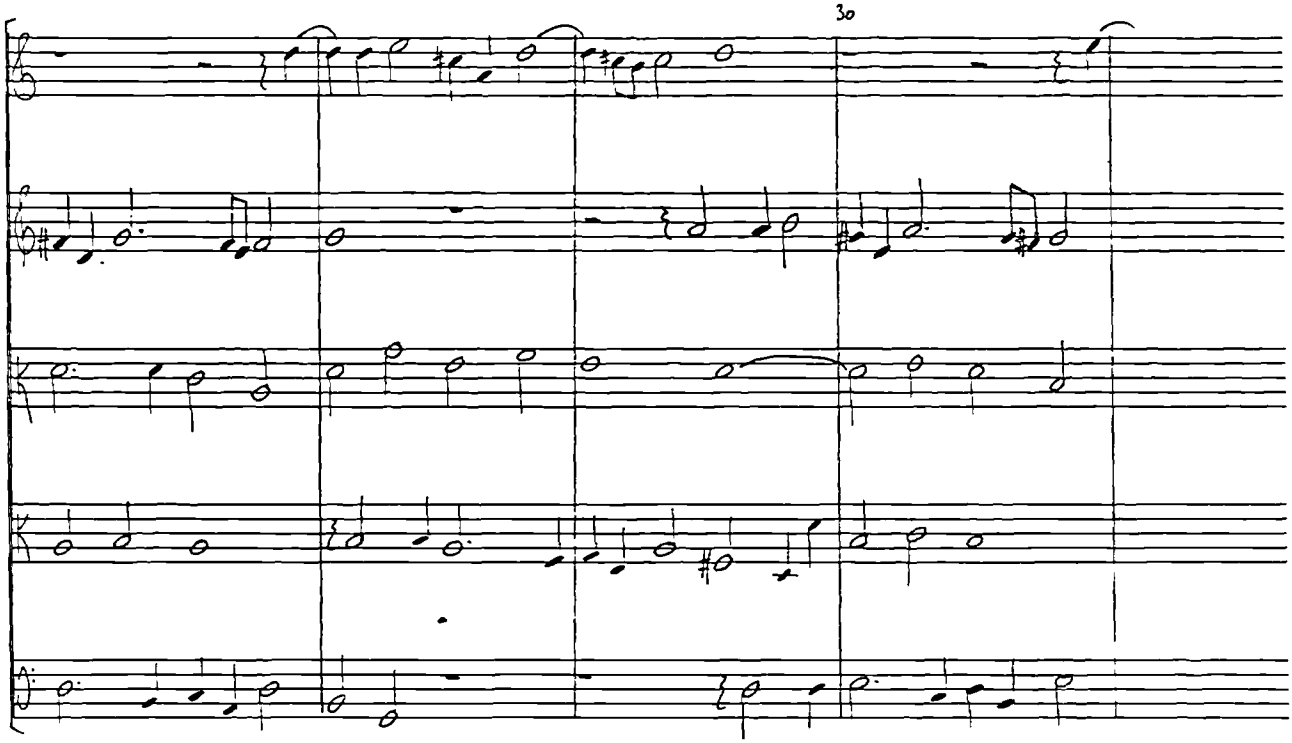


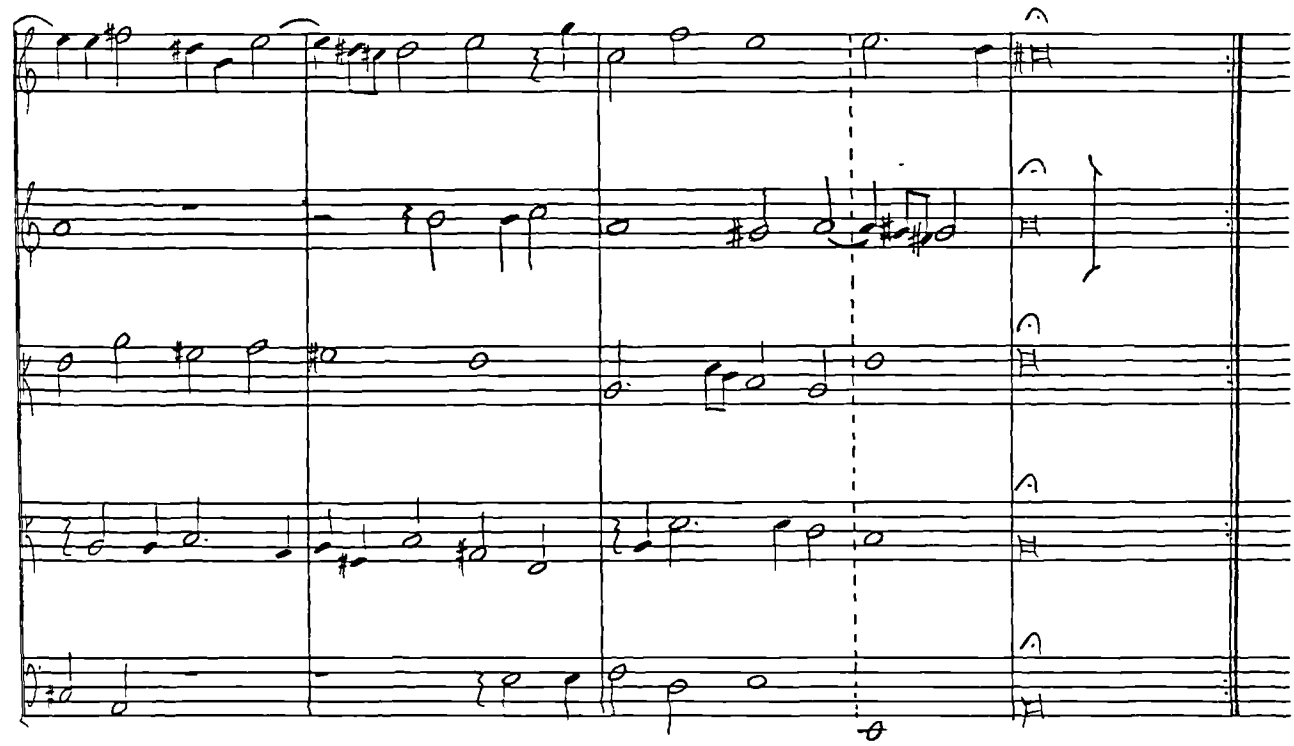
BIZ PANOPUS SCORE-SYSTEM





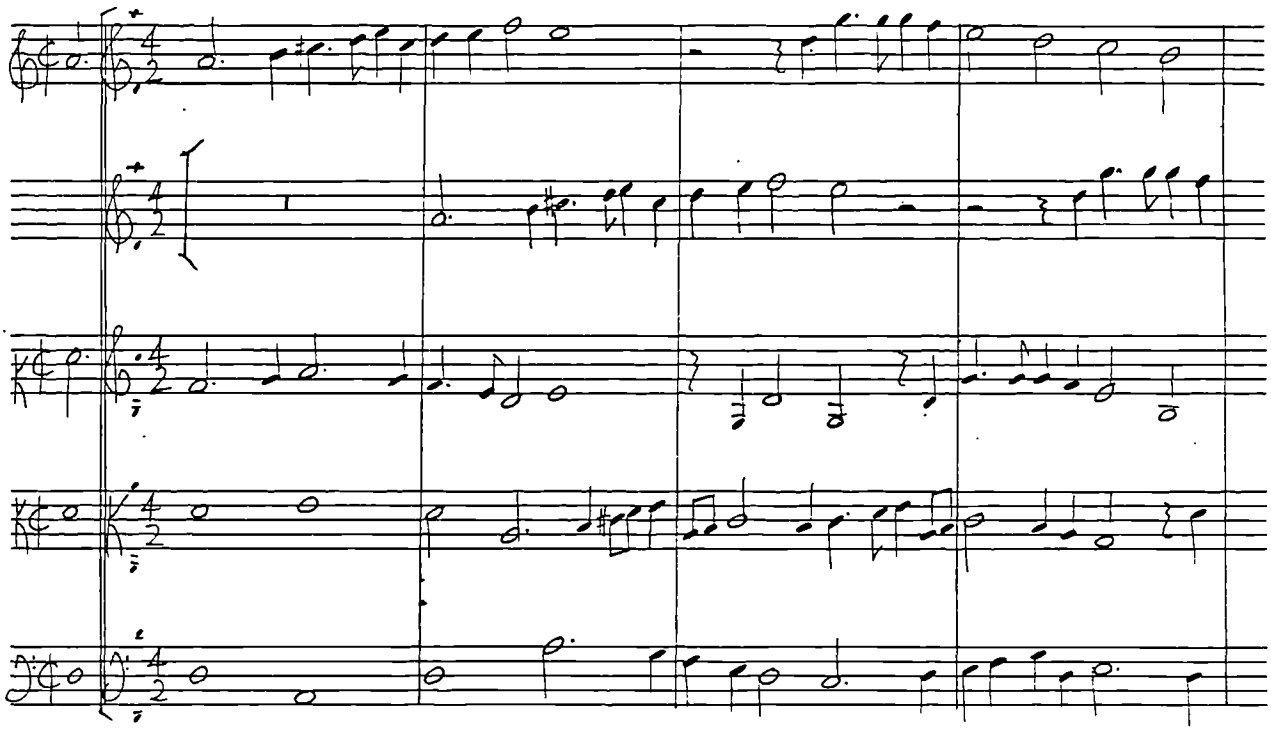
BIZ PANOPUS SCORE-SYSTEM

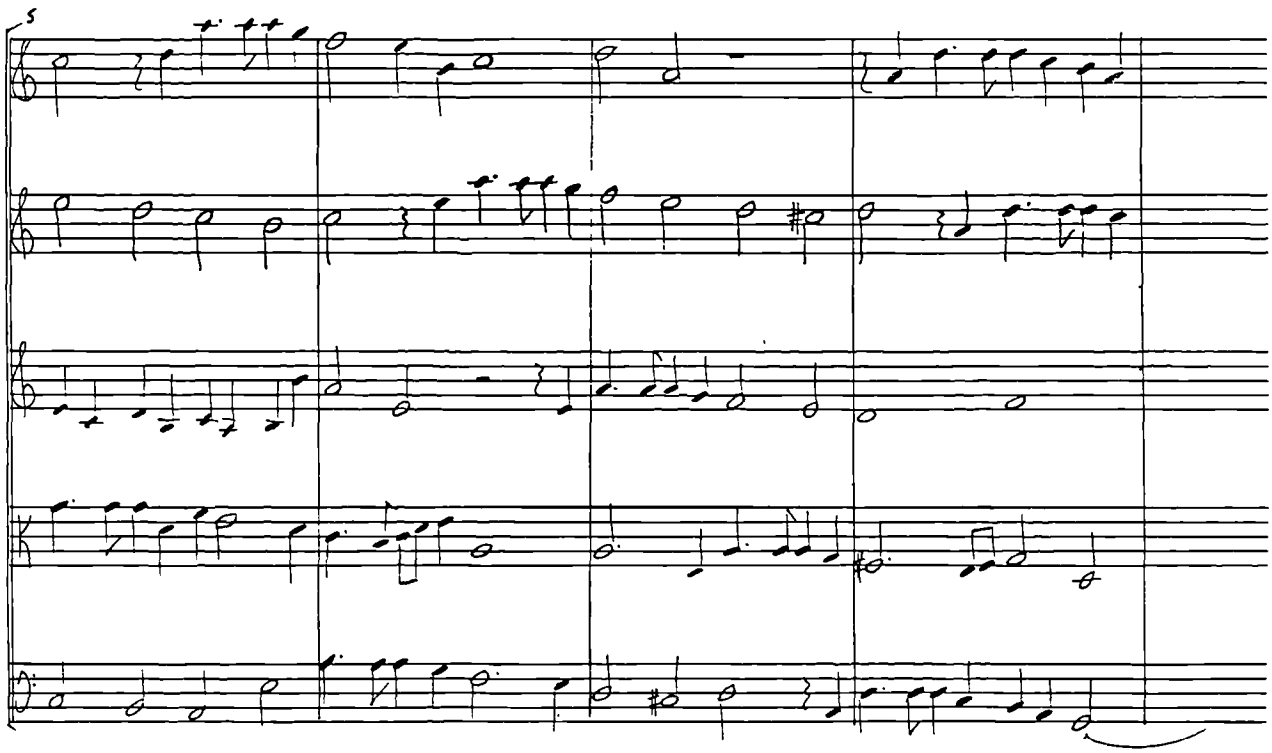




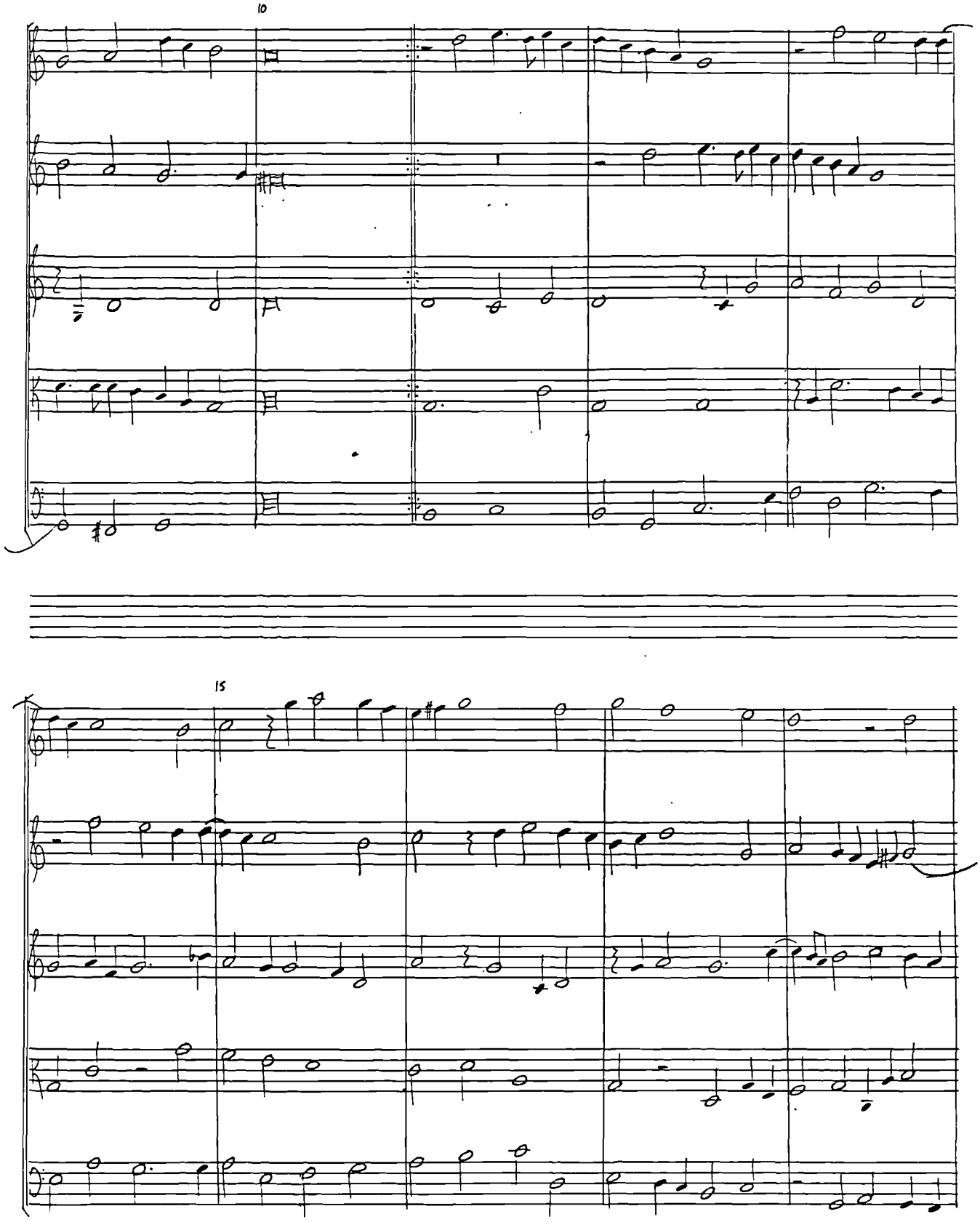
1812 PANOPUS SCORE-SYSTEM

PAVAN 5/3

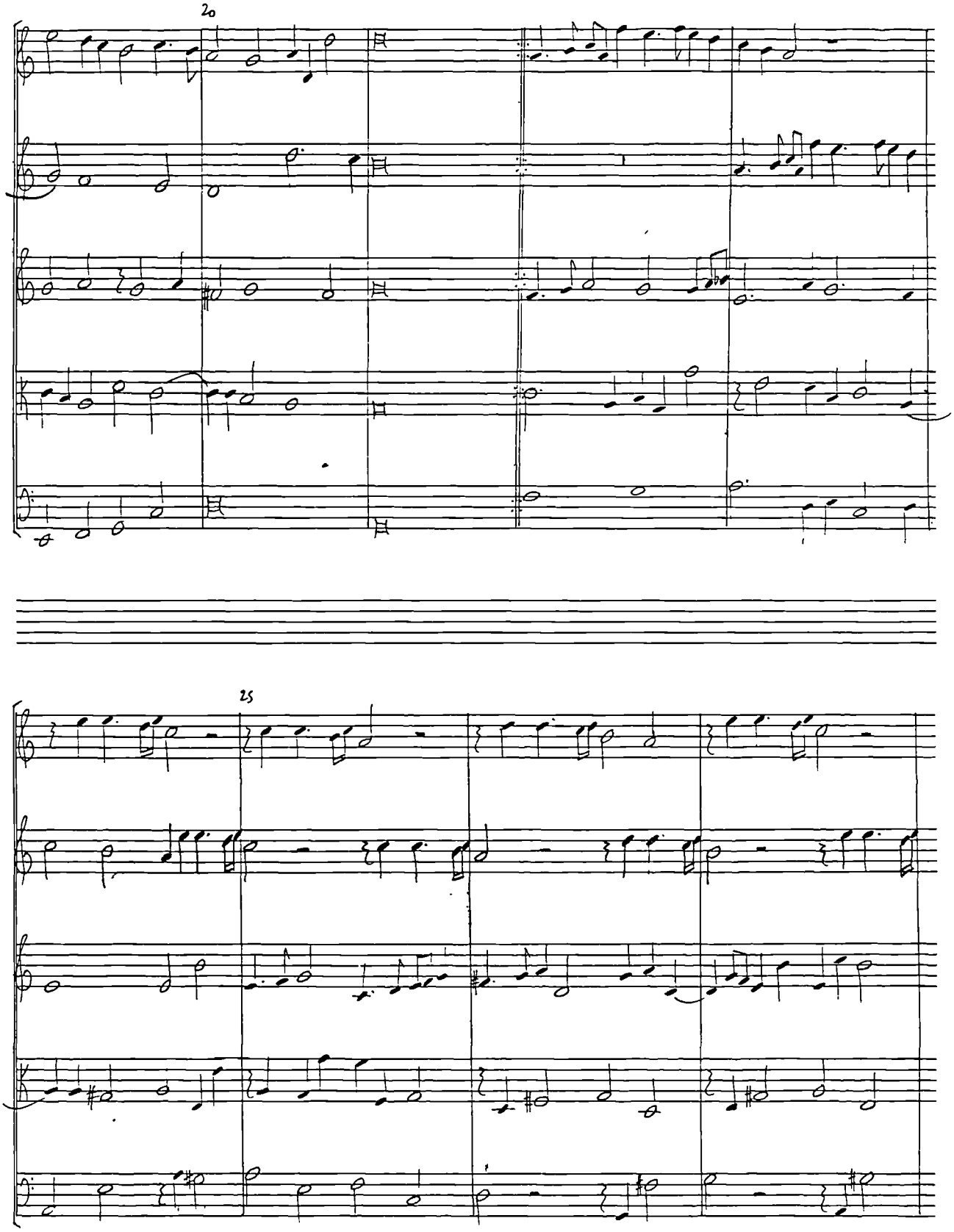




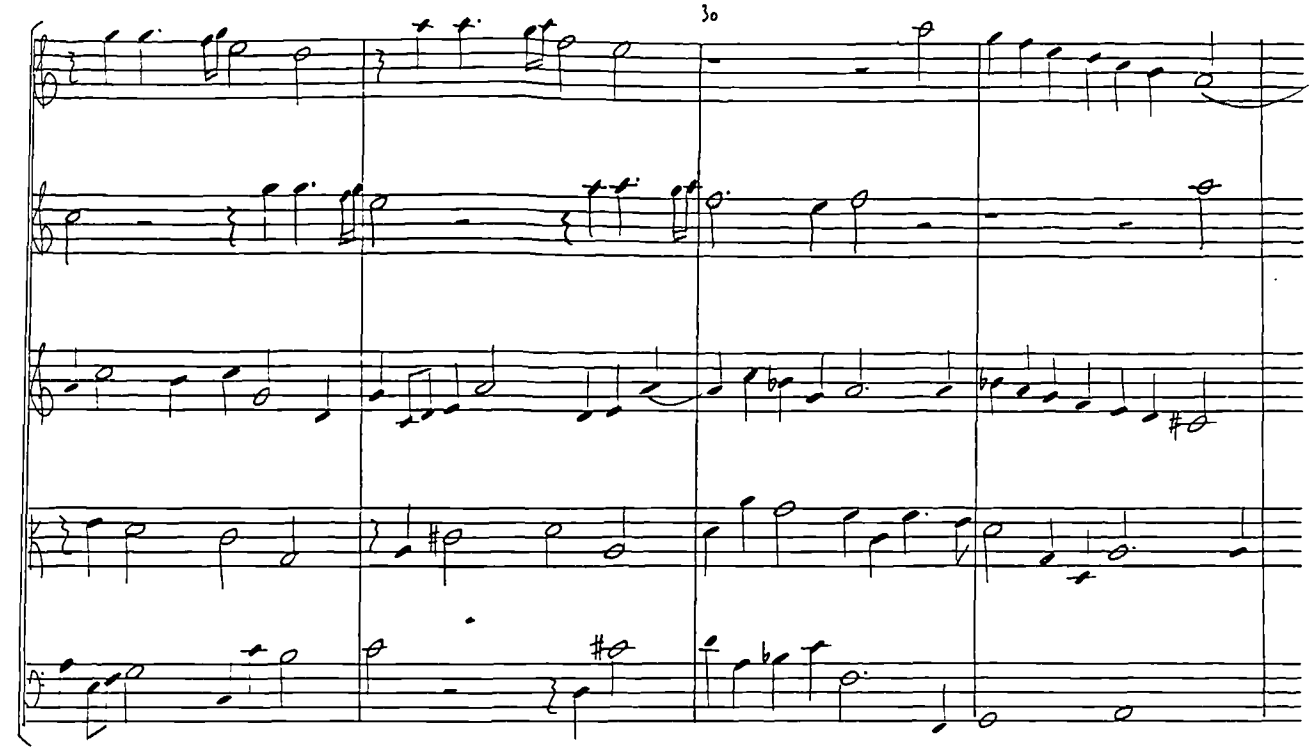
BIZ PANOPUS SCORE-SYSTEM

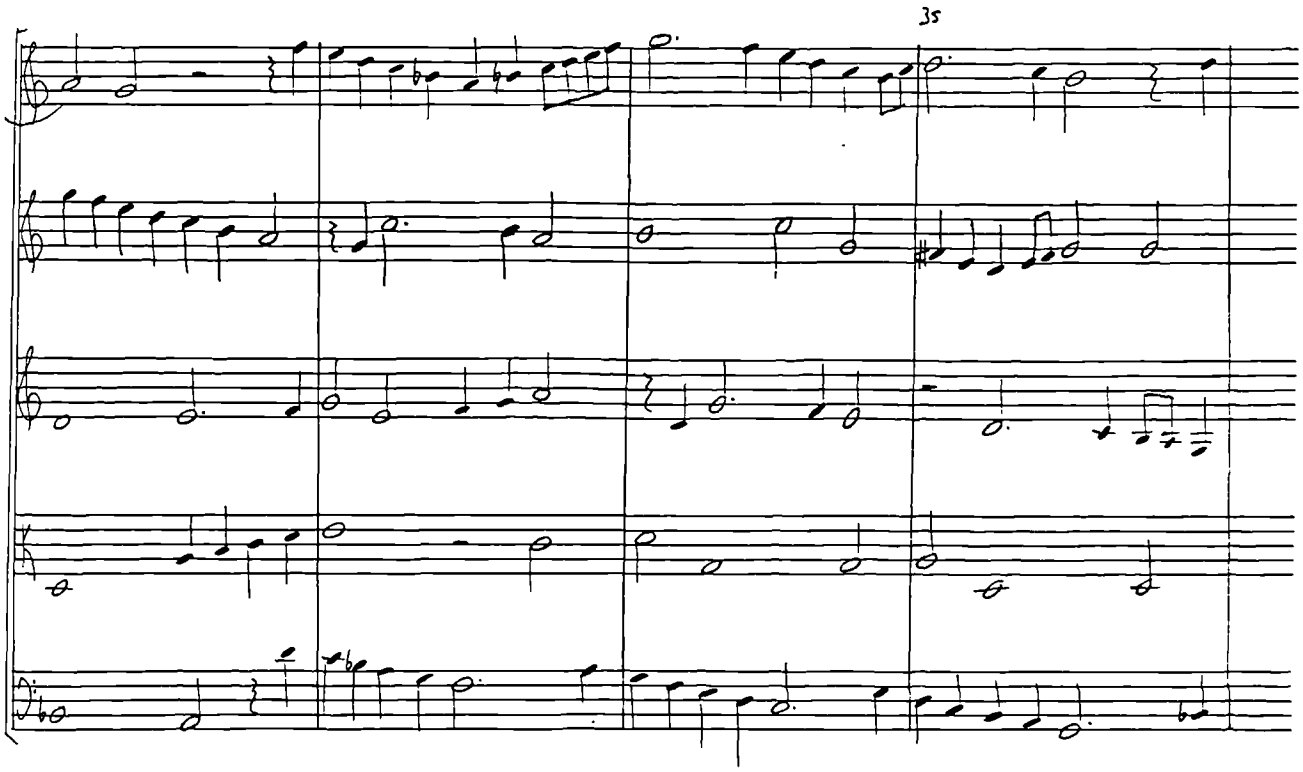


BIZ PANOPUS SCORE-SYSTEM

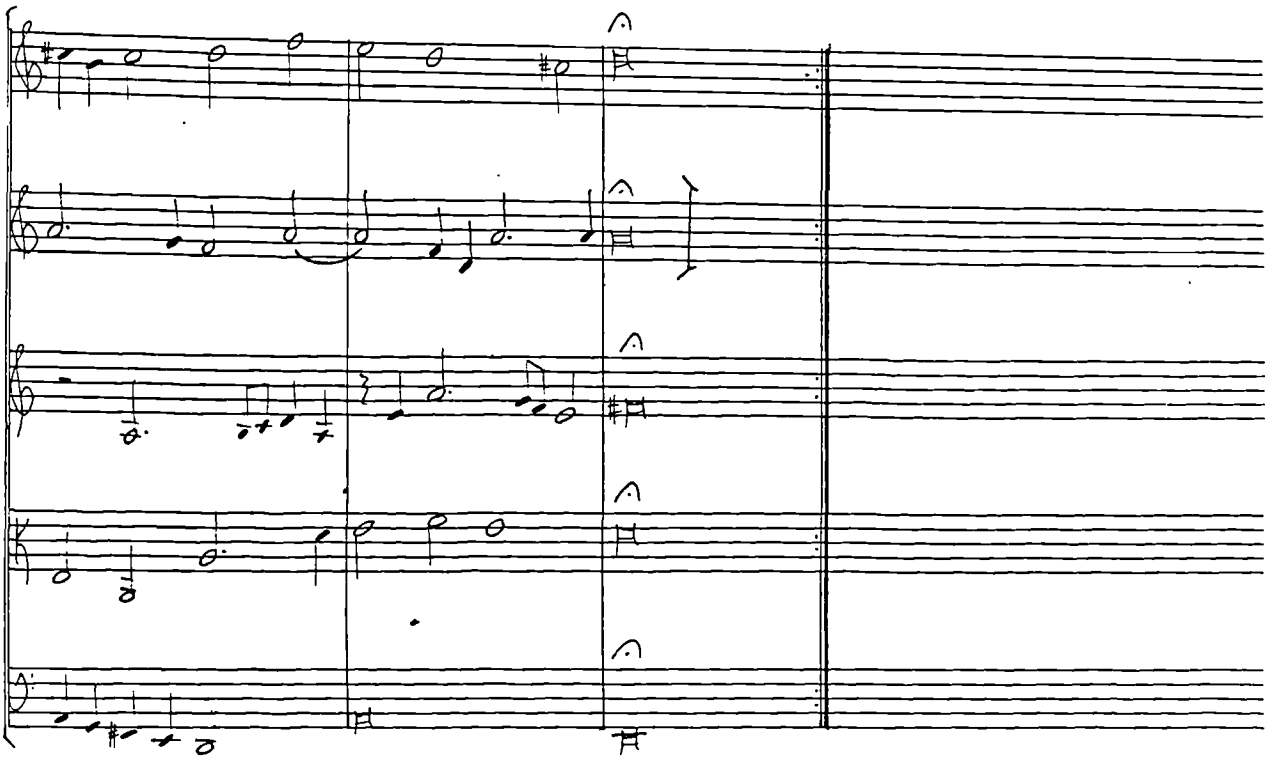


BIZ PANOPUS SCORE-SYSTEM



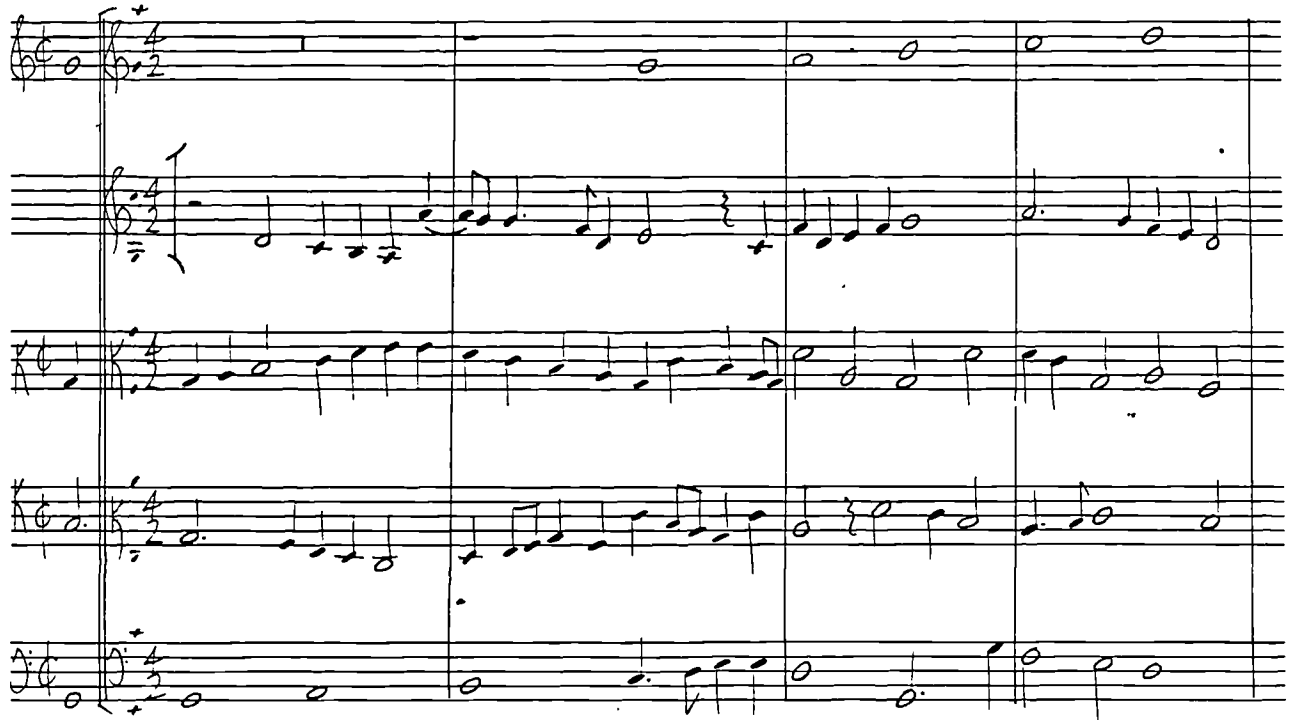


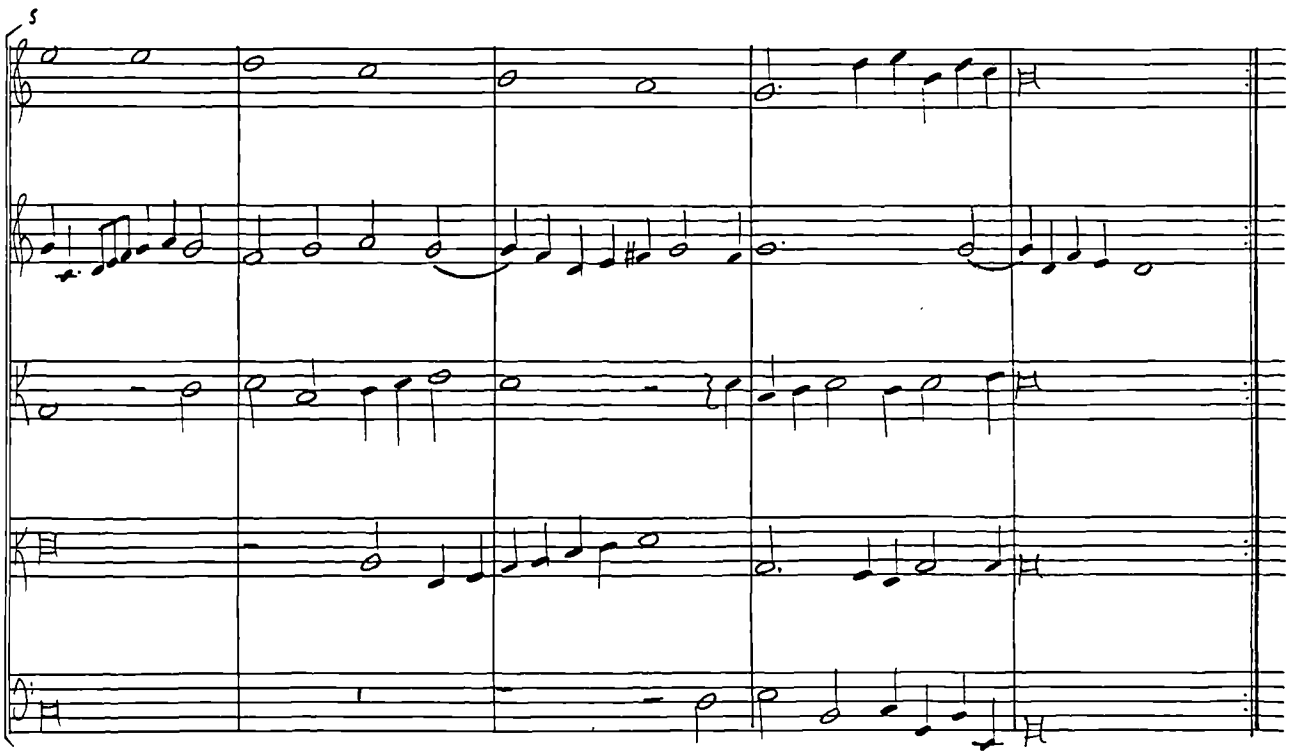
812 PANOPUS SCORE-SYSTEM



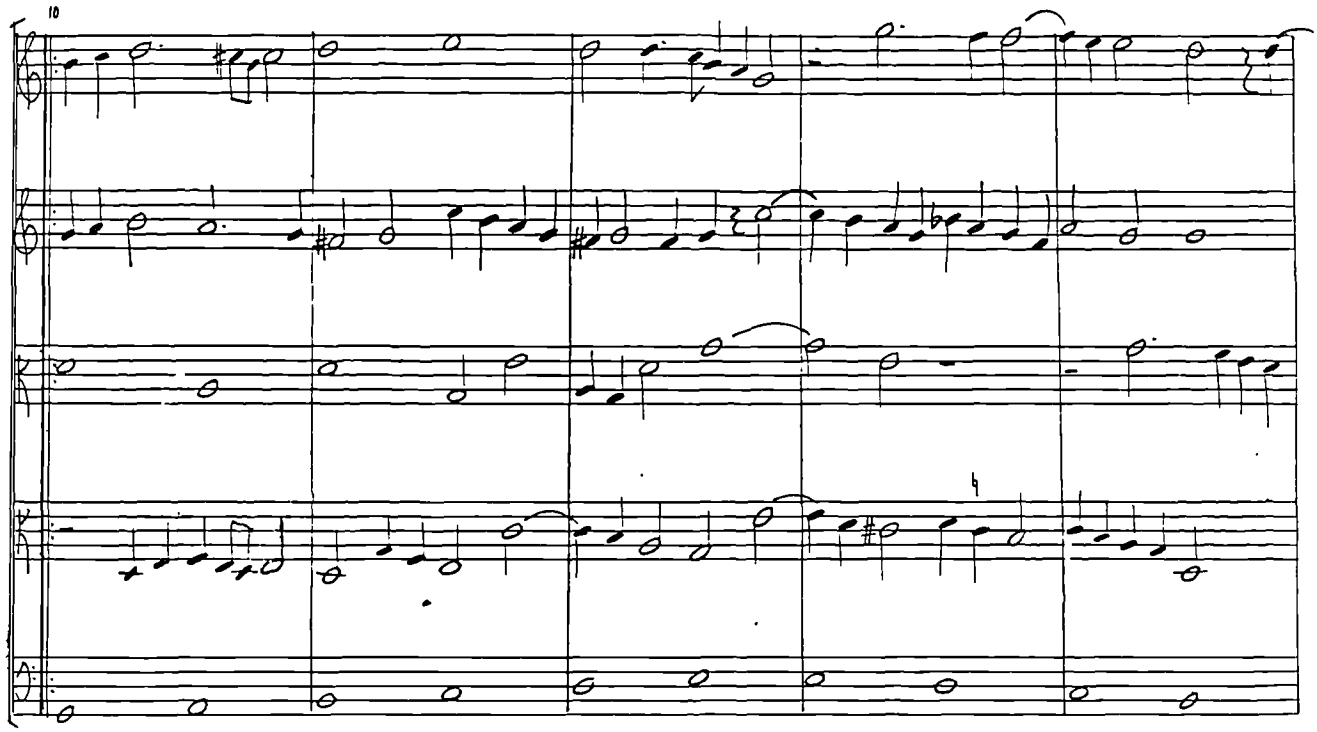
PANOPLIS SCORE-SYSTEM

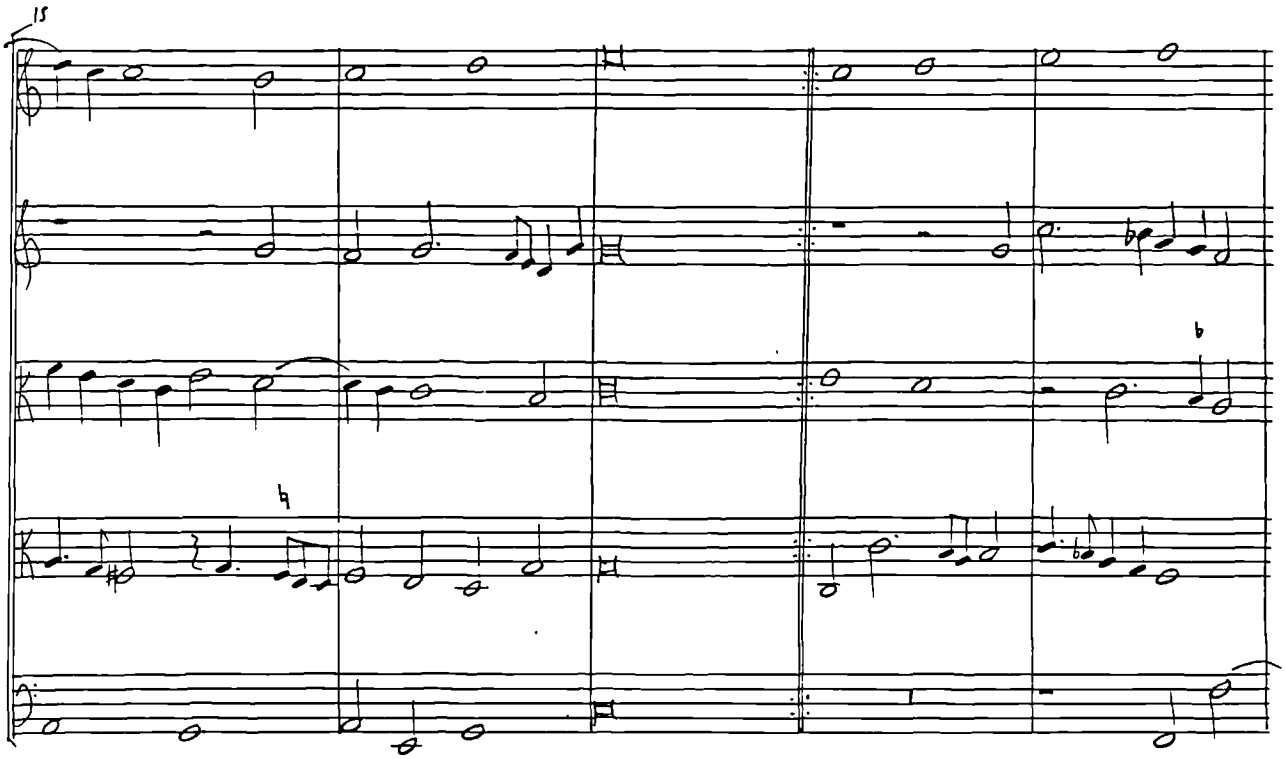
PAVAN 5/4



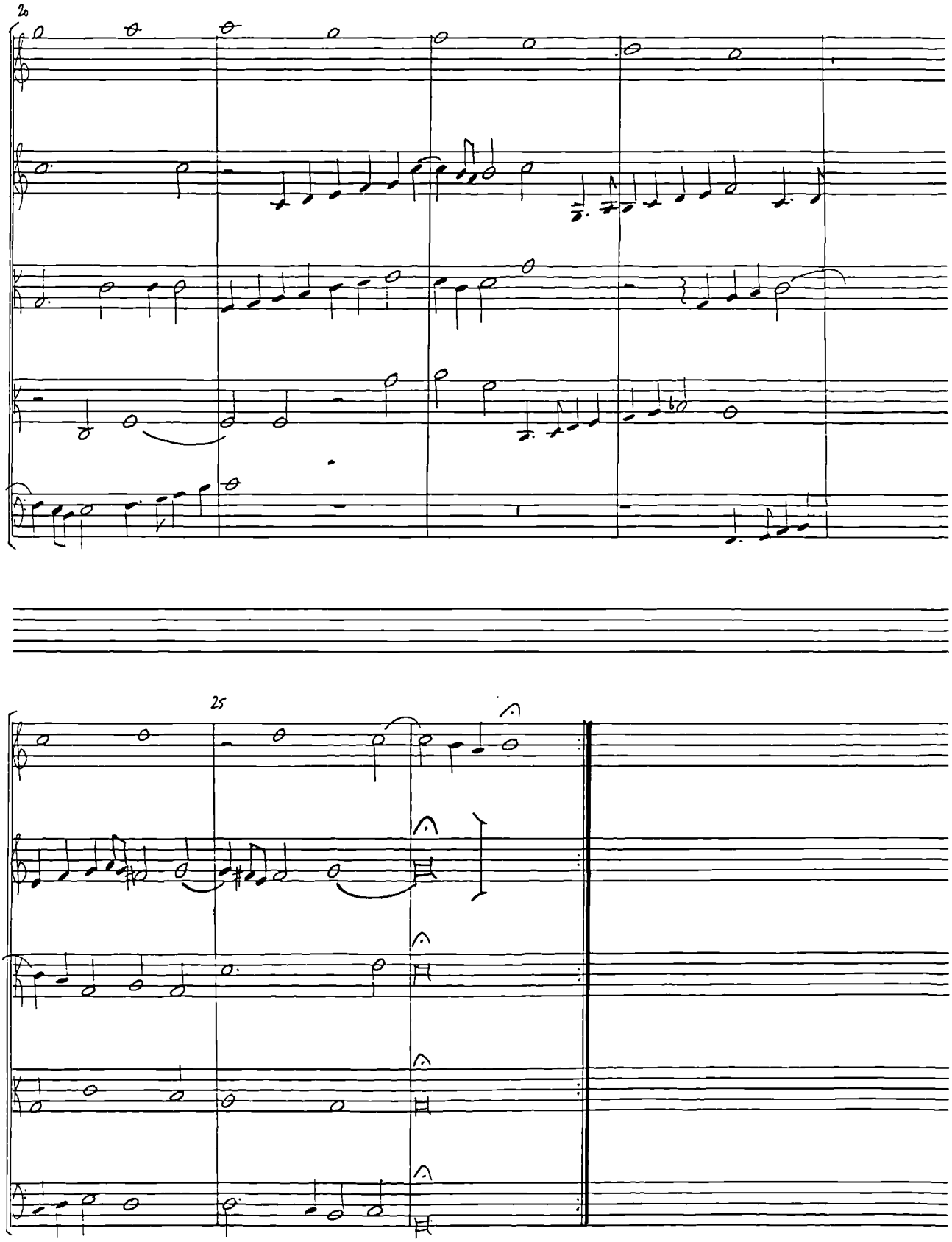


BI2 PANOPLIS SCORE-SYSTEM

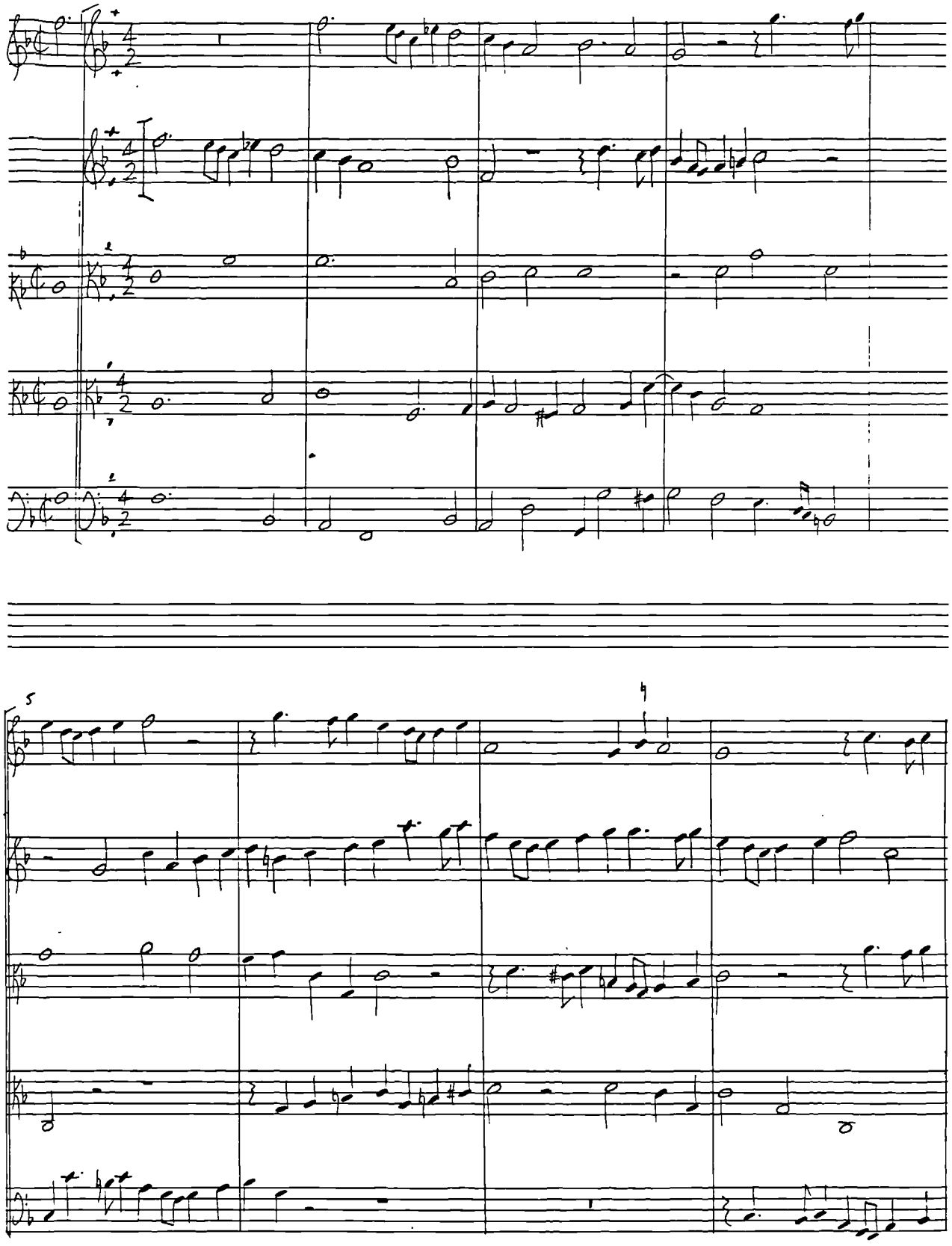




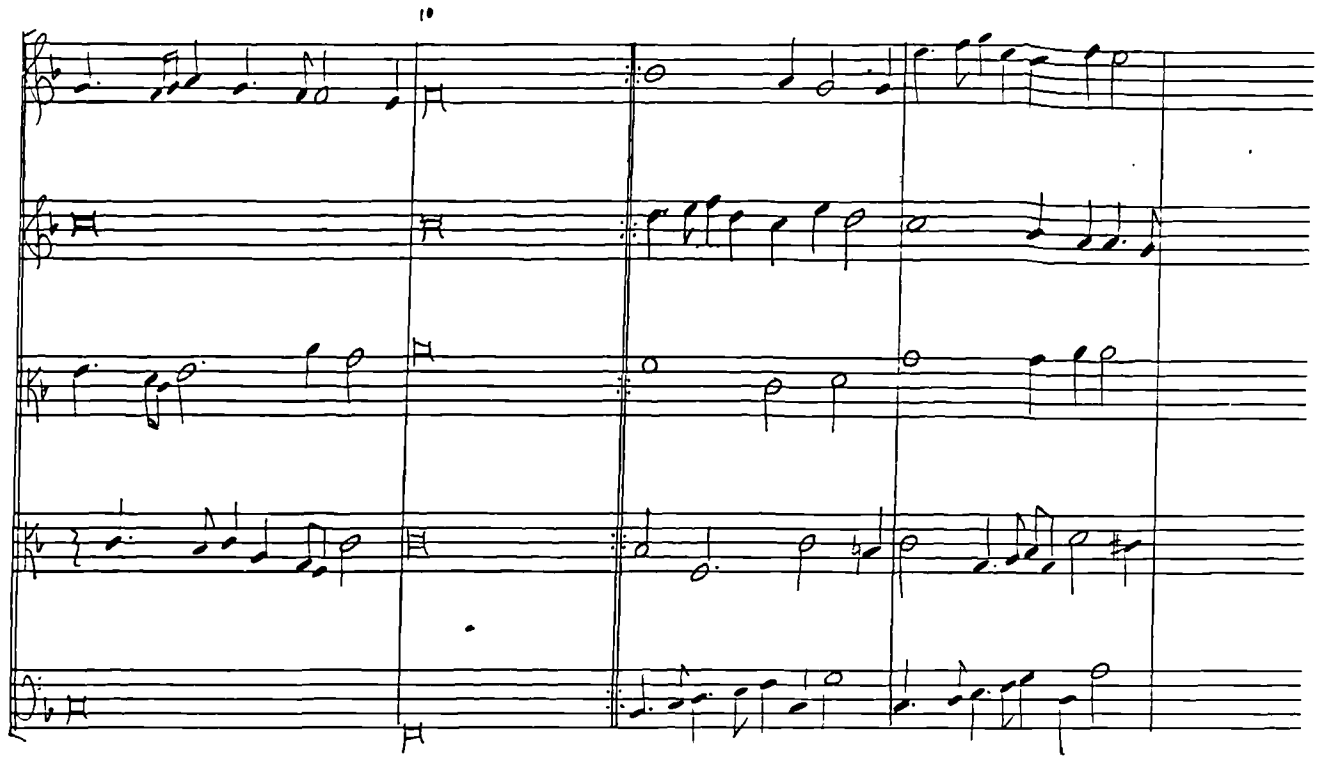
BI2 PANOPLUS SCORE-SYSTEM

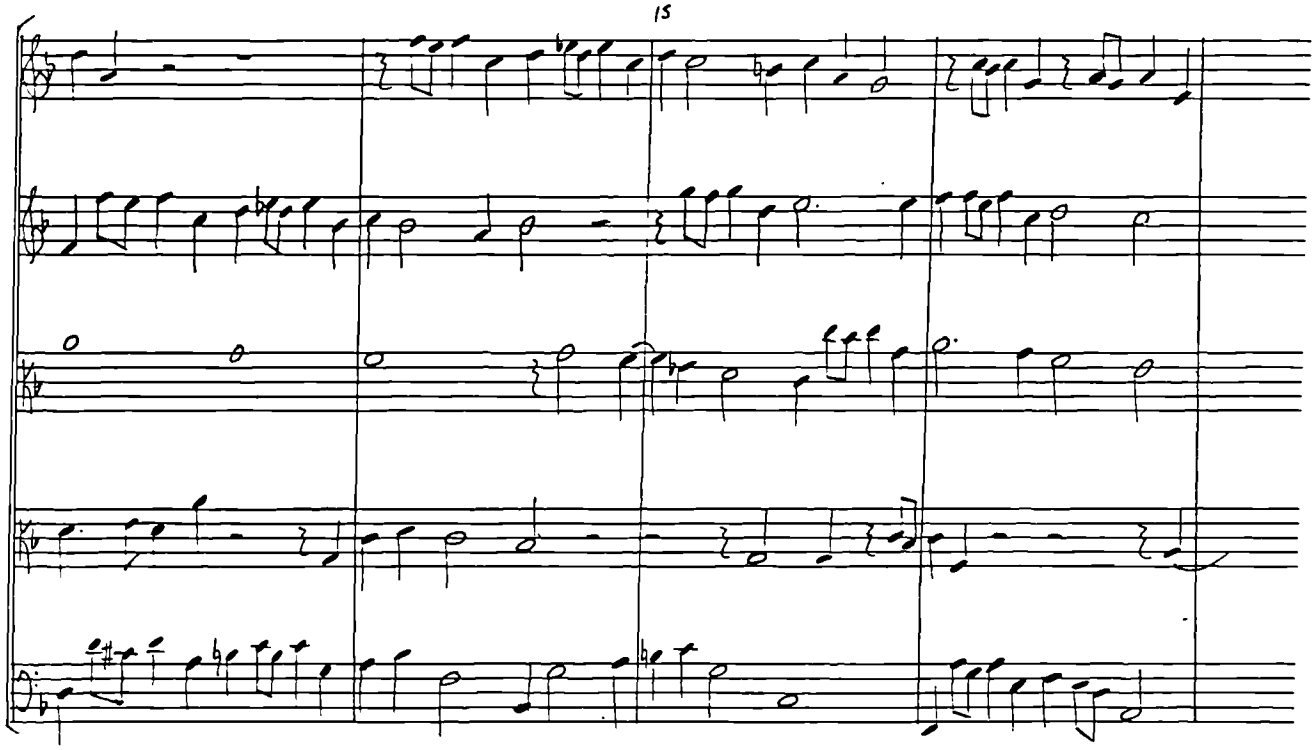


B12 PANOPLUS SCORE-SYSTEM

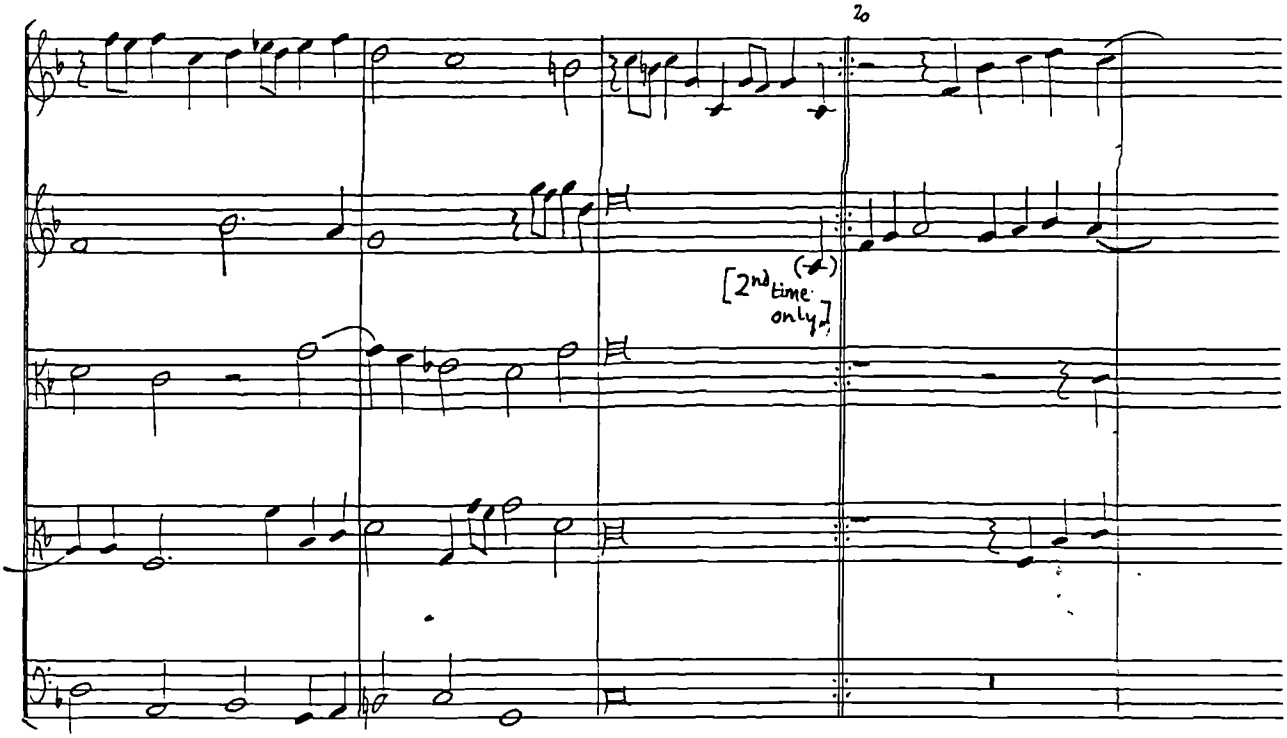


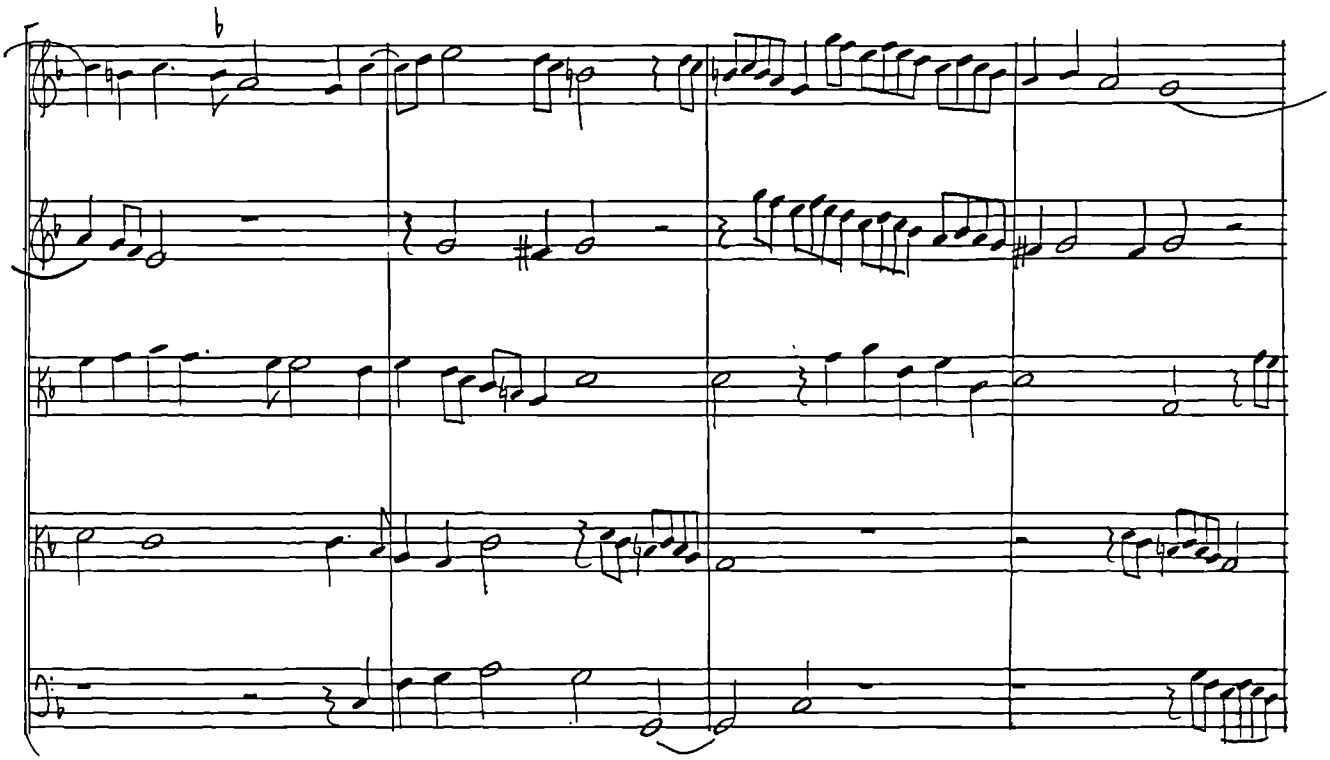
812 PANOPLUS SCORE-SYSTEM



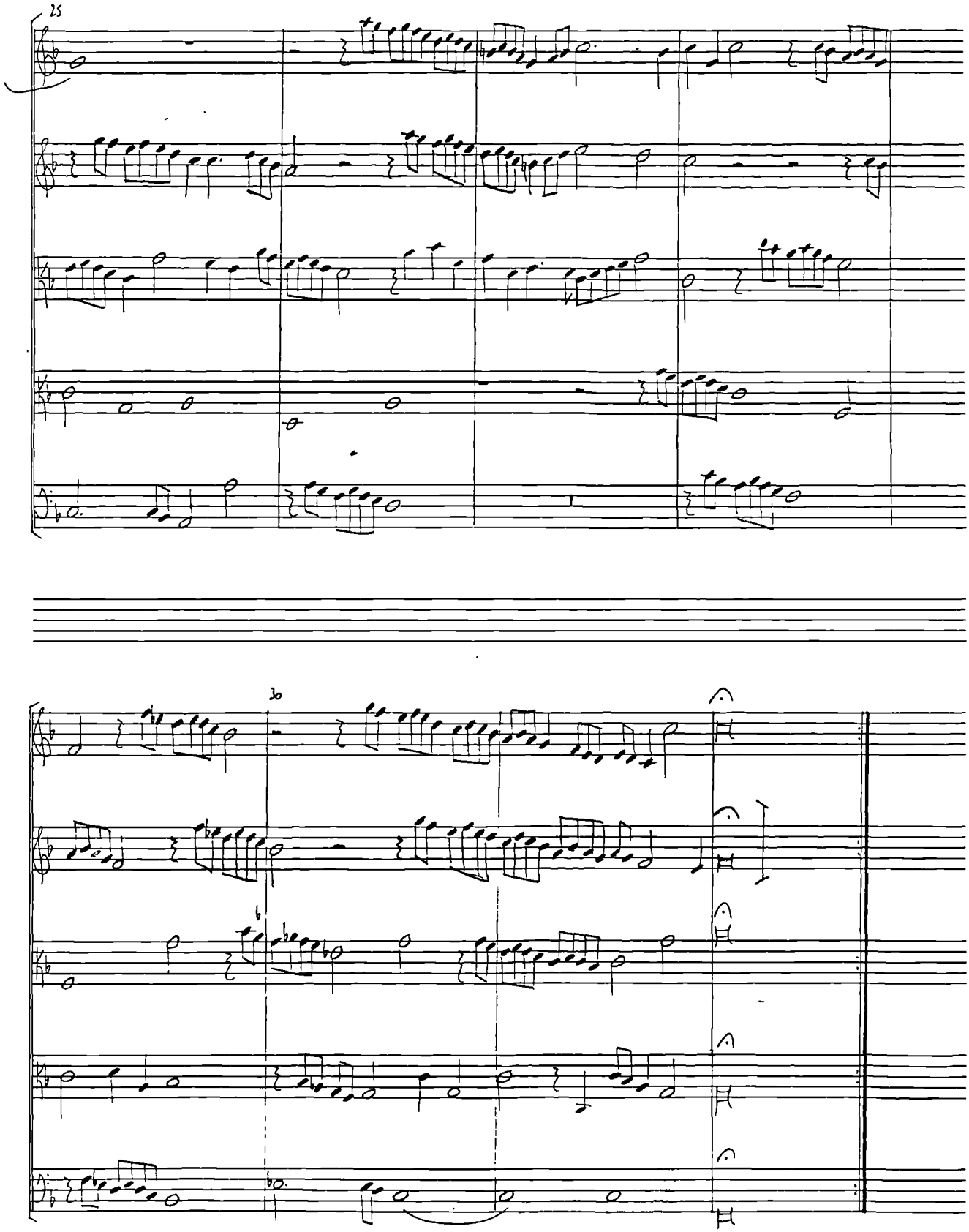


BI2 PANOPUS SCORE-SYSTEM



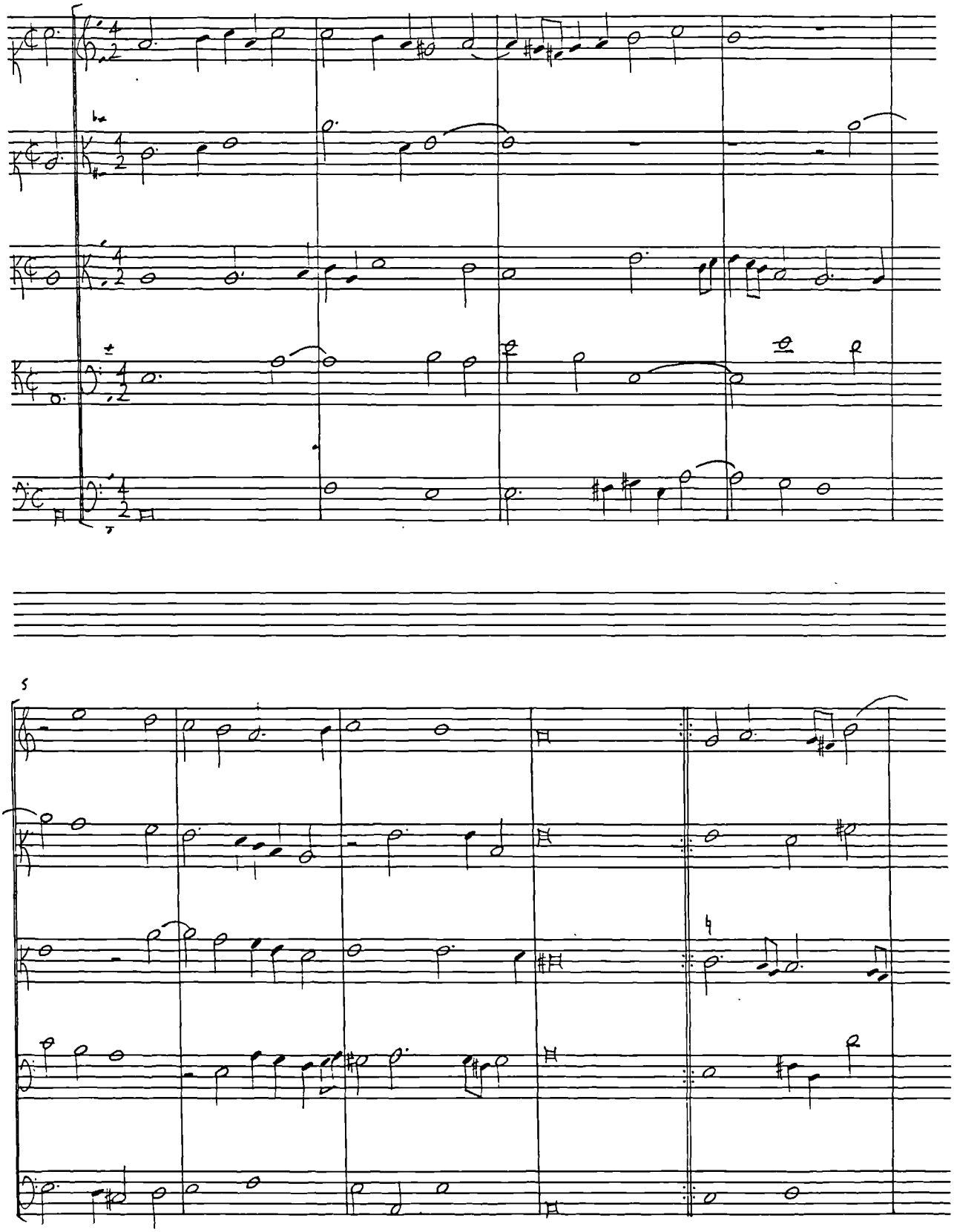


BIZ PANOPUS SCORE-SYSTEM

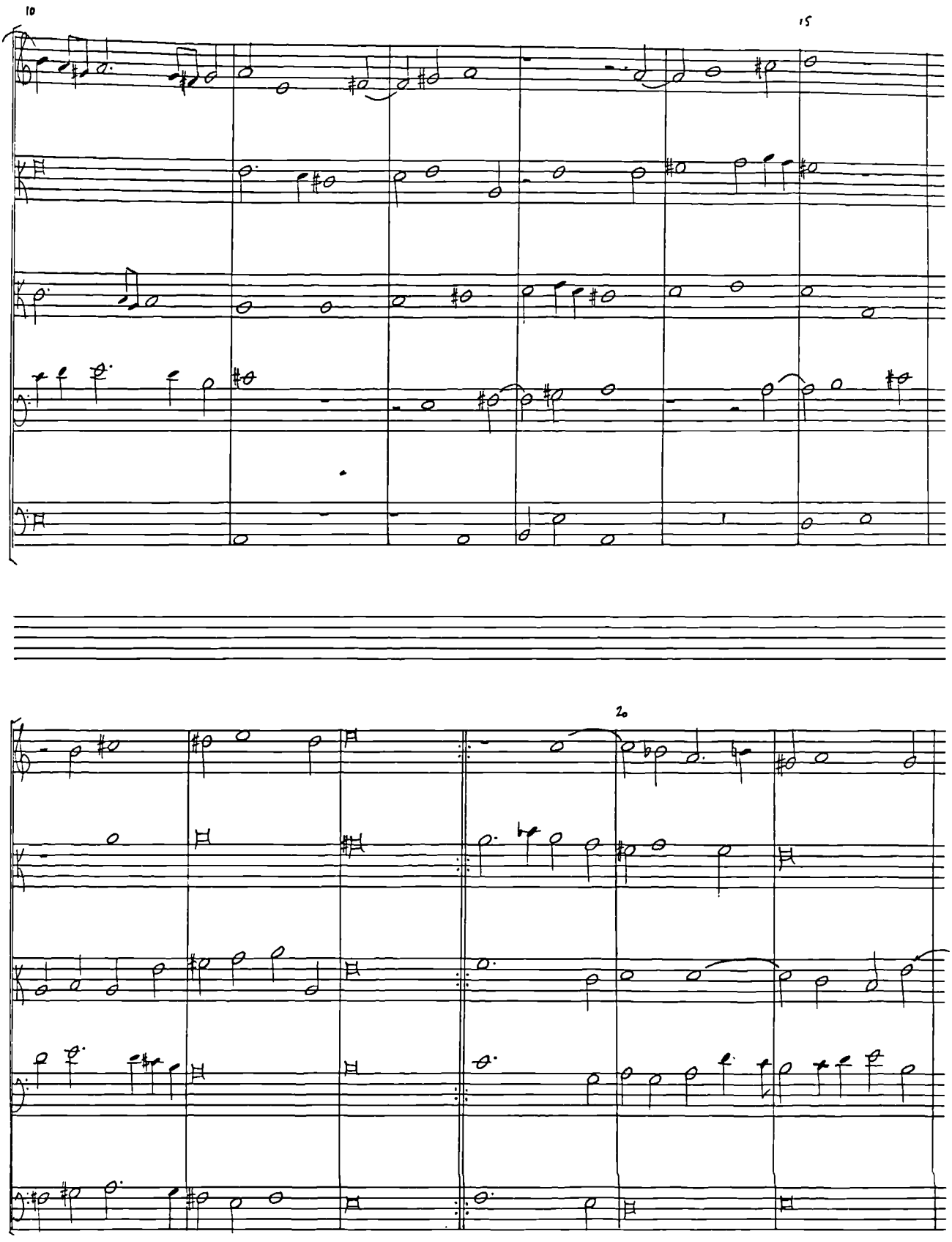


BI2 PANOPUS SCORE-SYSTEM

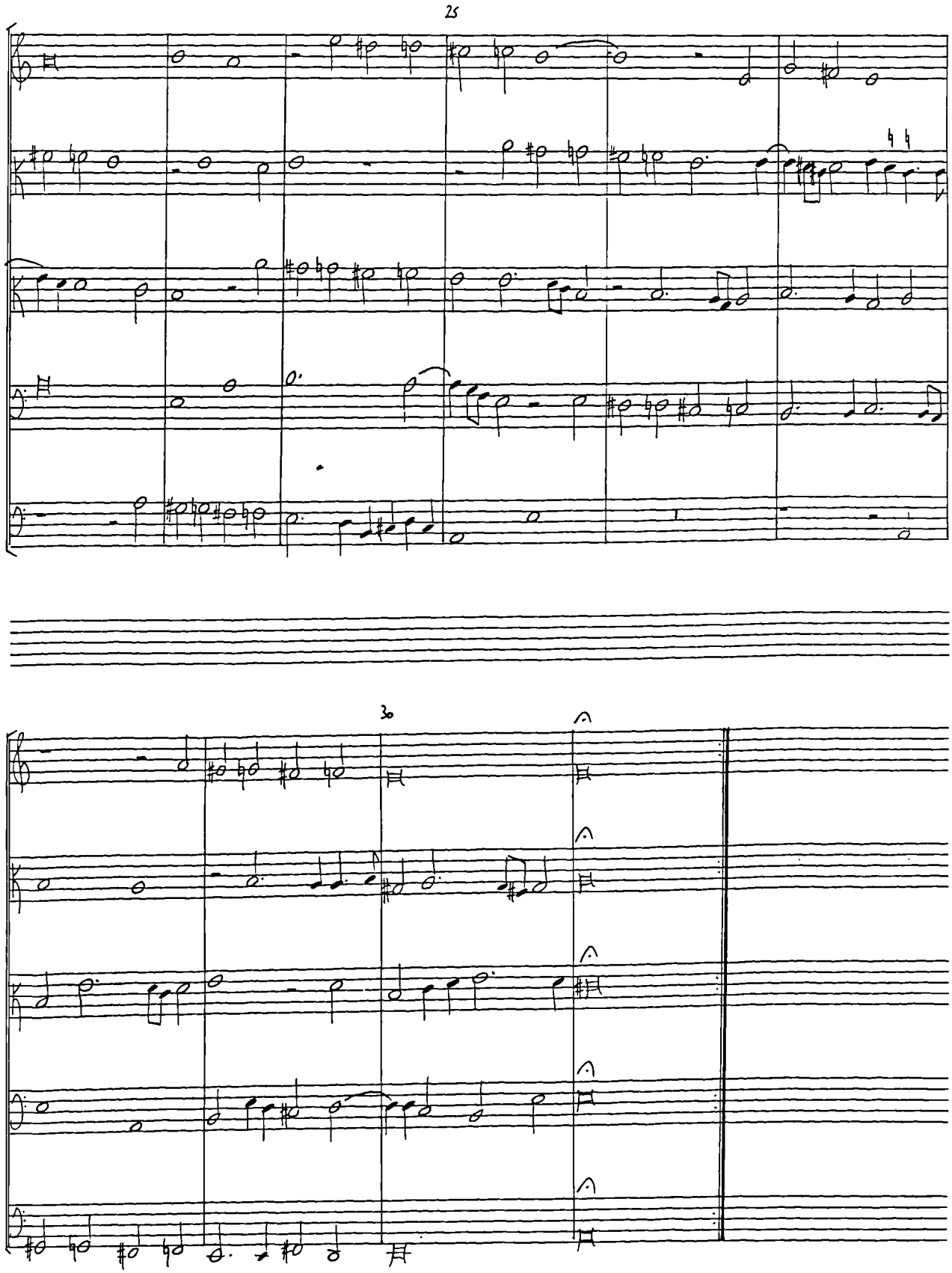
PAVAN 5/6 (version 1)



BIZ PANOPUS SCORE-SYSTEM

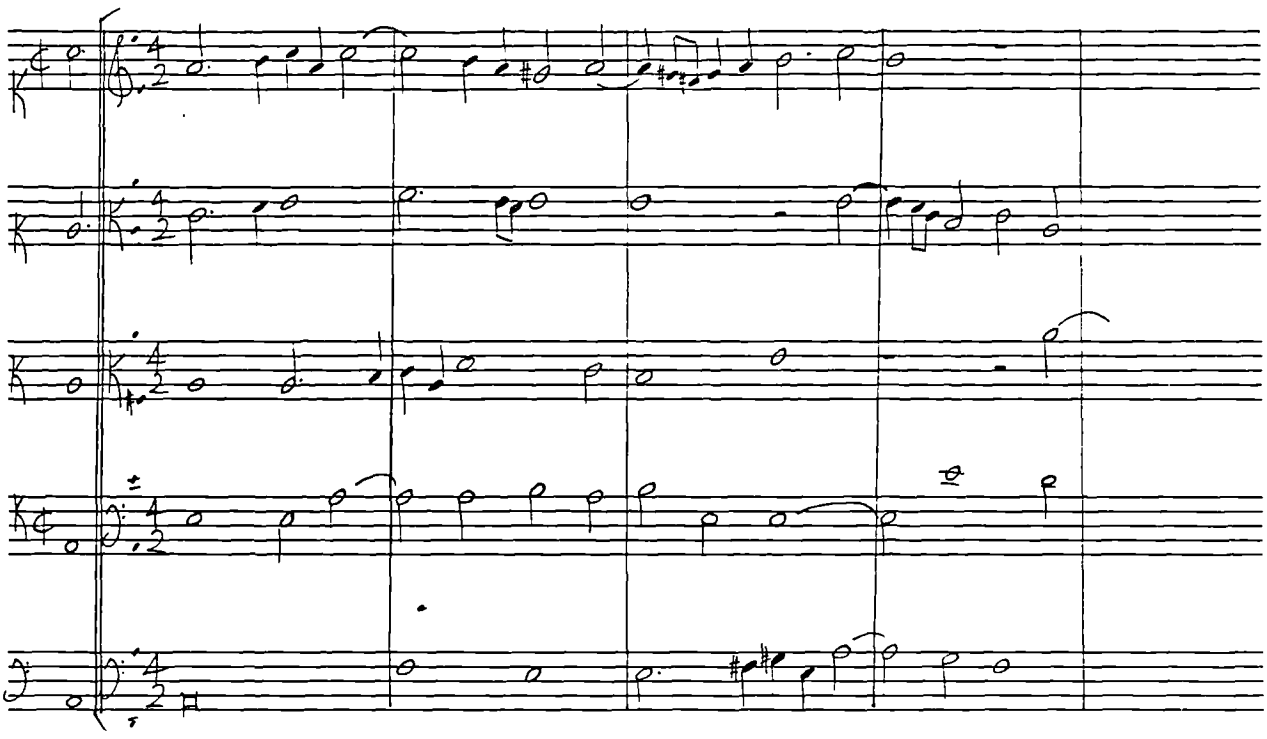


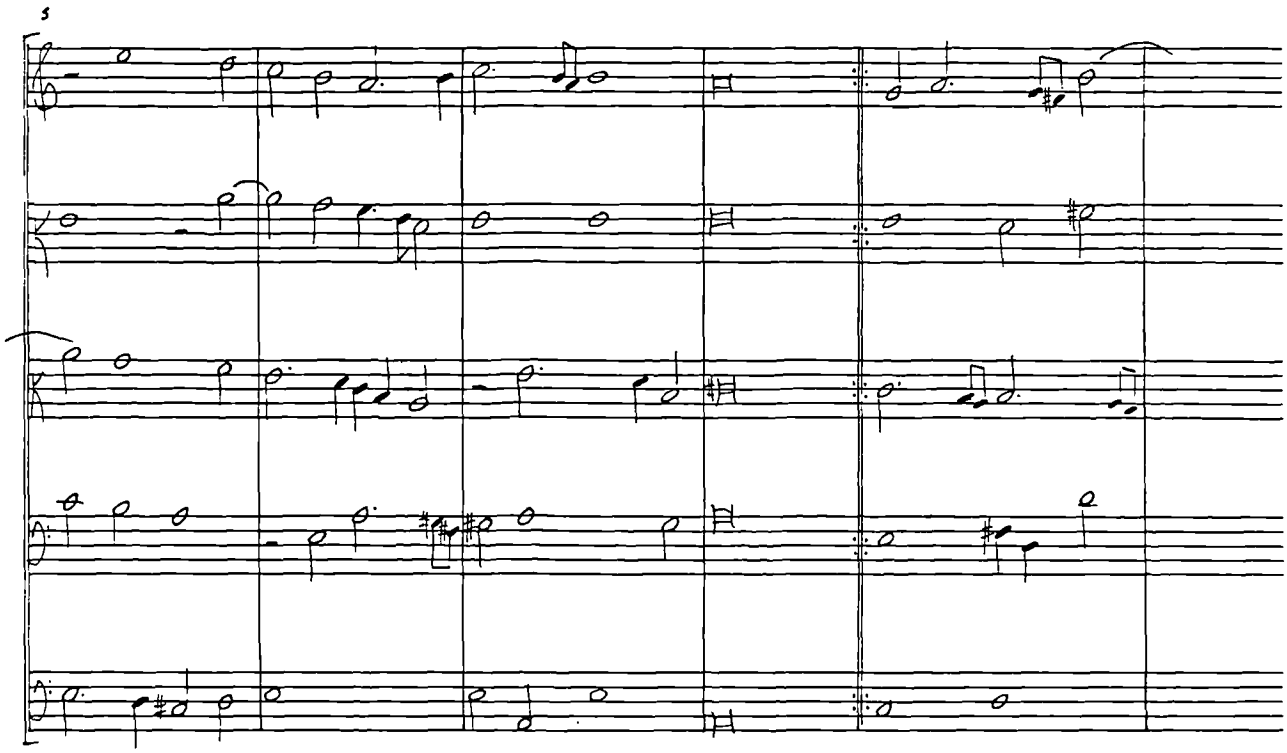
B12 PANOPUS SCORE-SYSTEM



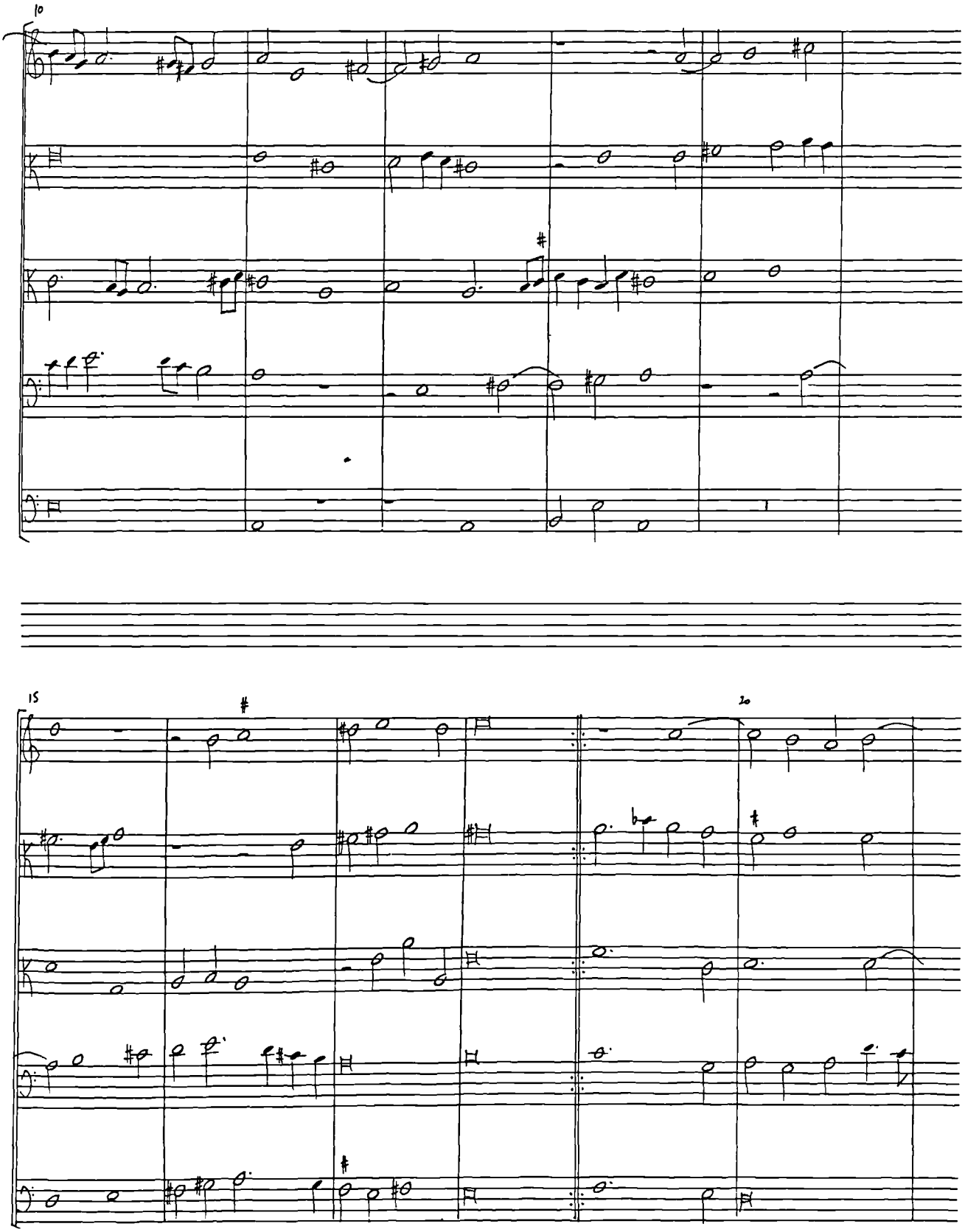
B12 PANOPUS SCORE-SYSTEM

PAVAN 5/6 (version 2)

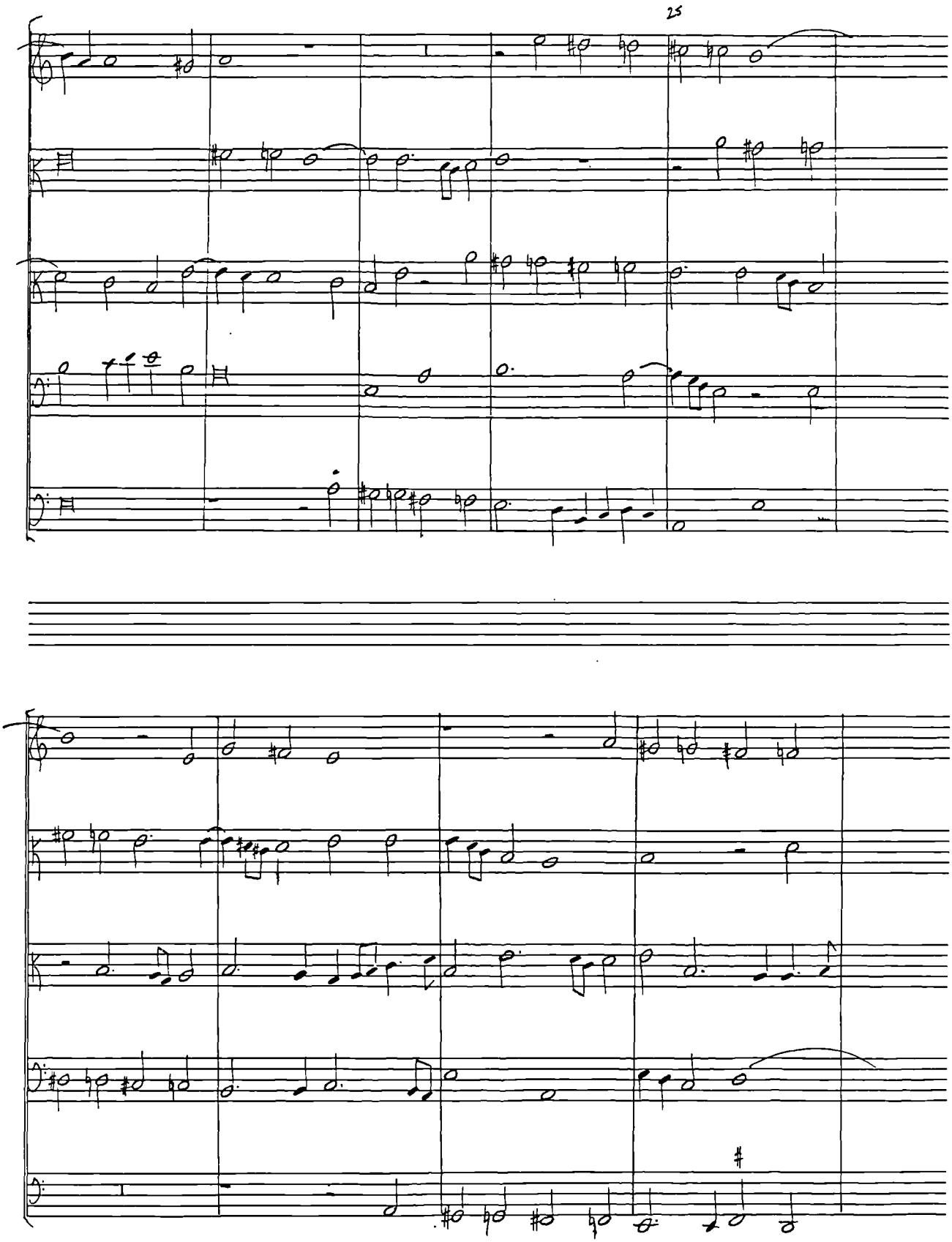




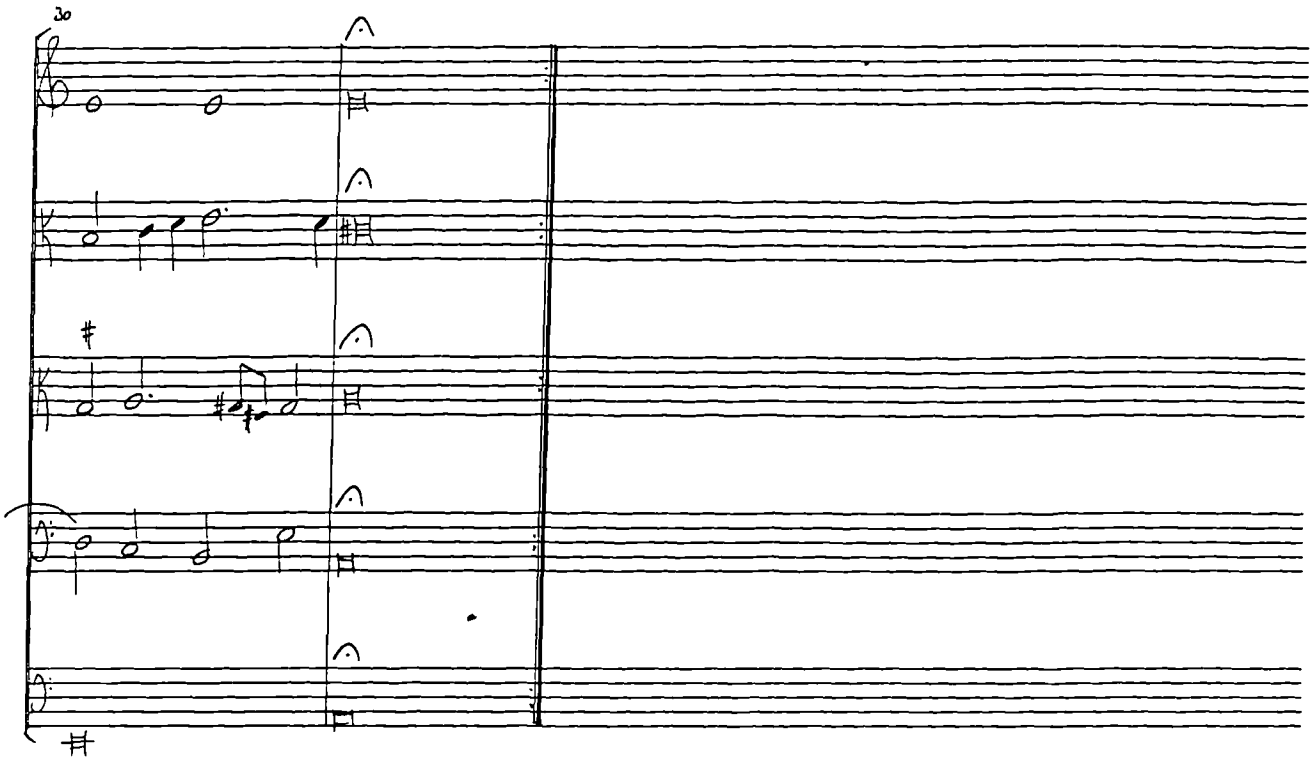
BIZ PANOPUS SCORE-SYSTEM



BI2_PANOPUS SCORE-SYSTEM

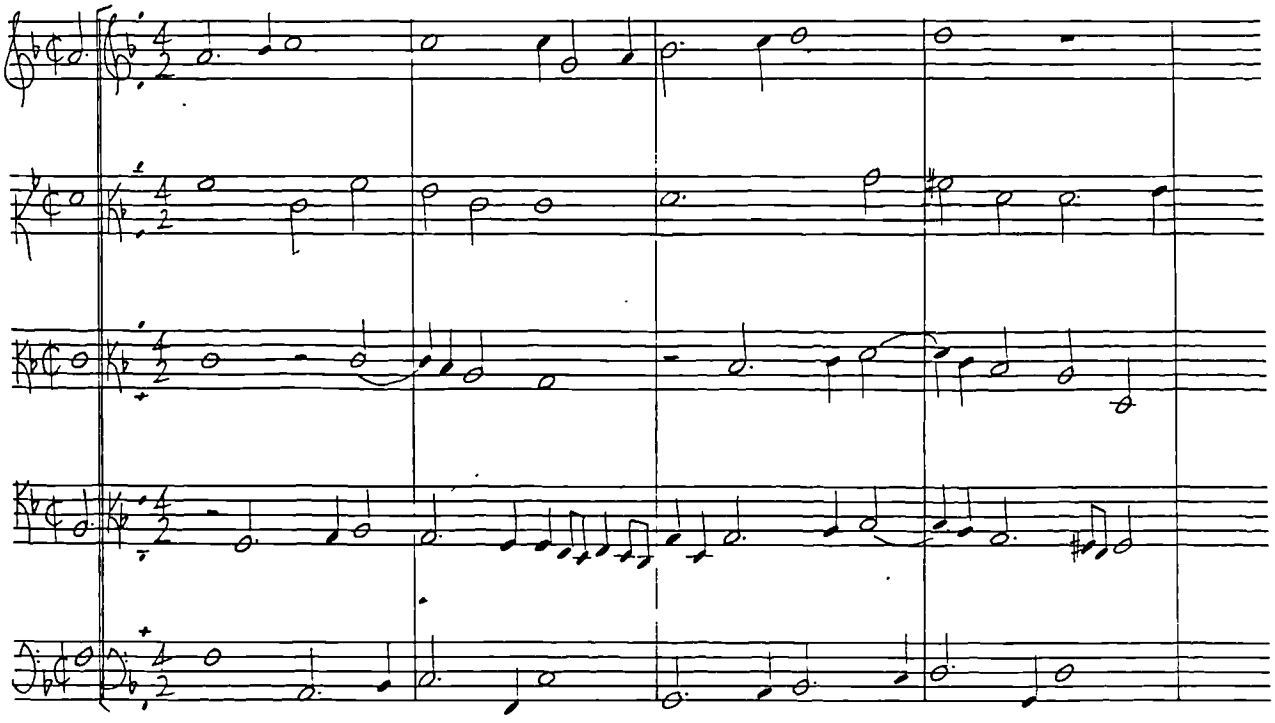


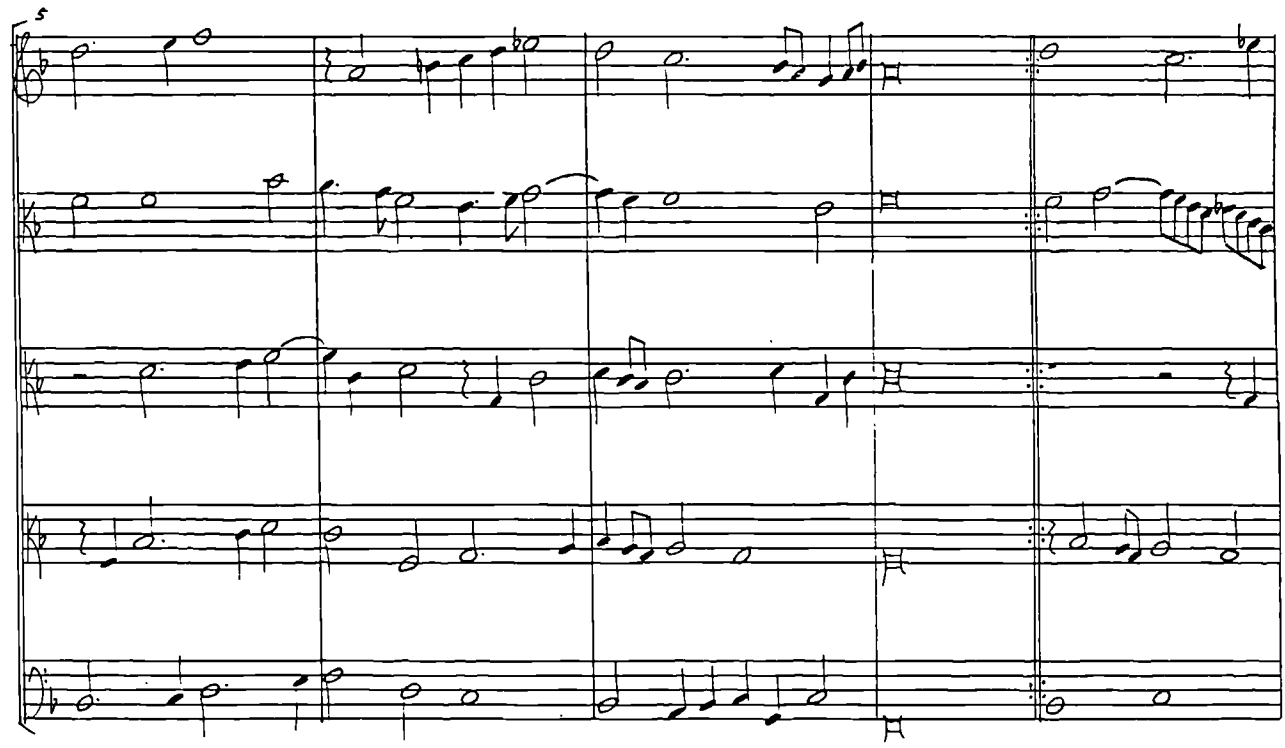
BIZ PANOPUS SCORE-SYSTEM



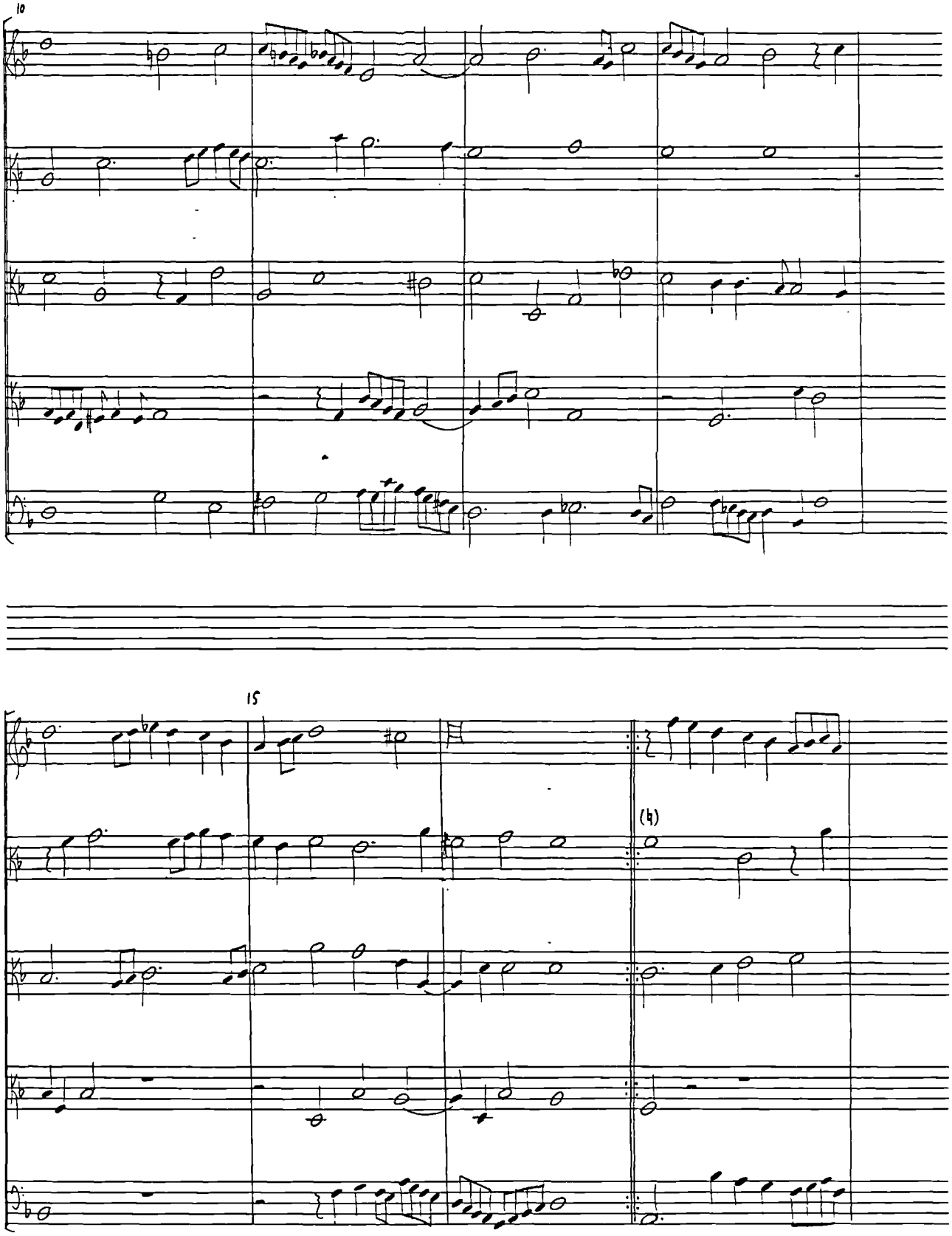
3812 PANOPUS SCORE-SYSTEM

PAVAN 5/7

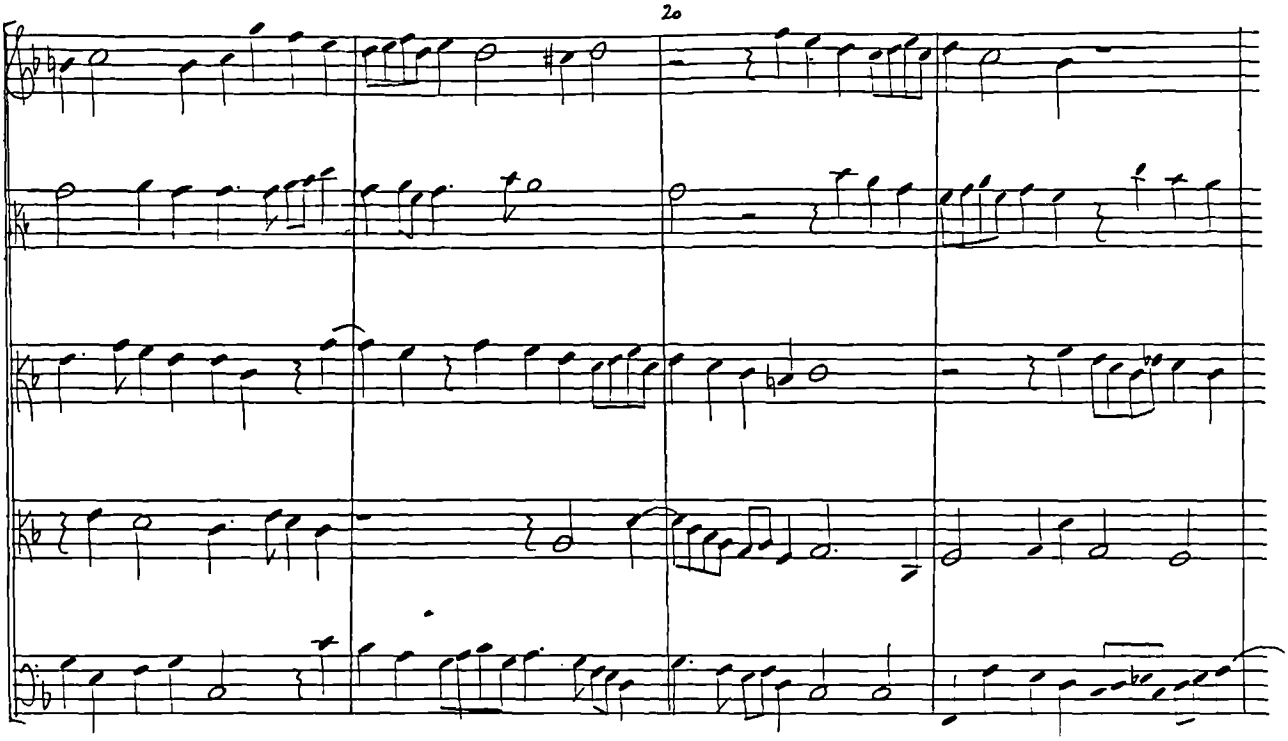


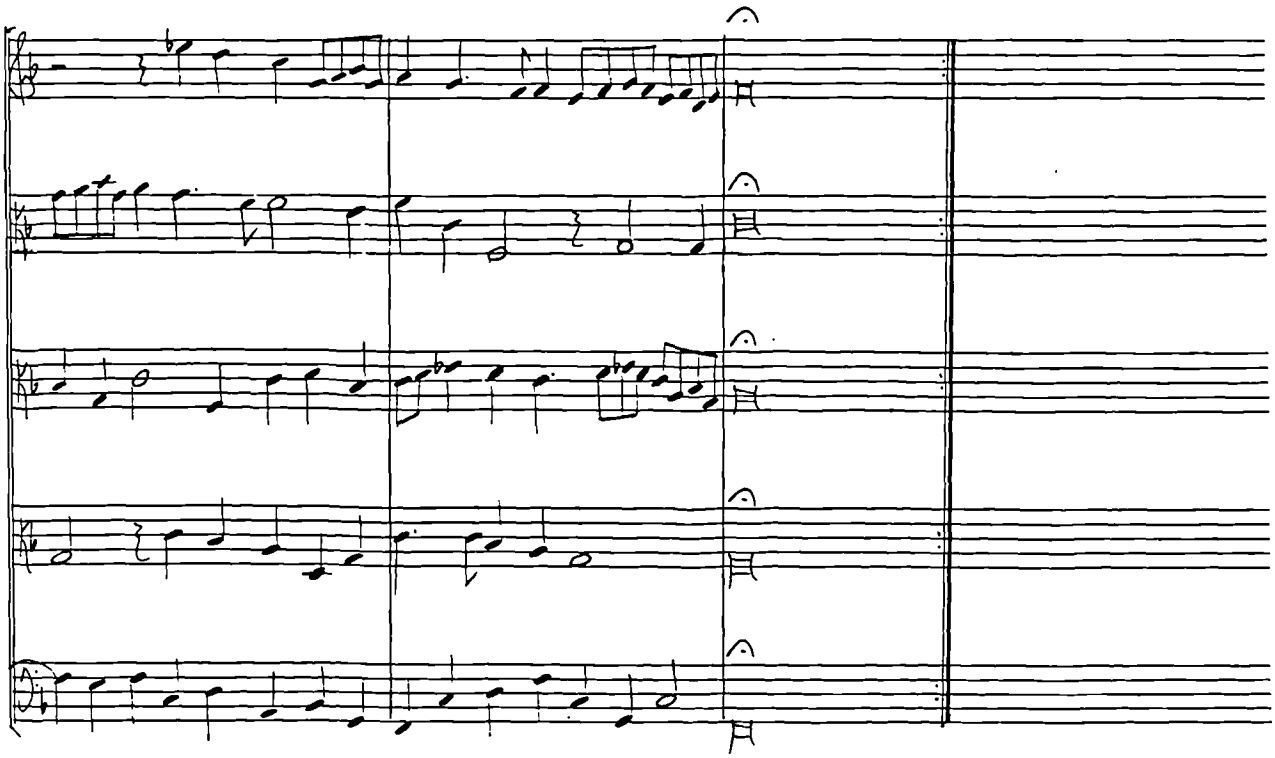


BIZ PANOPUS SCORE-SYSTEM



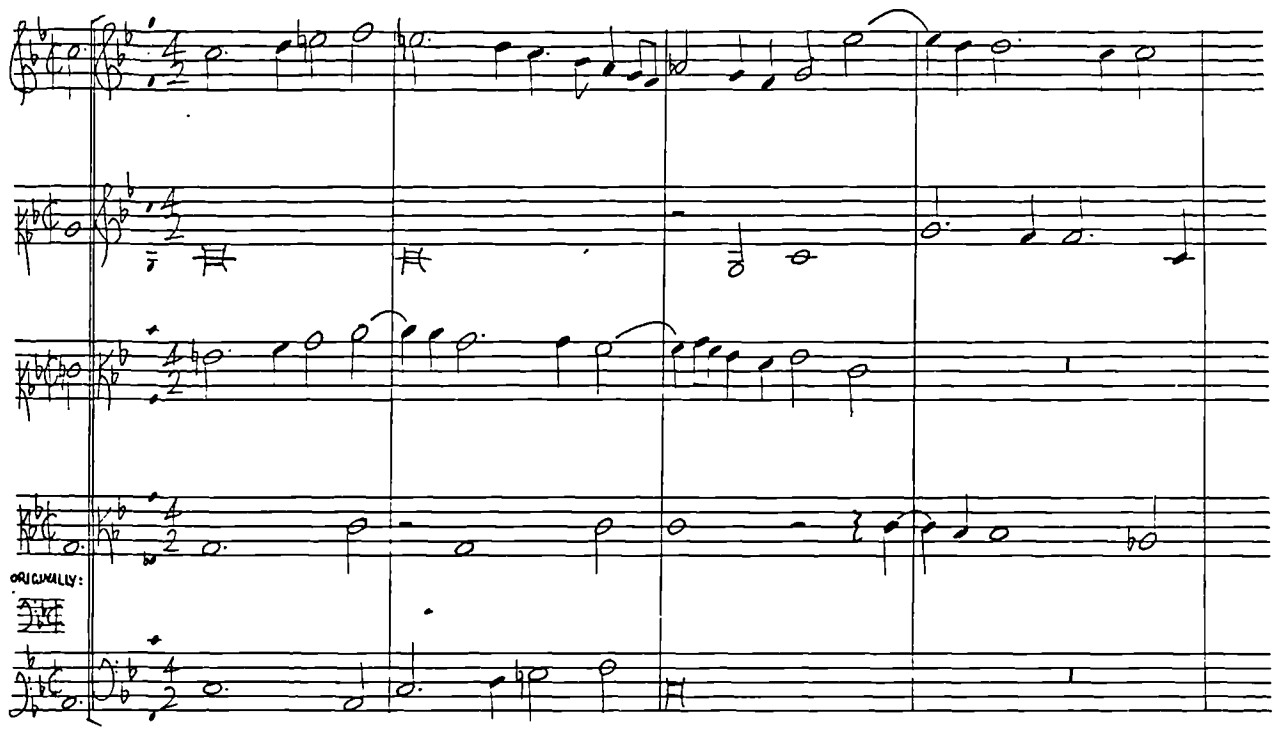
B12 PANOPUS SCORE-SYSTEM

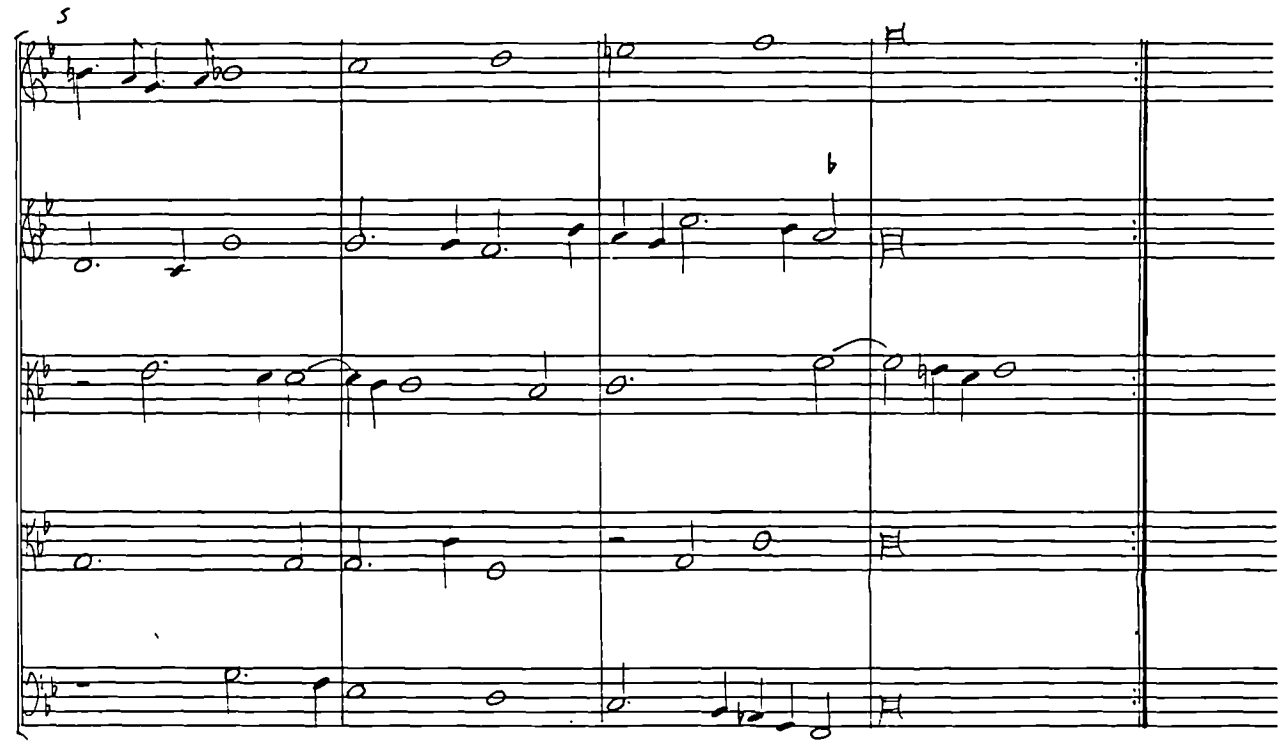




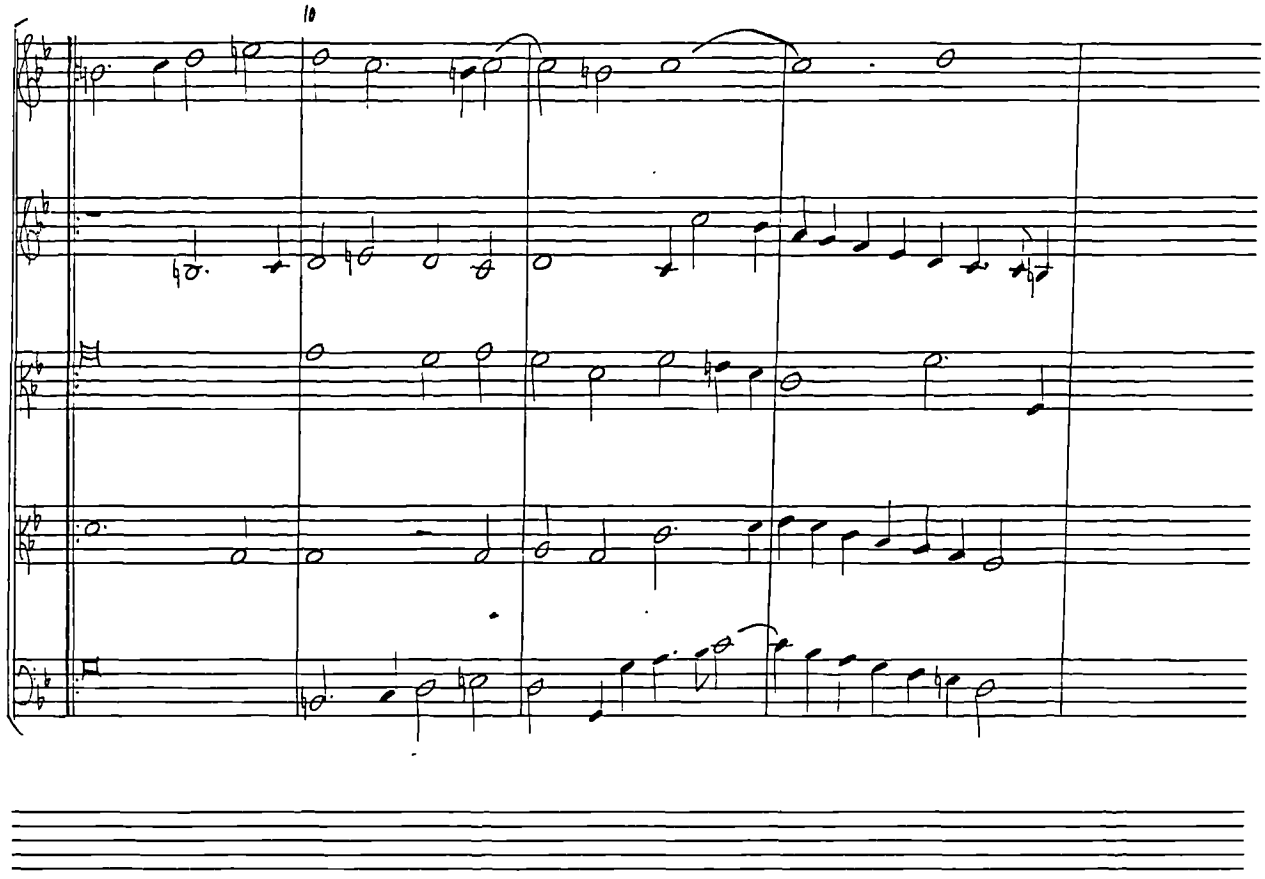
BIZ PANOPUS SCORE-SYSTEM

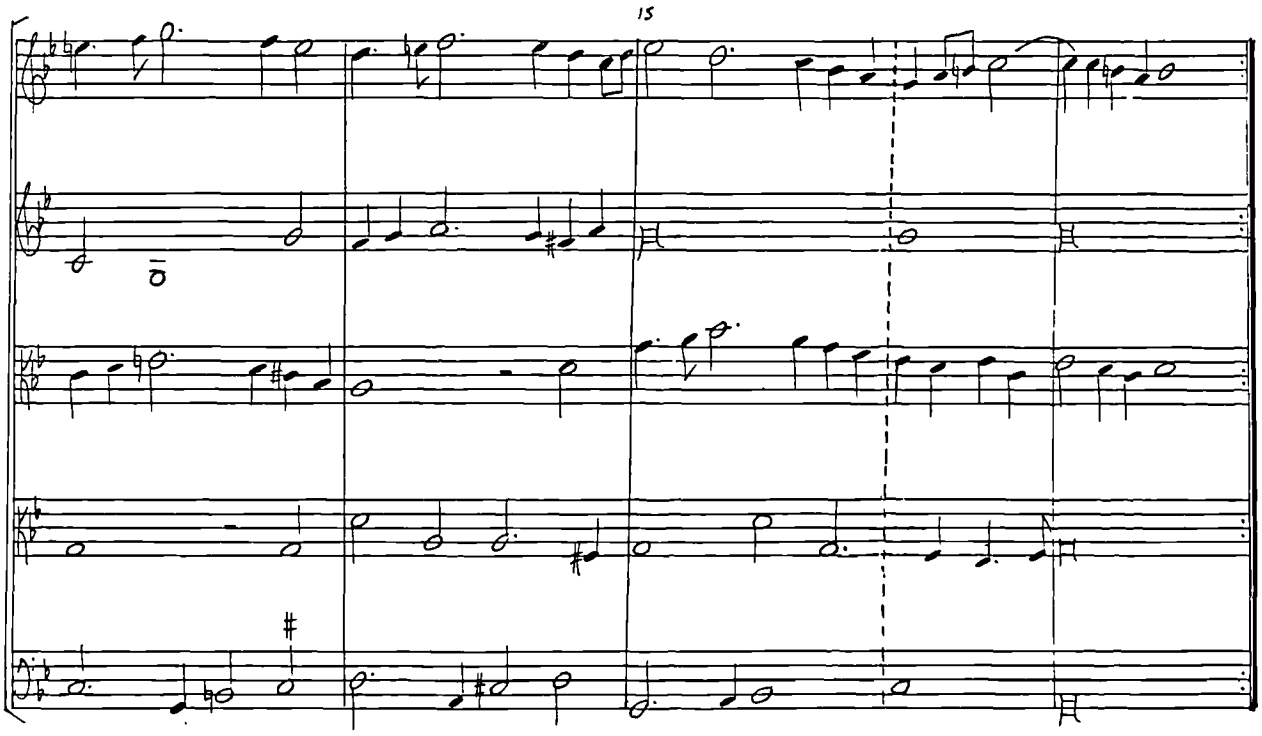
PAVAN 5/8



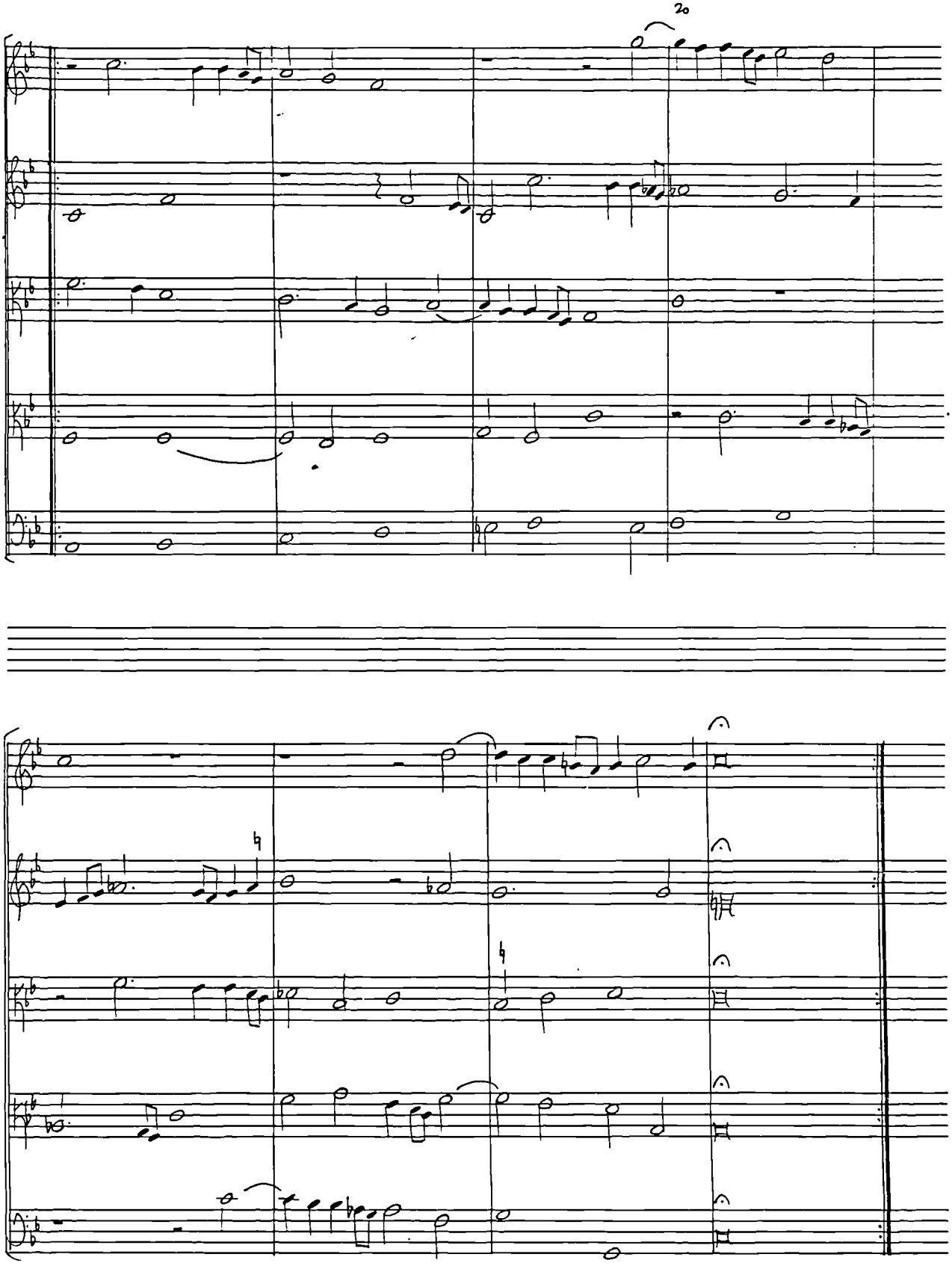


PANOPLUS SCORE-SYSTEM



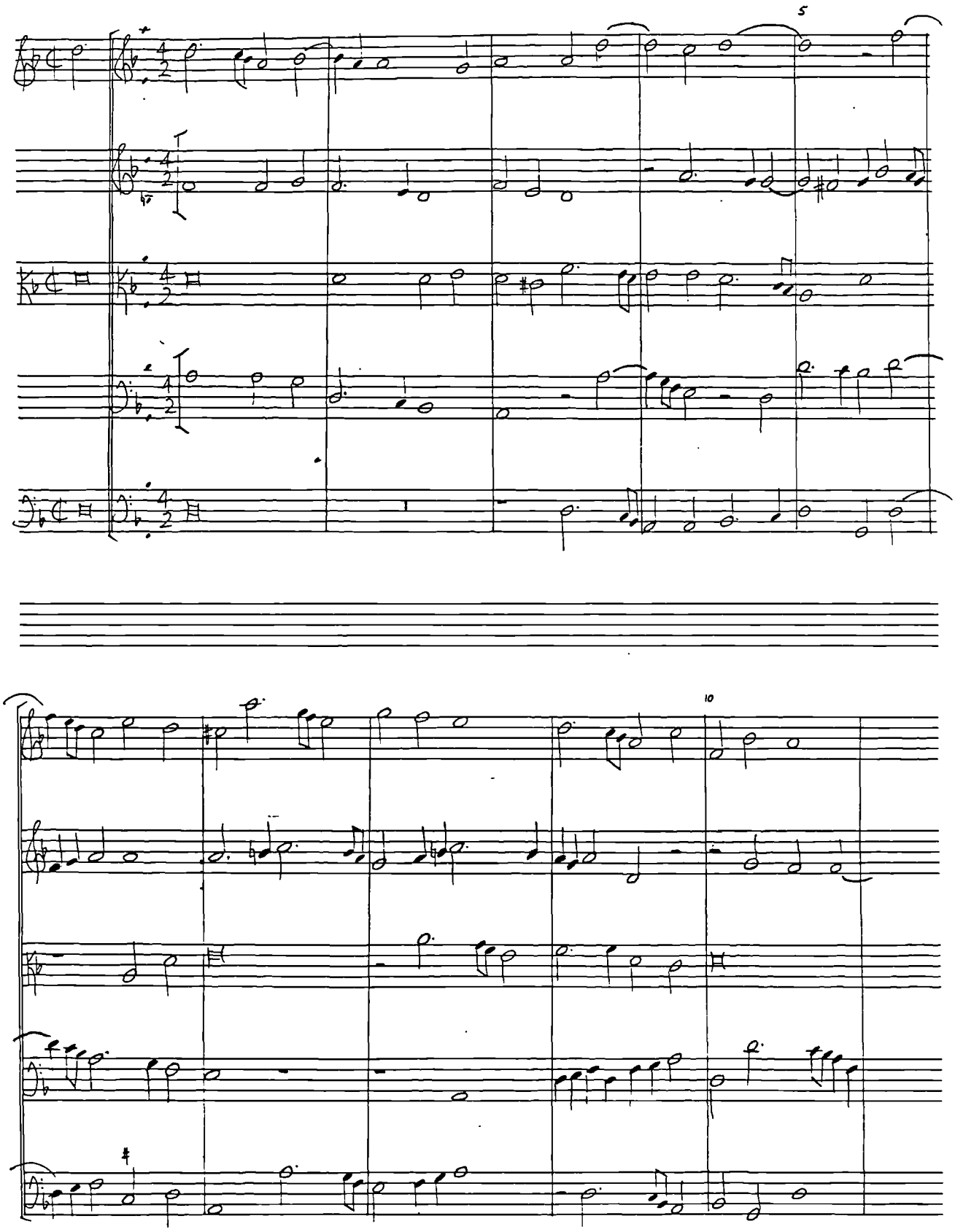


PANOPUS SCORE-SYSTEM

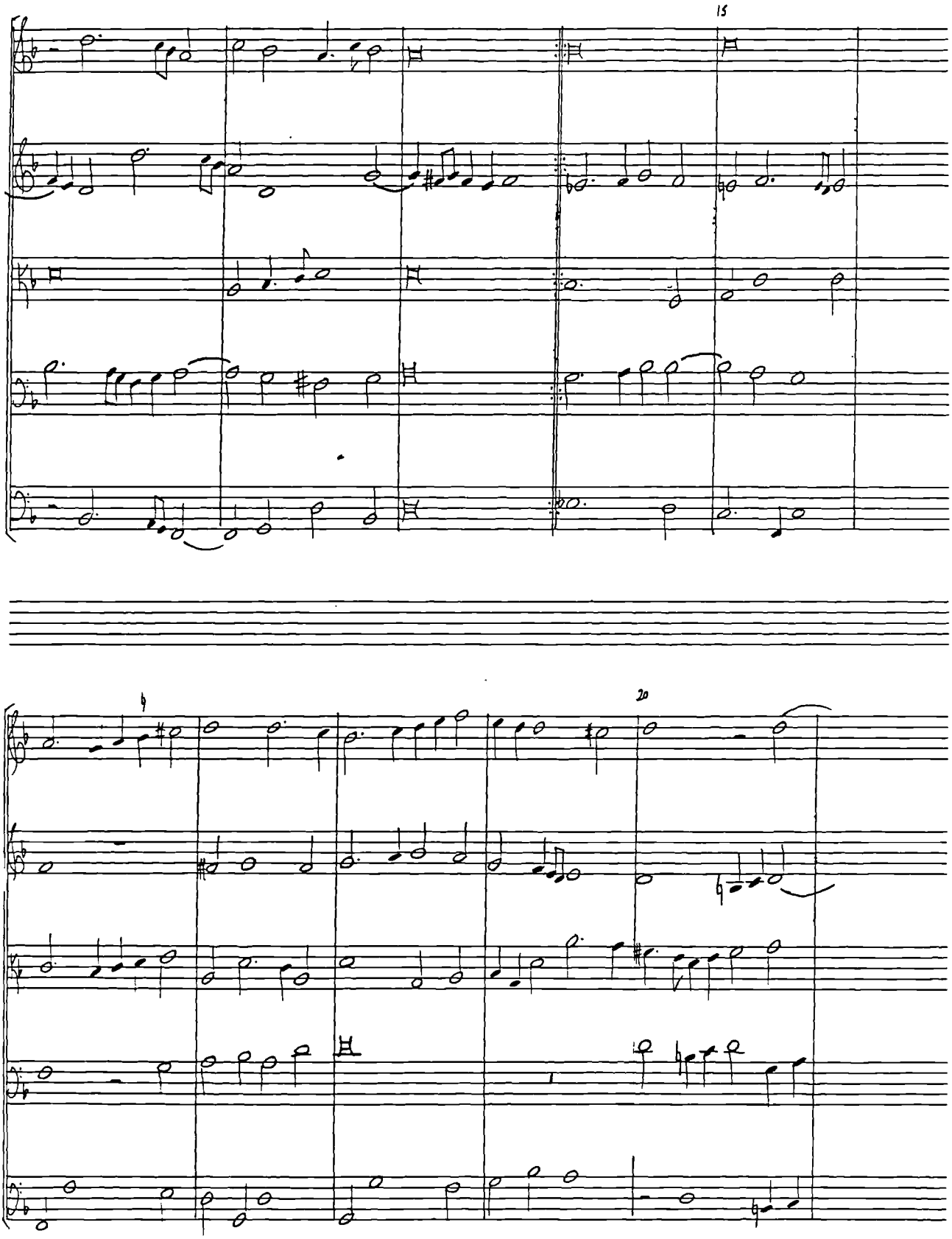


BIZ PANOPUS SCORE-SYSTEM

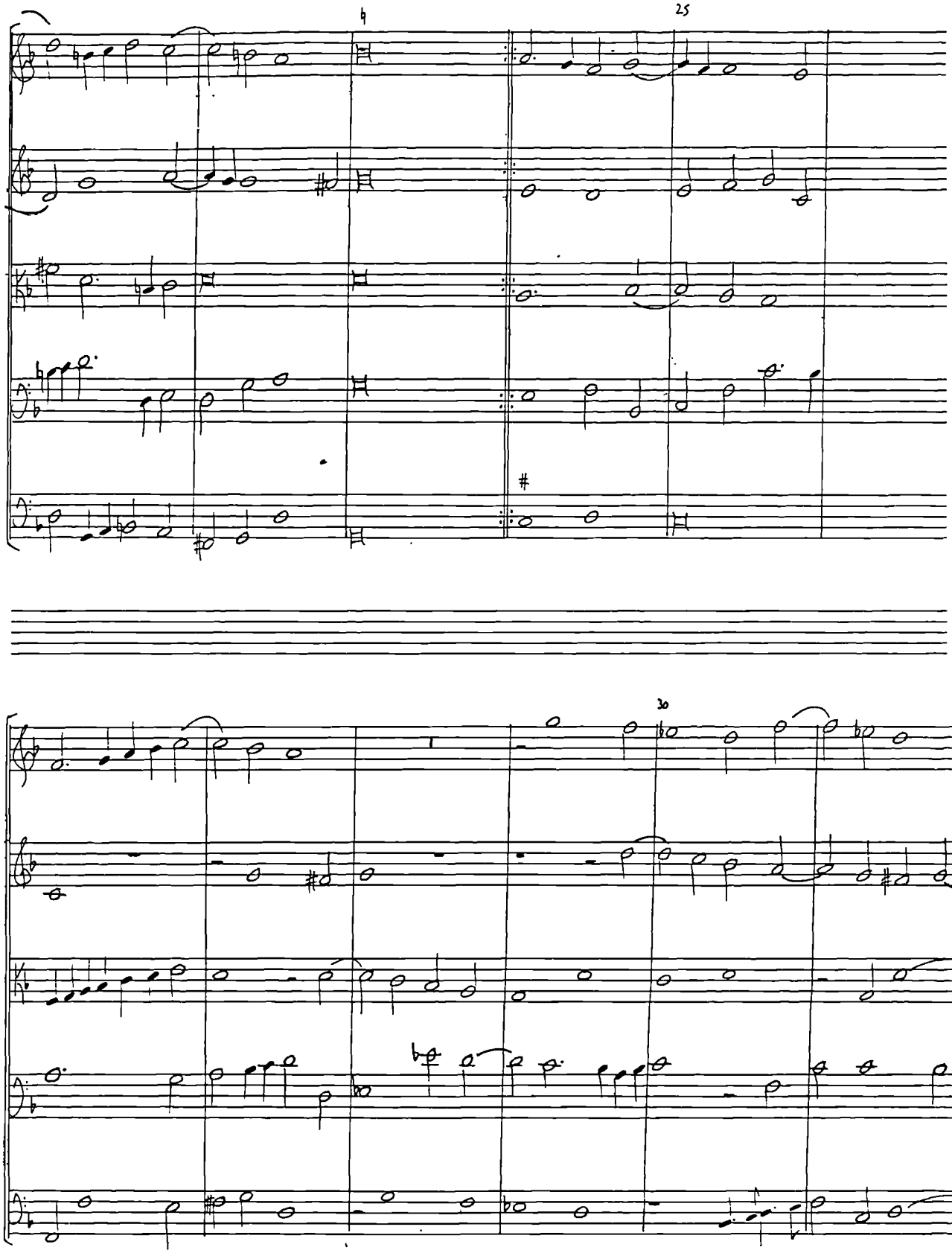
PAVAN 5/9



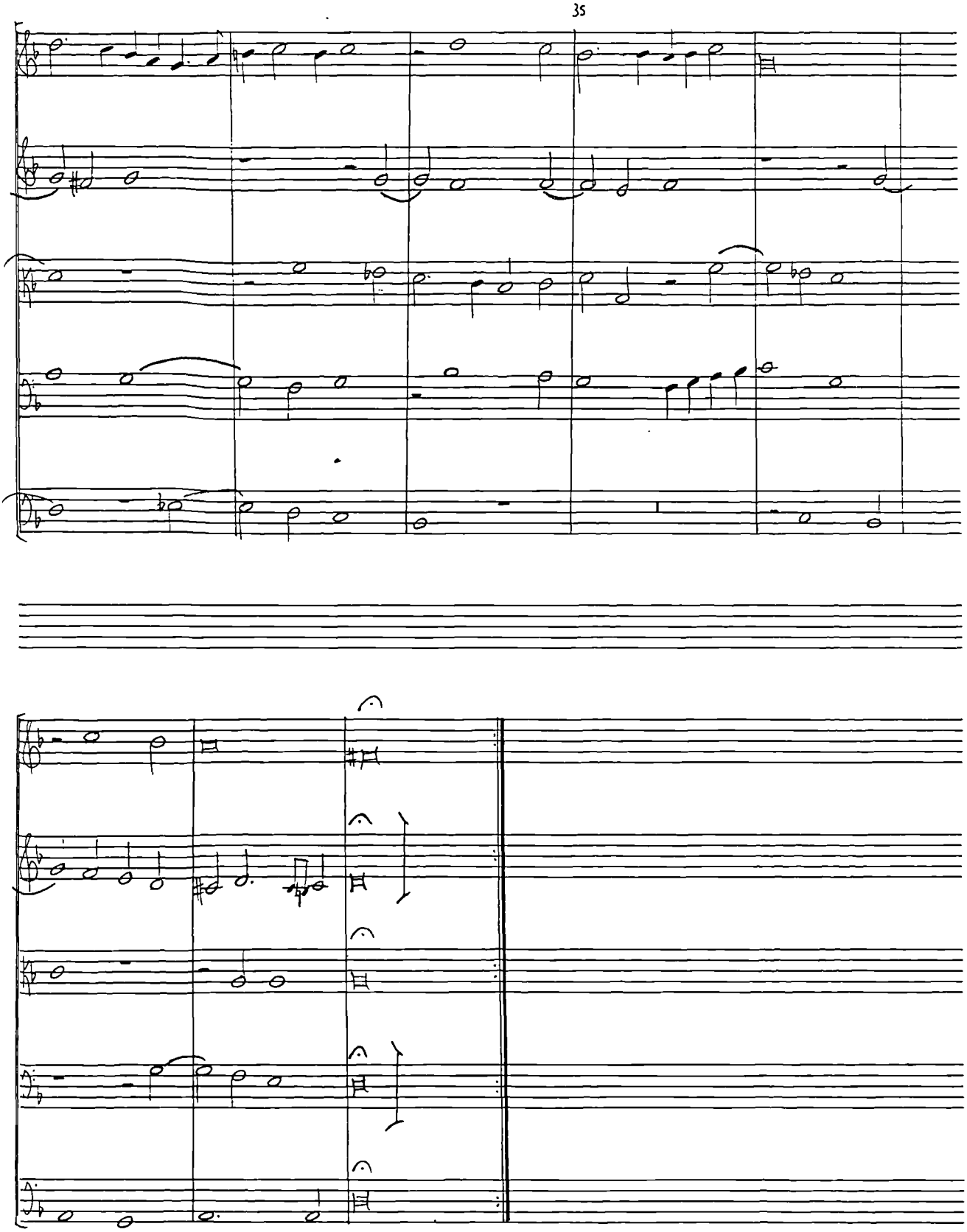
PANOPUS SCORE-SYSTEM



BIZ PANOPUS SCORE-SYSTEM

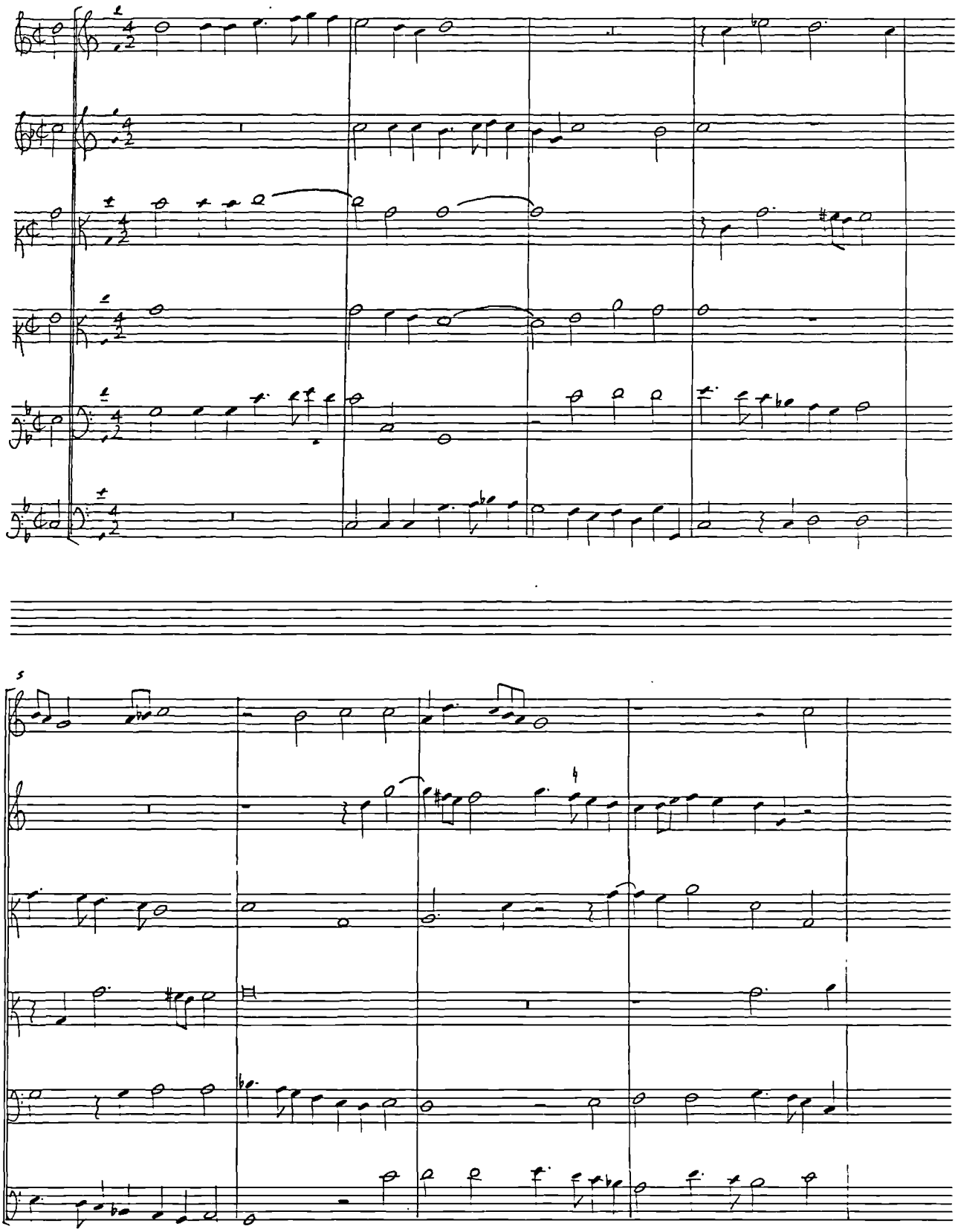


BIZ PANOPUS SCORE-SYSTEM

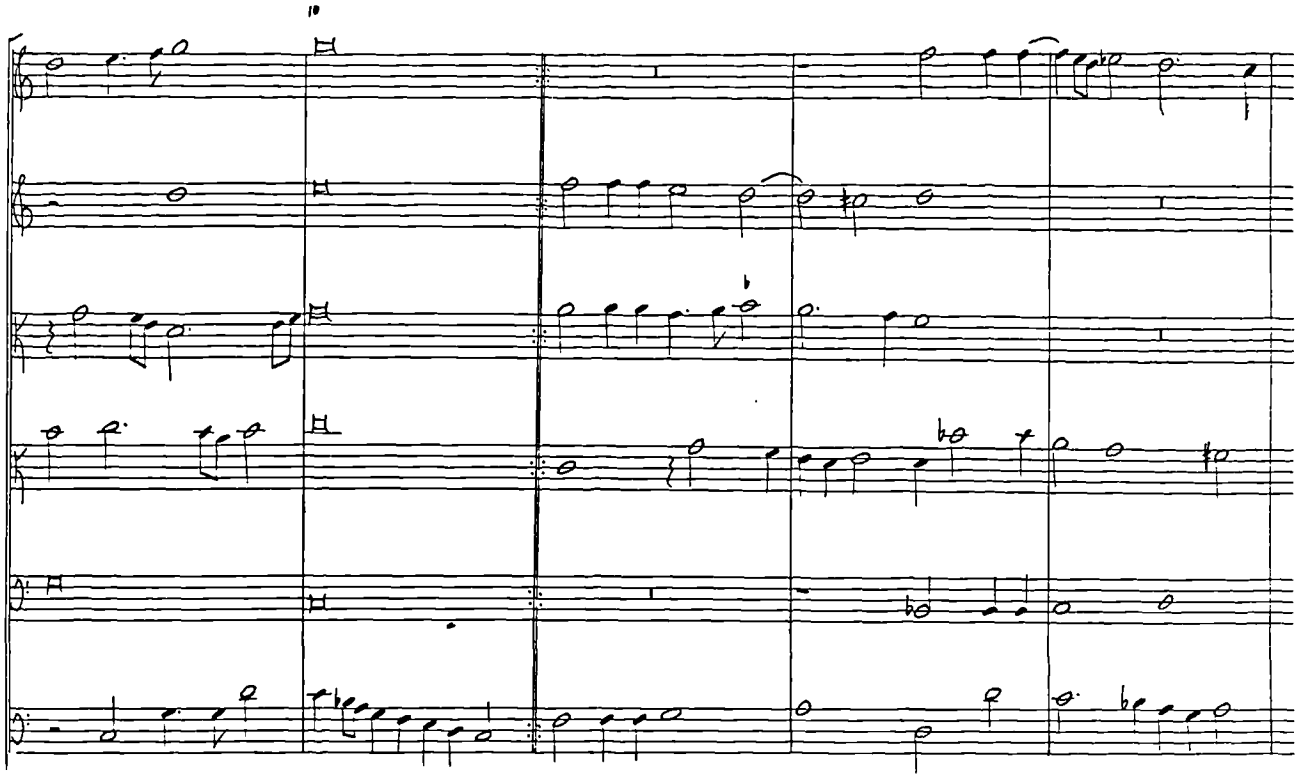


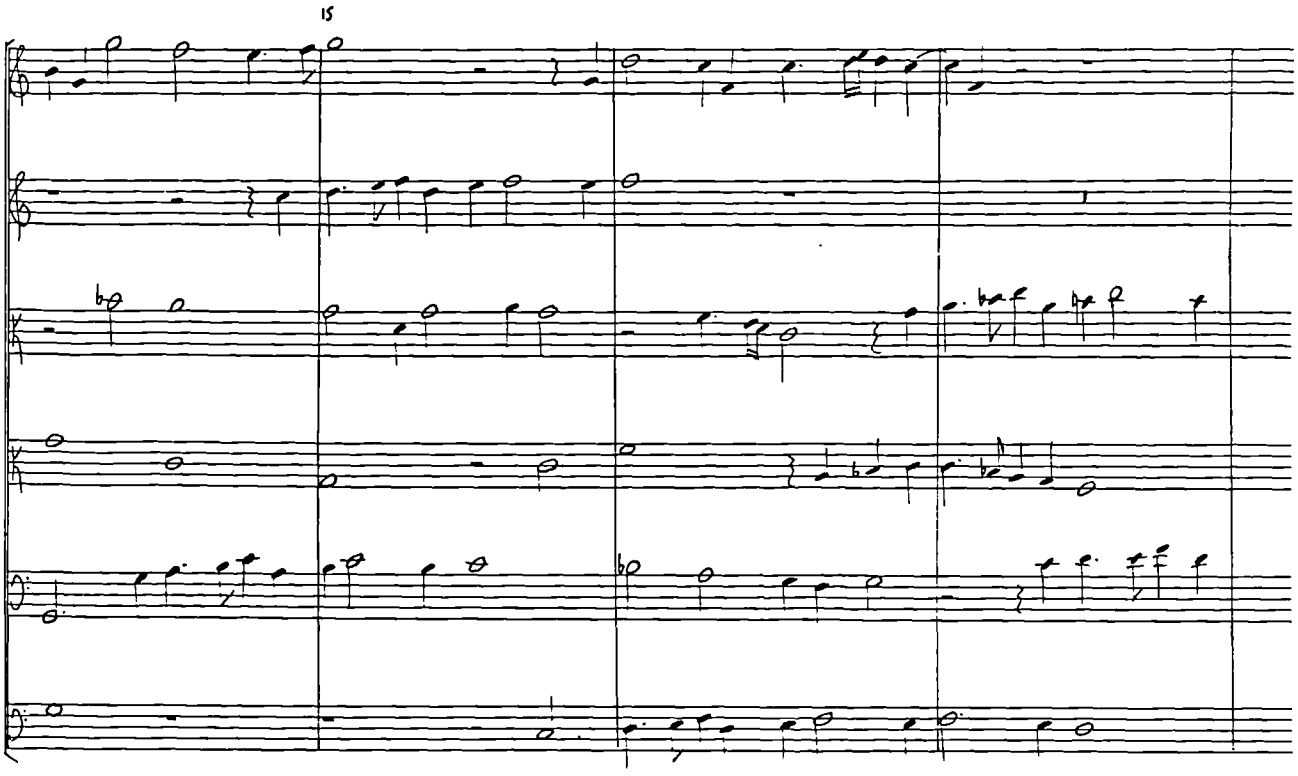
B12 PANOPUS SCORE-SYSTEM

PAVAN a 6

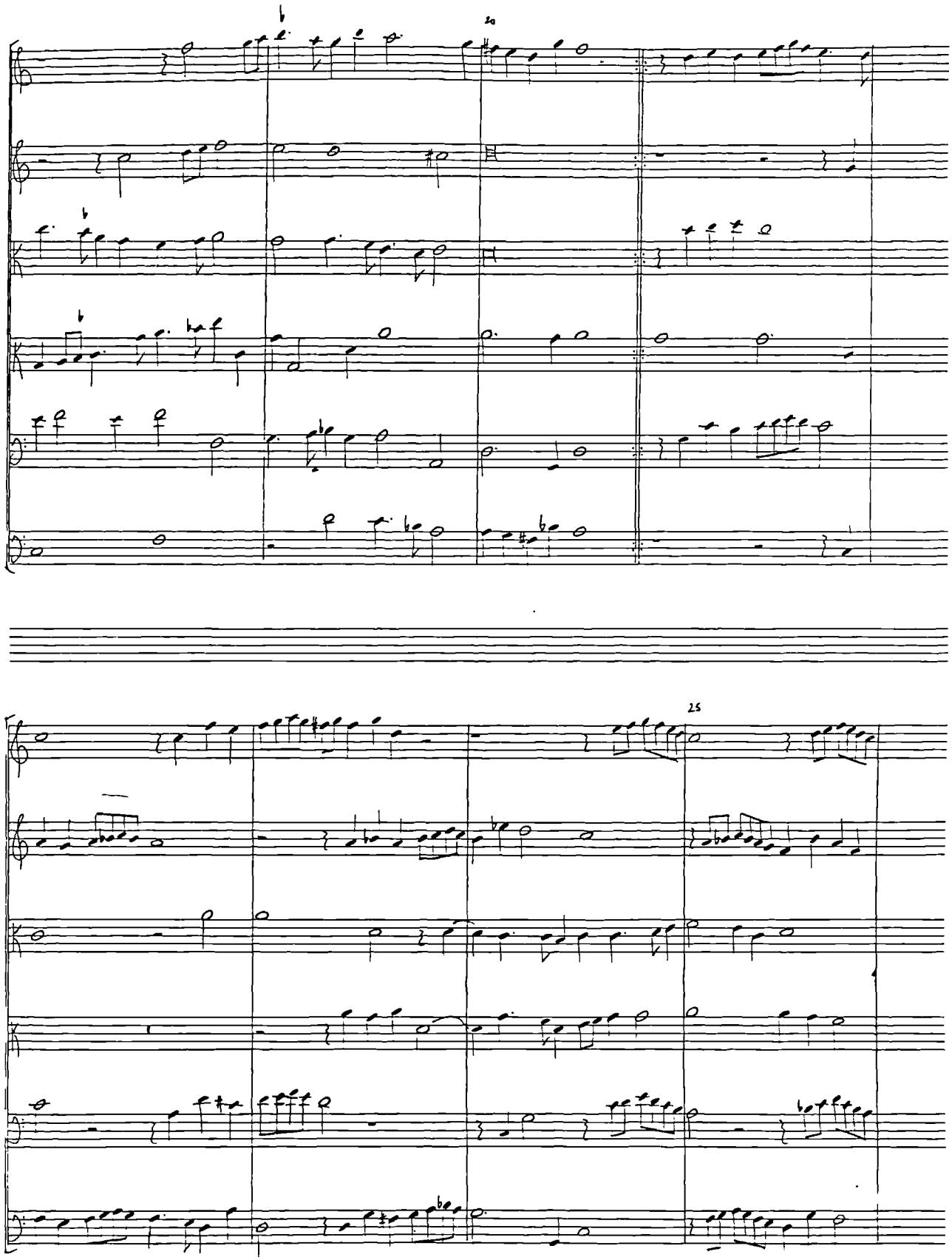


SPIN PANOPUS SCORE-SYSTEM

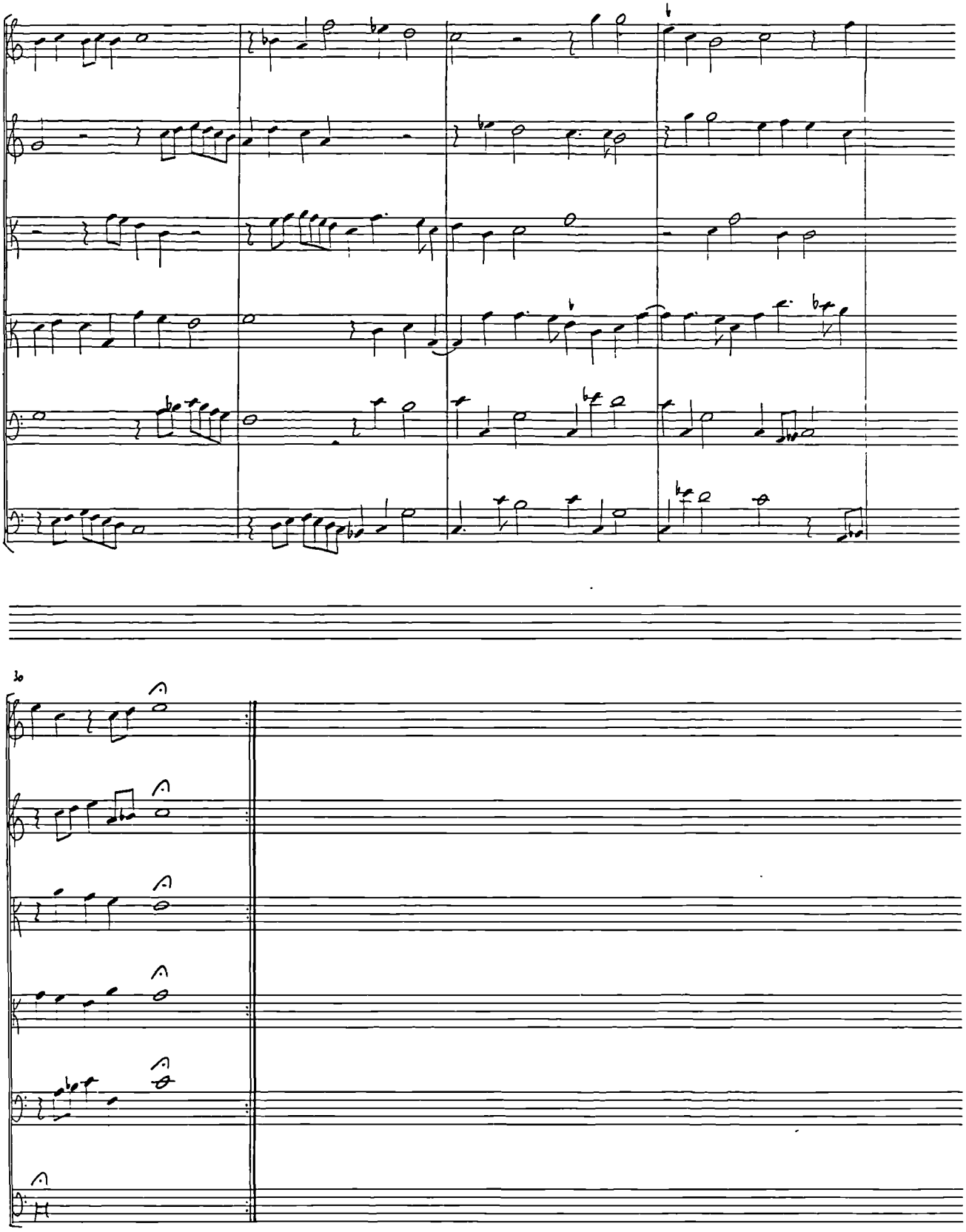




SPIN PANOPUS SCORE-SYSTEM

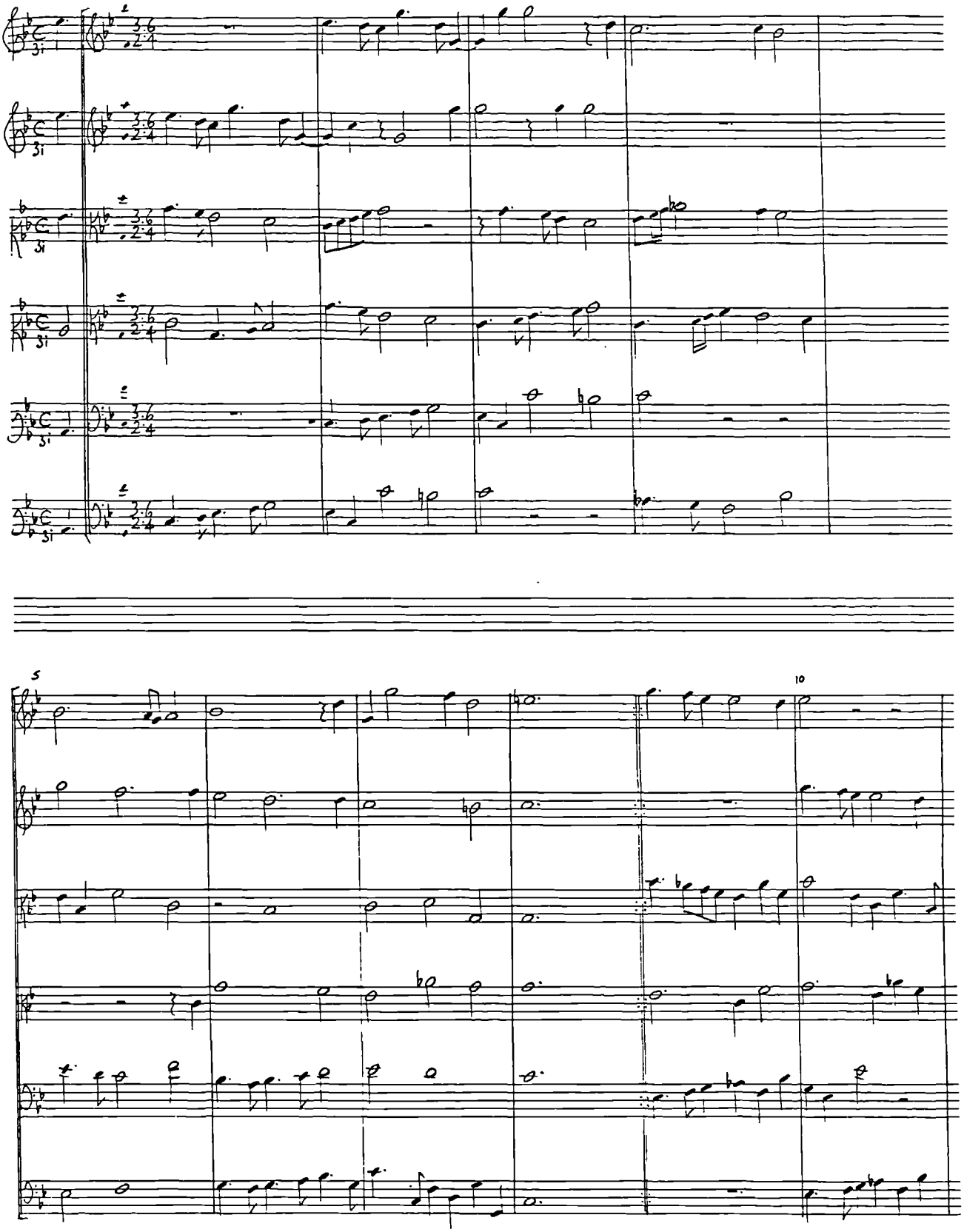


SPIN PANOPUS SCORE-SYSTEM

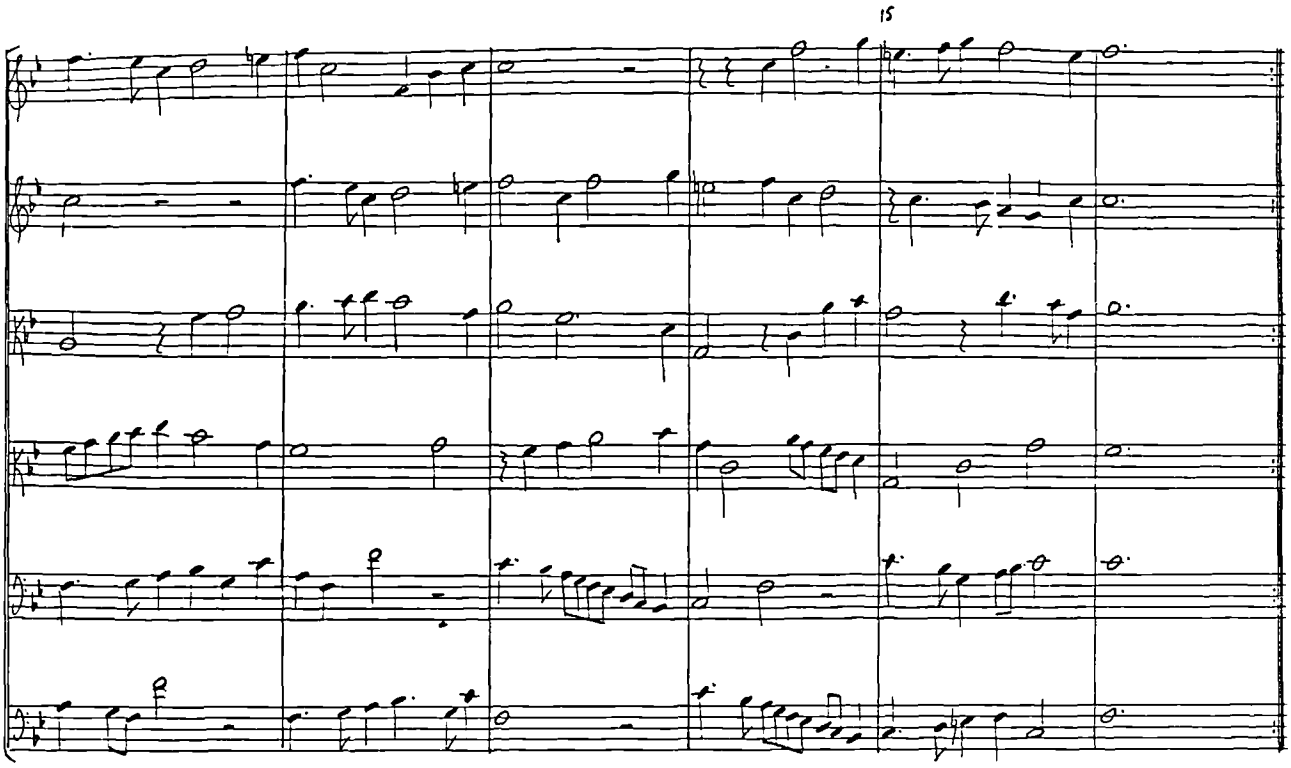


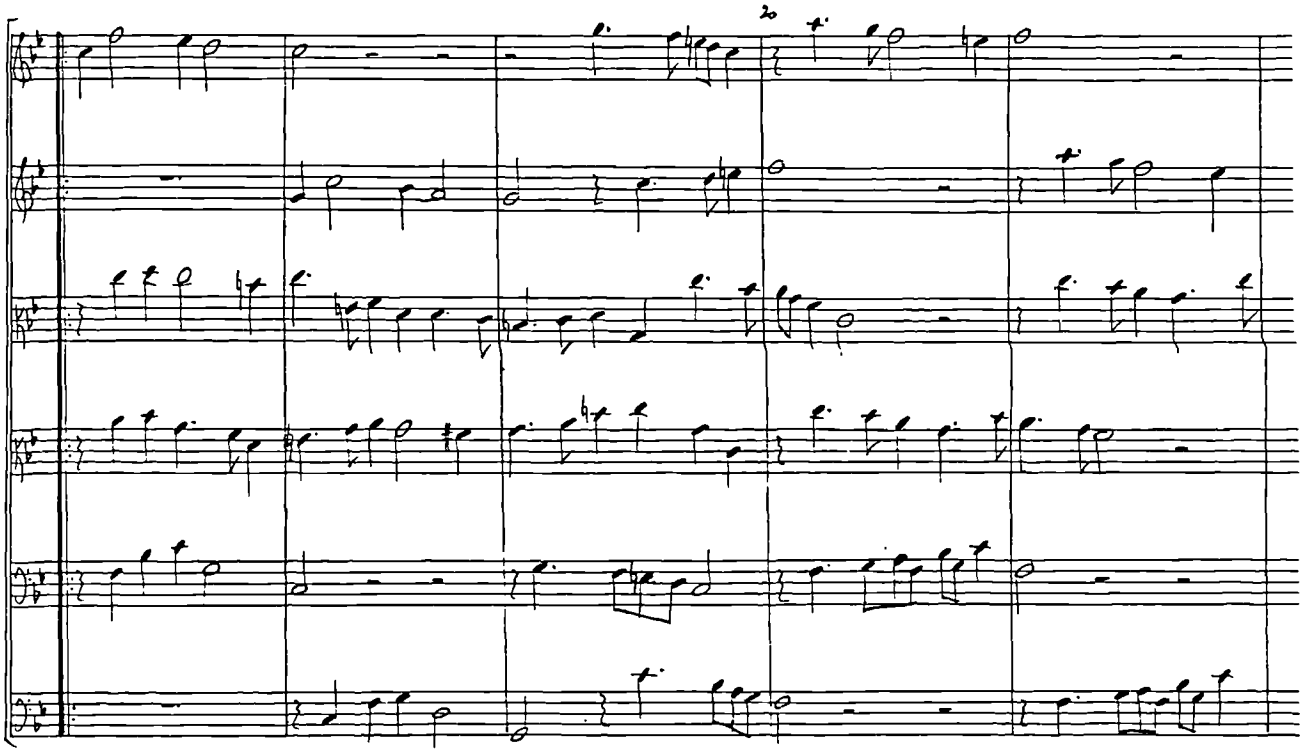
SPIN PANOPUS SCORE-SYSTEM

GALLIARD a 6

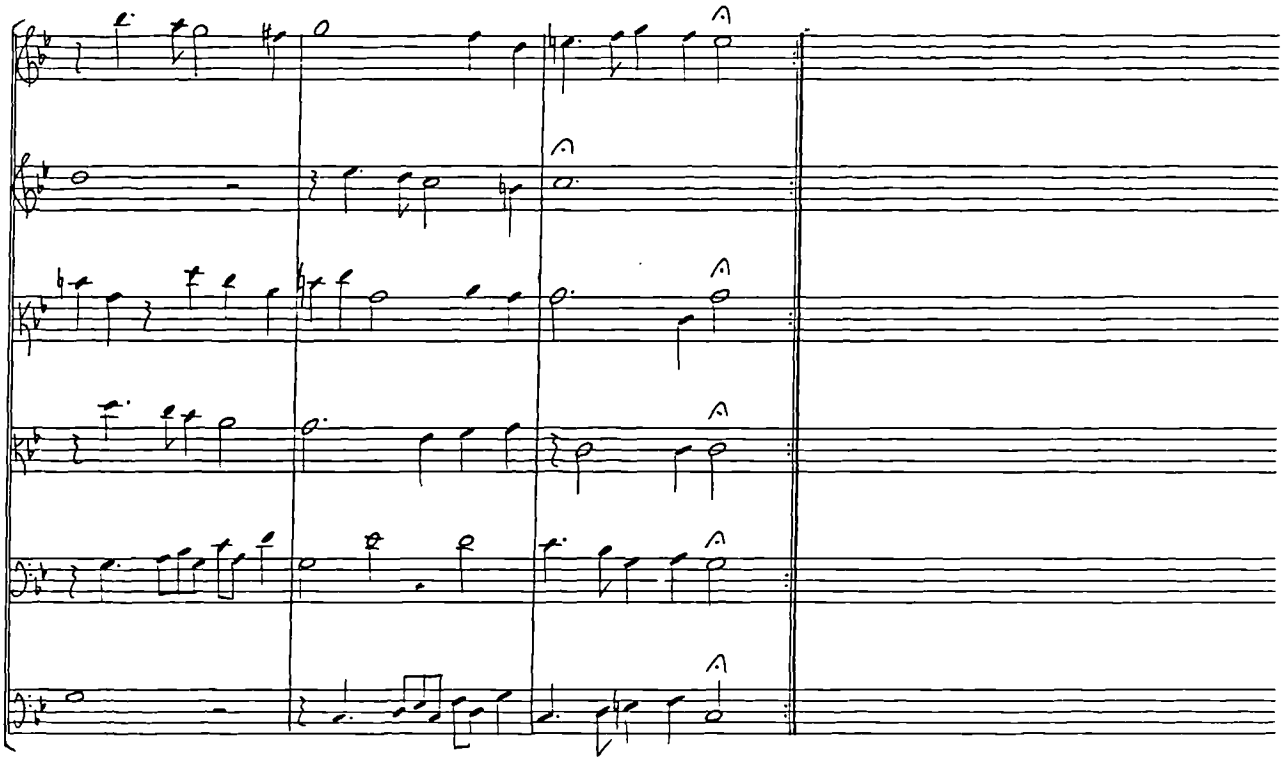


SP14 PANOPLUS SCORE-SYSTEM



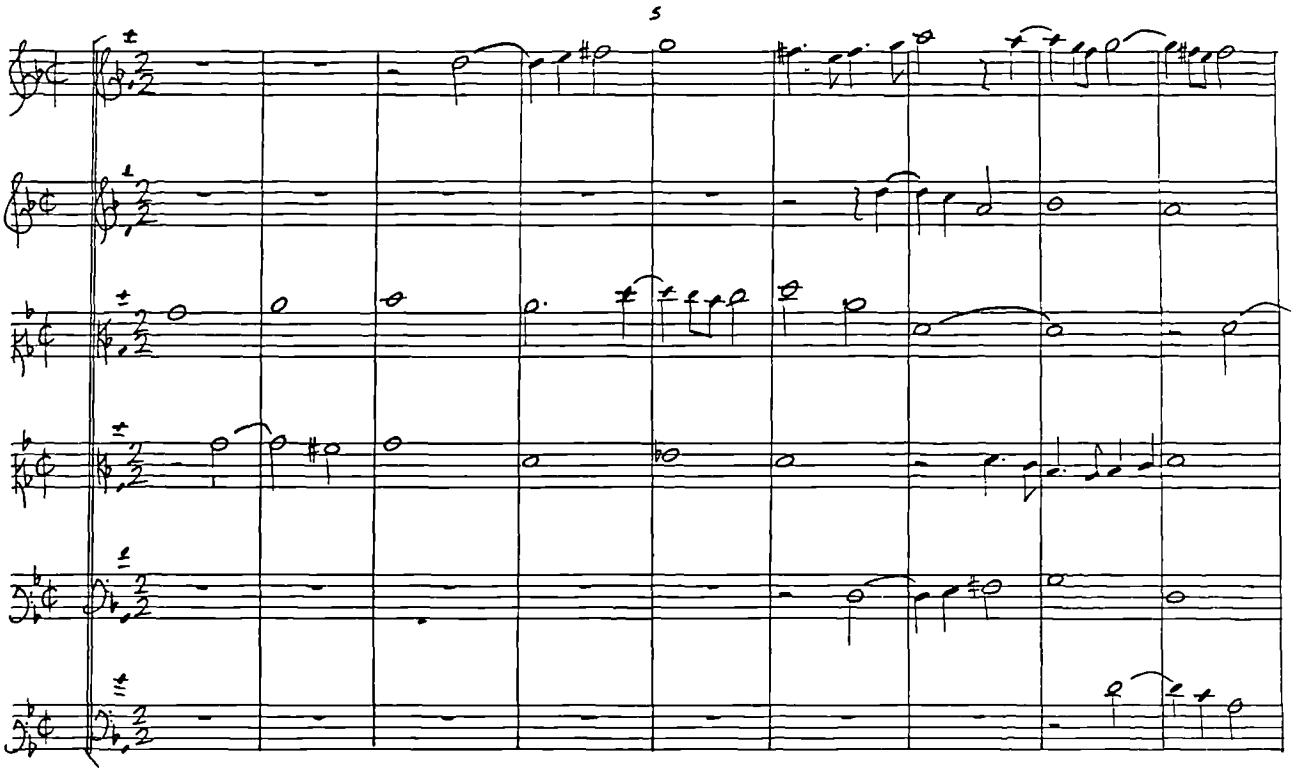


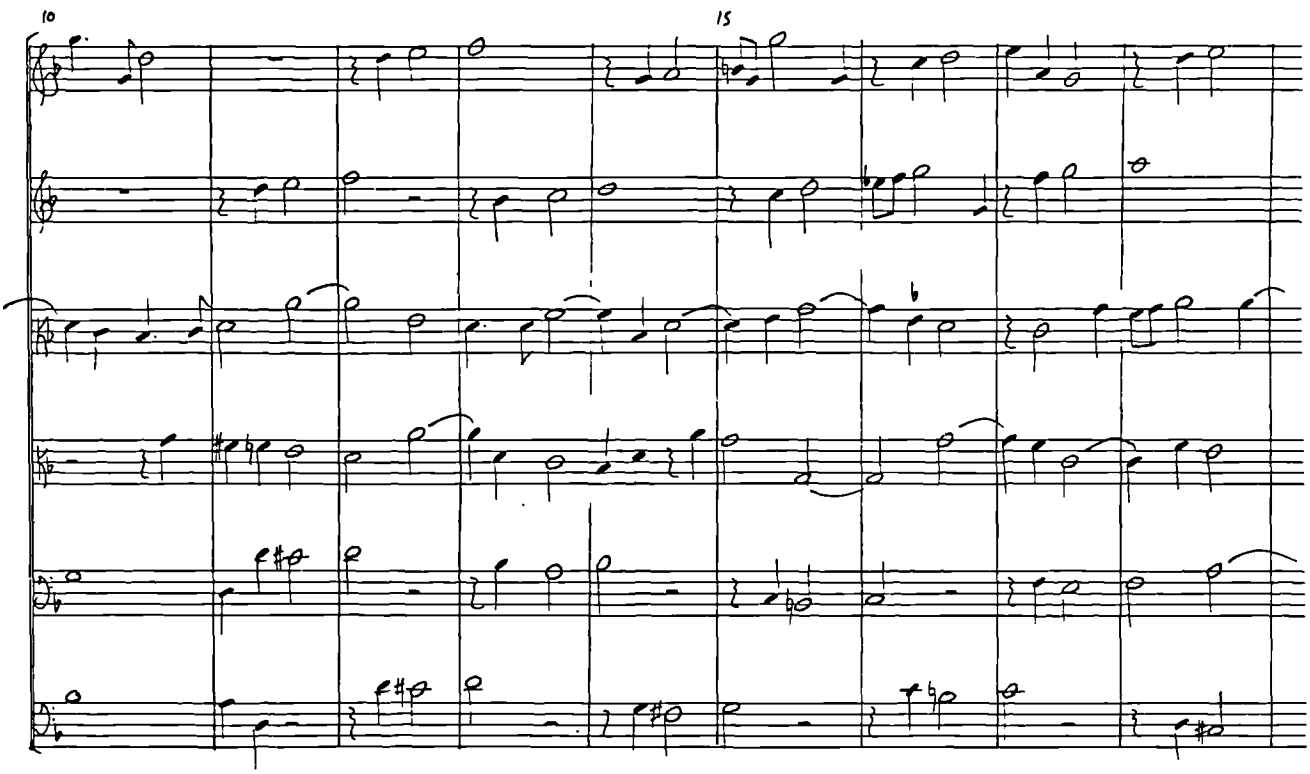
SPIN PANOPUS SCORE·SYSTEM ·



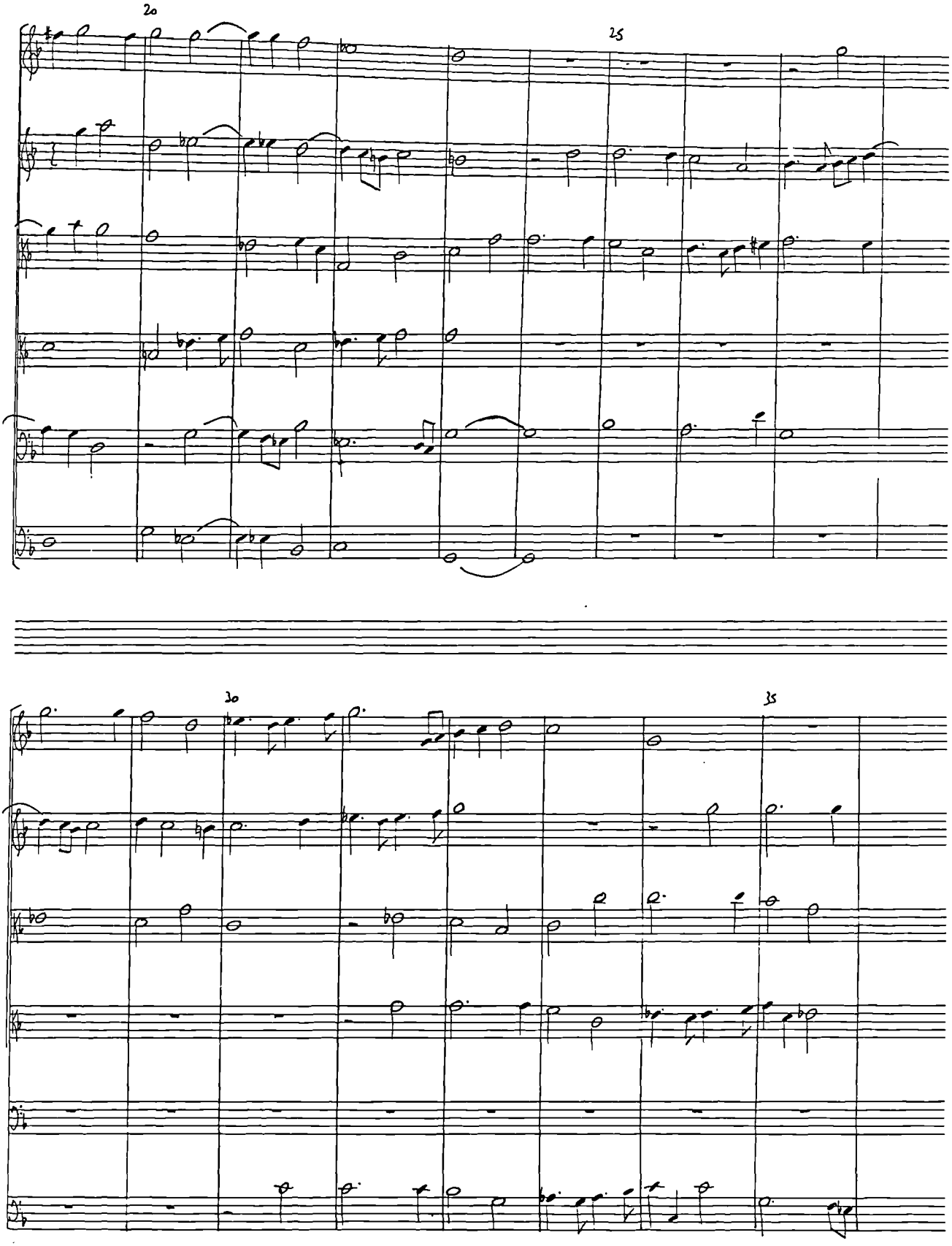
SP14 PANOPUS SCORE-SYSTEM

FANTASIA 6/1

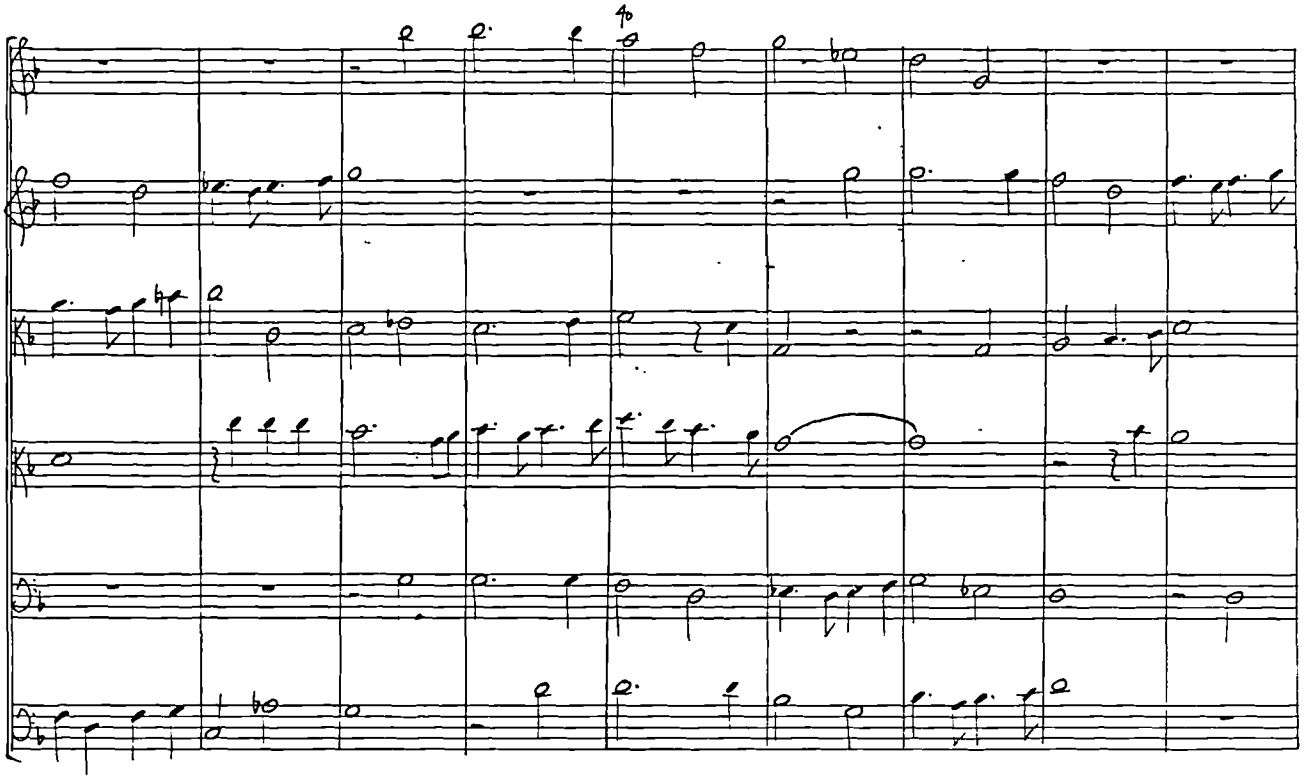


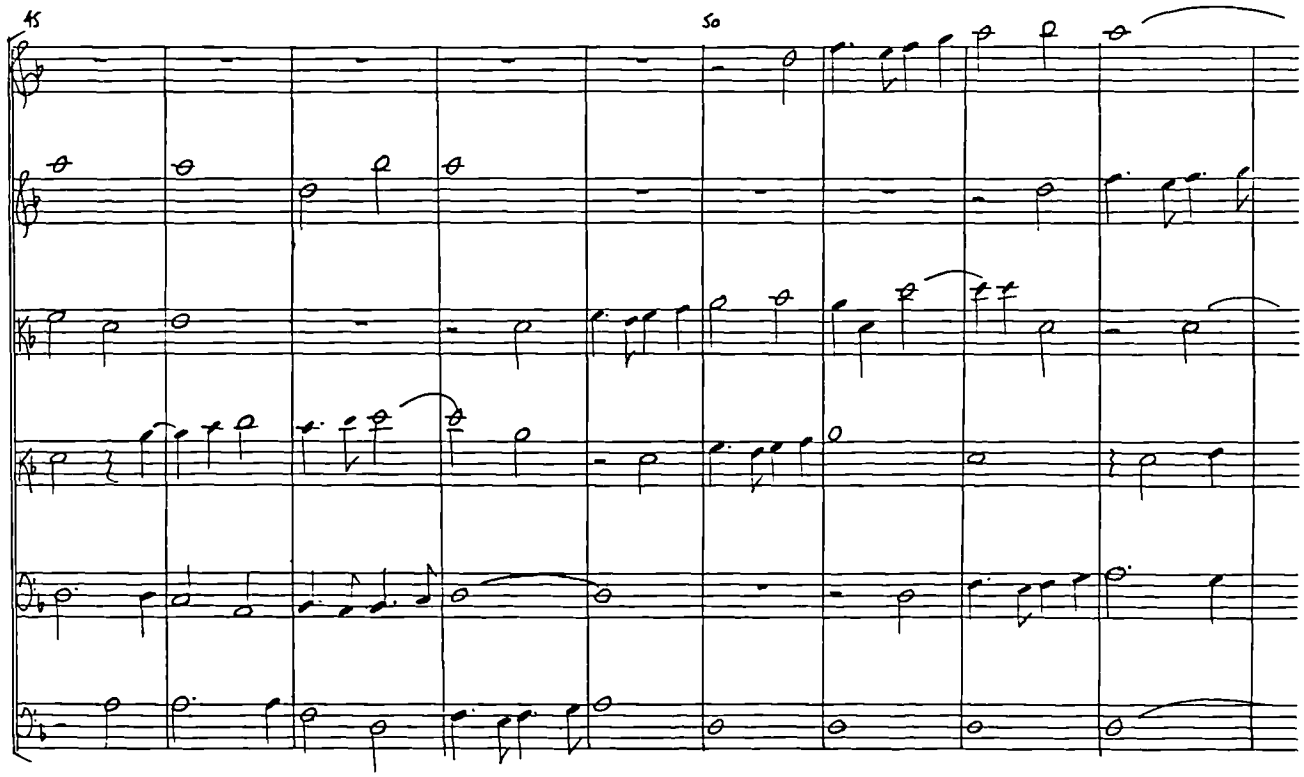


SPIN PANOPUS SCORE-SYSTEM

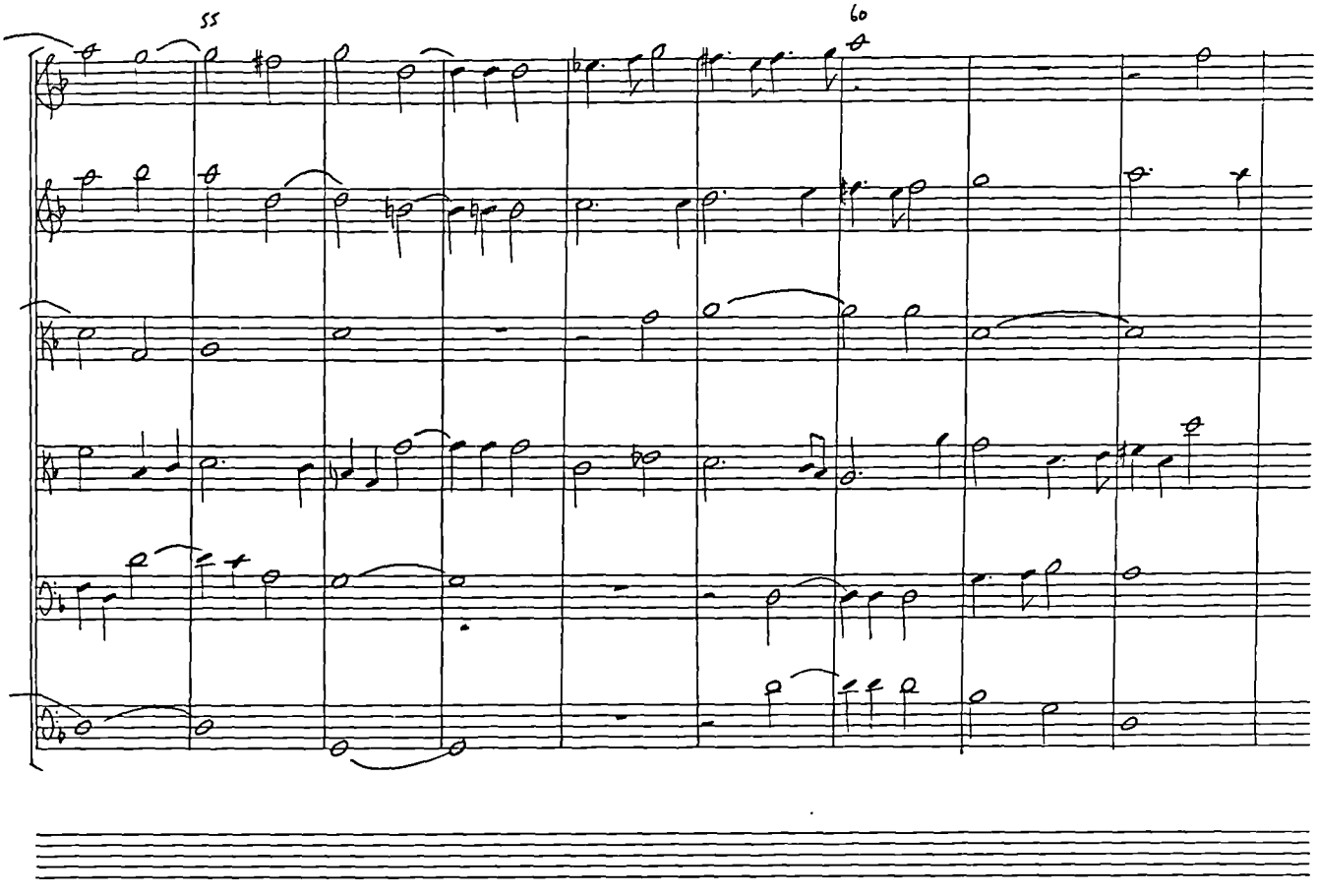


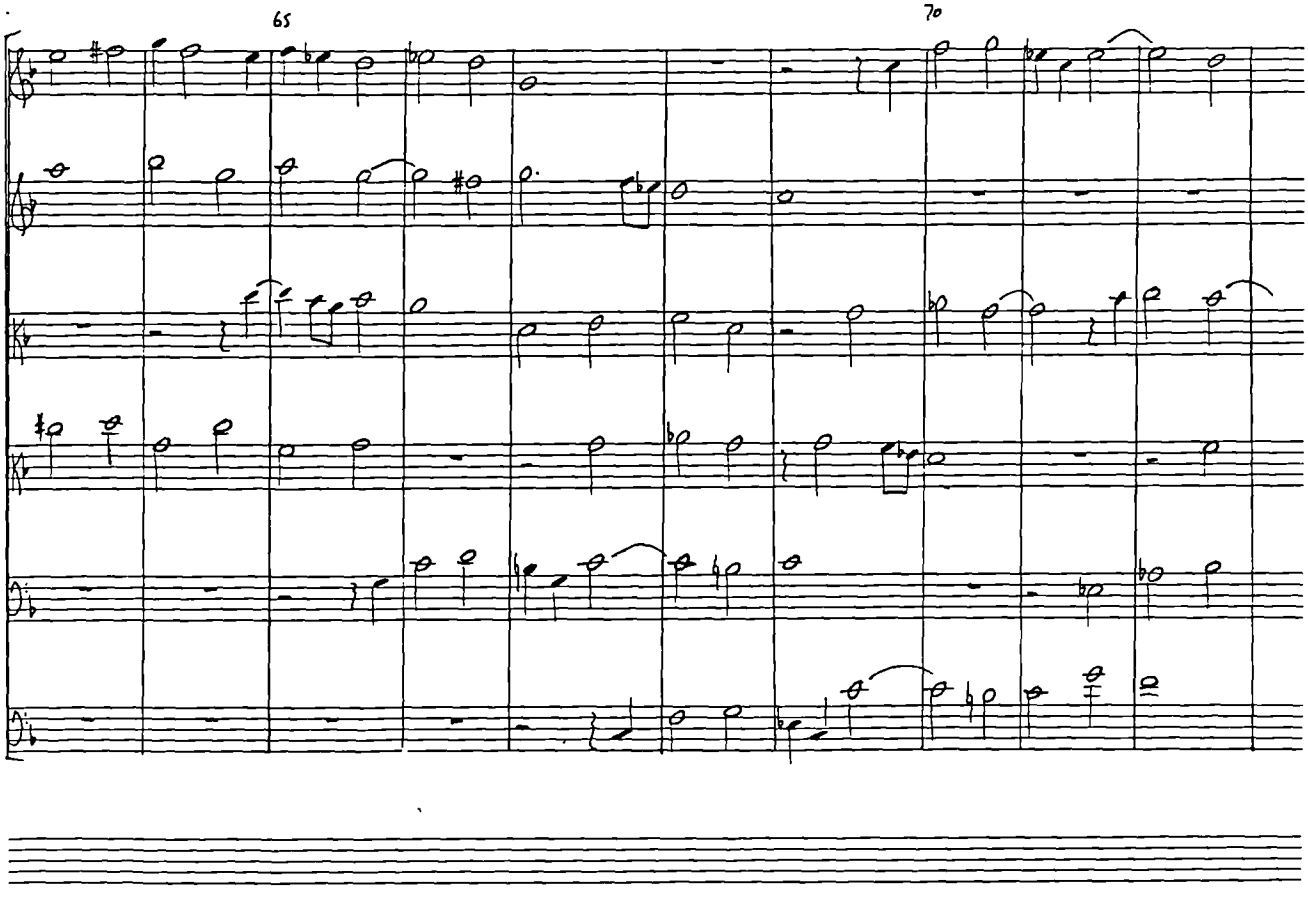
SPIN PANOPUS SCORE-SYSTEM



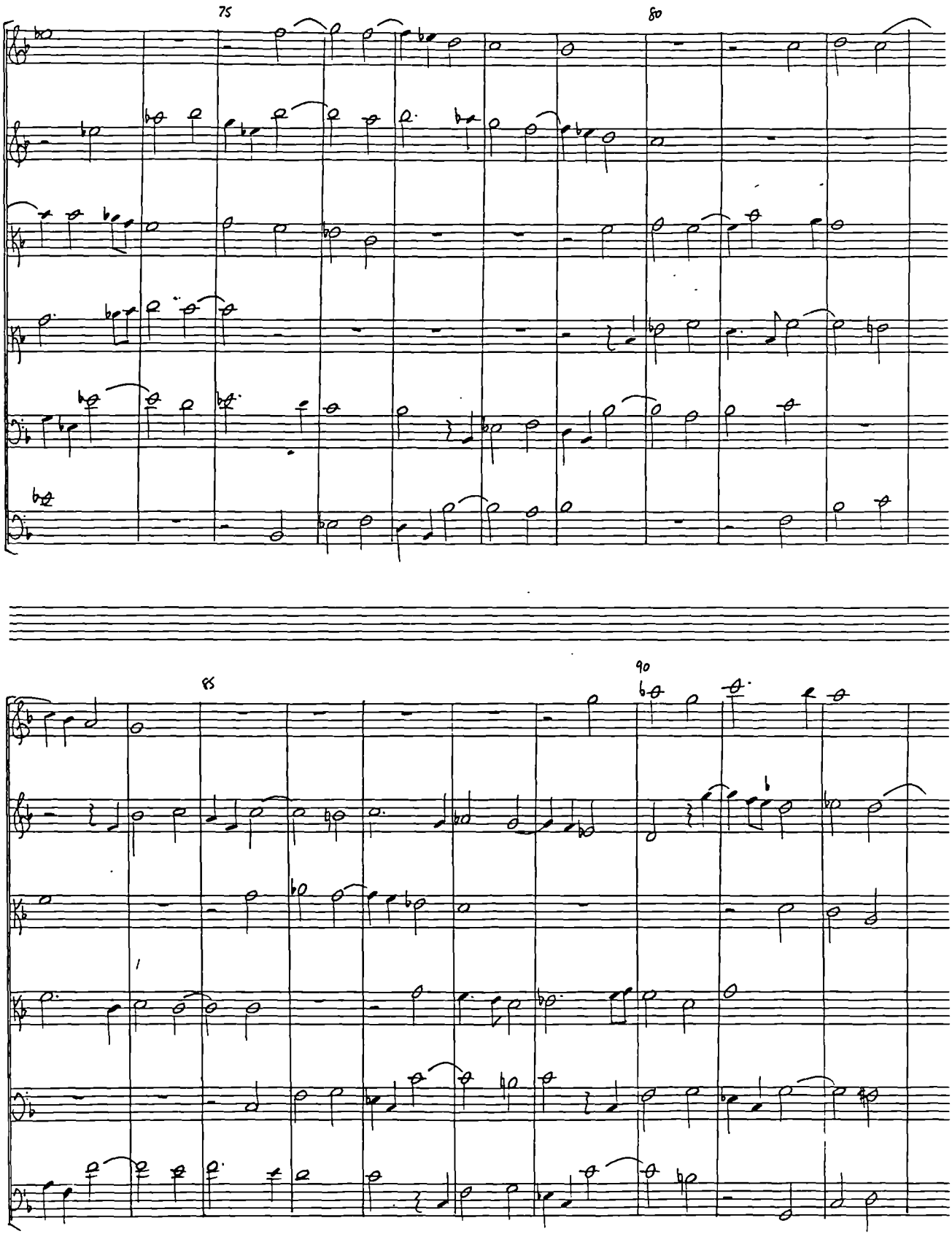


SPIN PANOPUS SCORE-SYSTEM

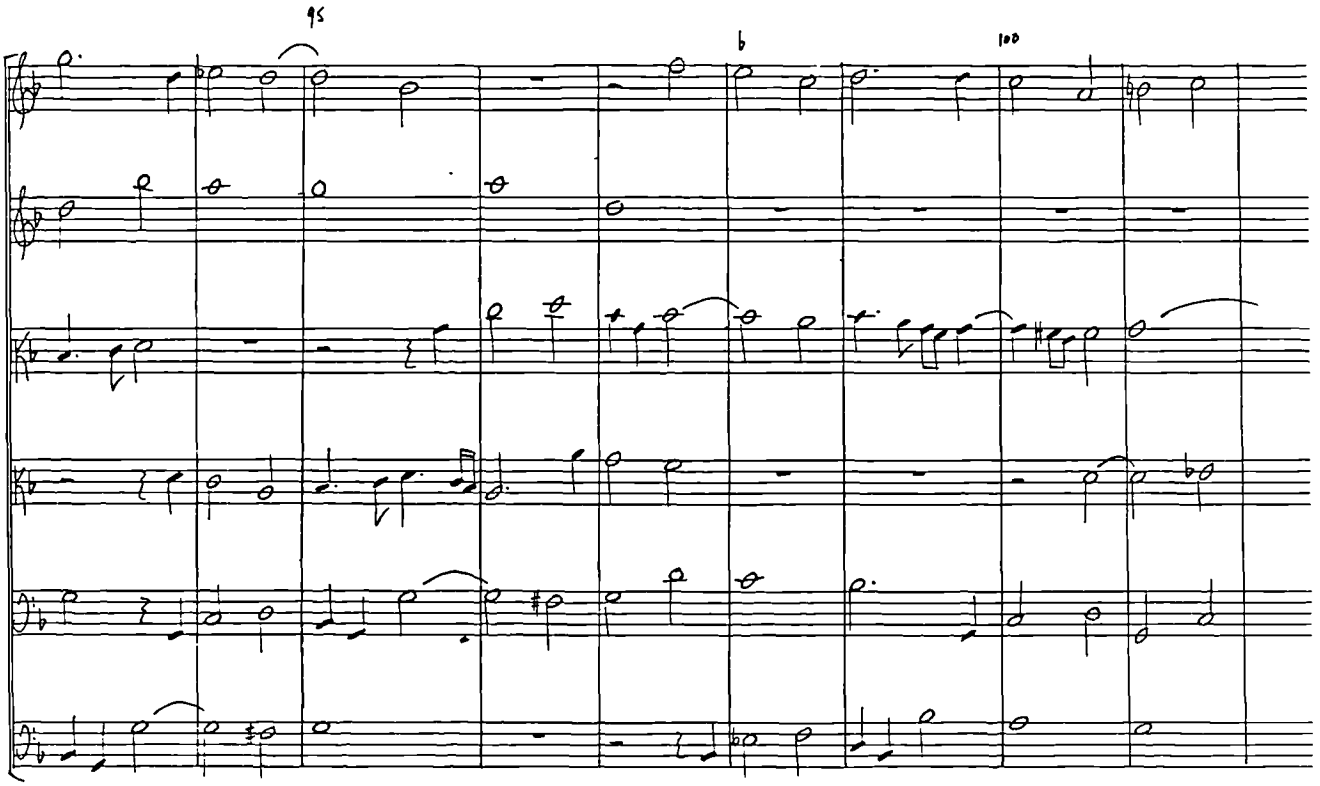


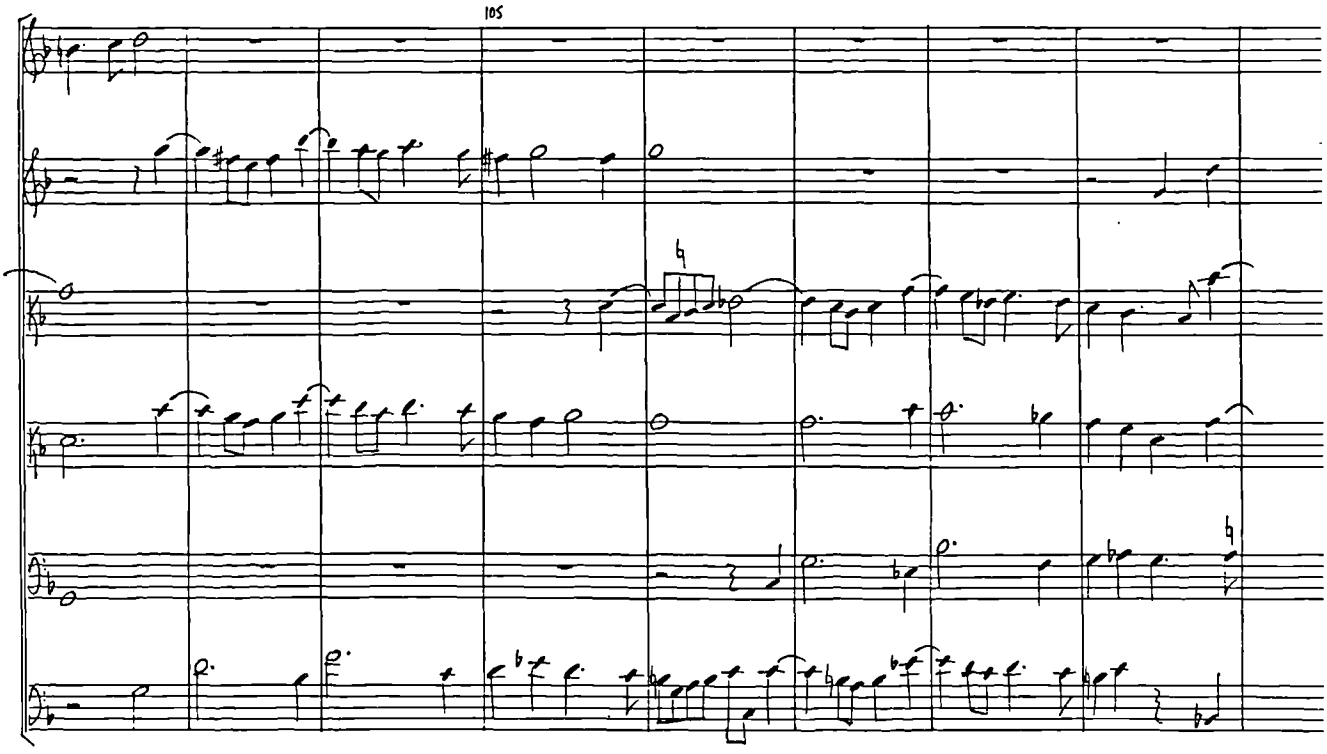


SPIN PANOPUS SCORE-SYSTEM

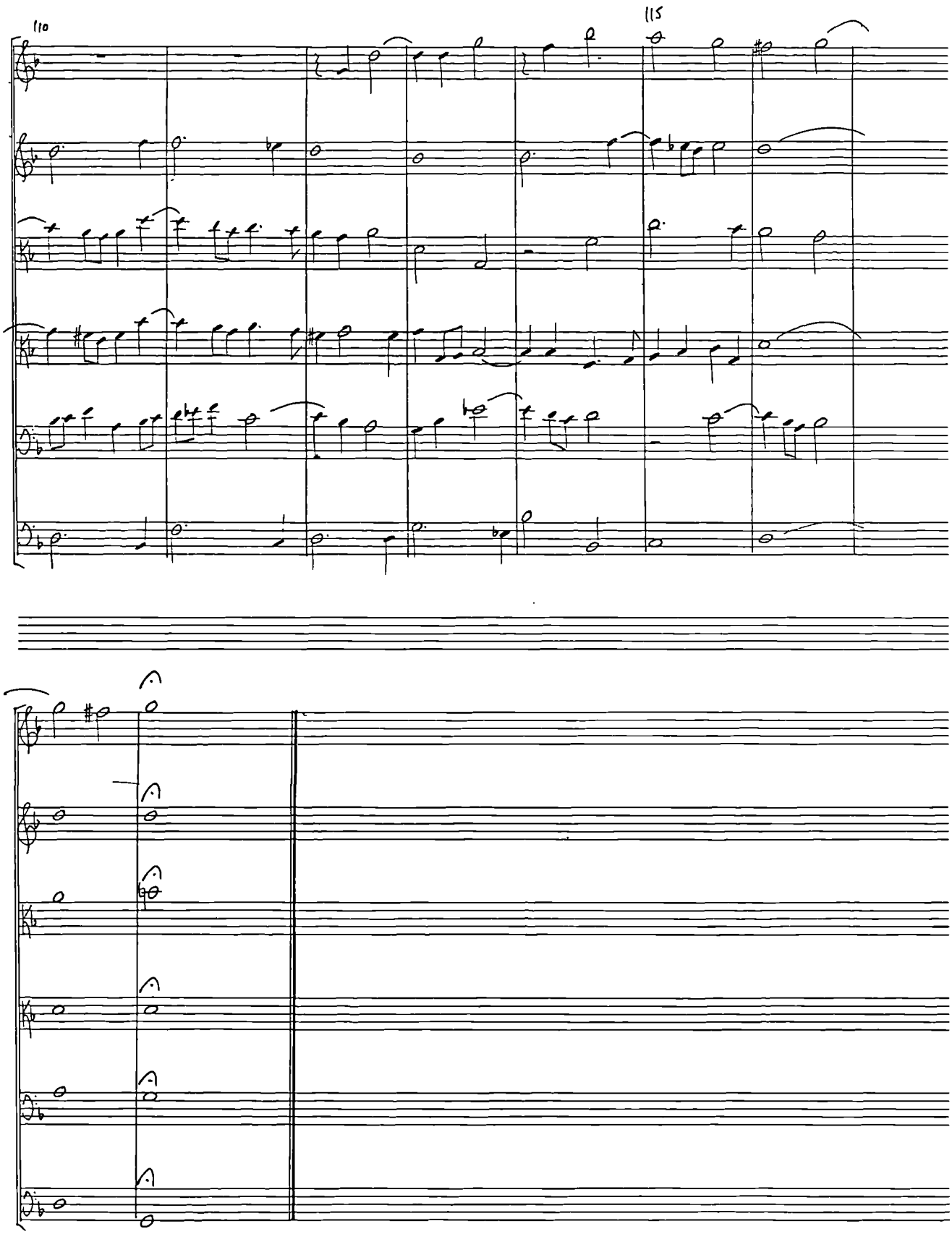


SPIN PANOPUS SCORE-SYSTEM



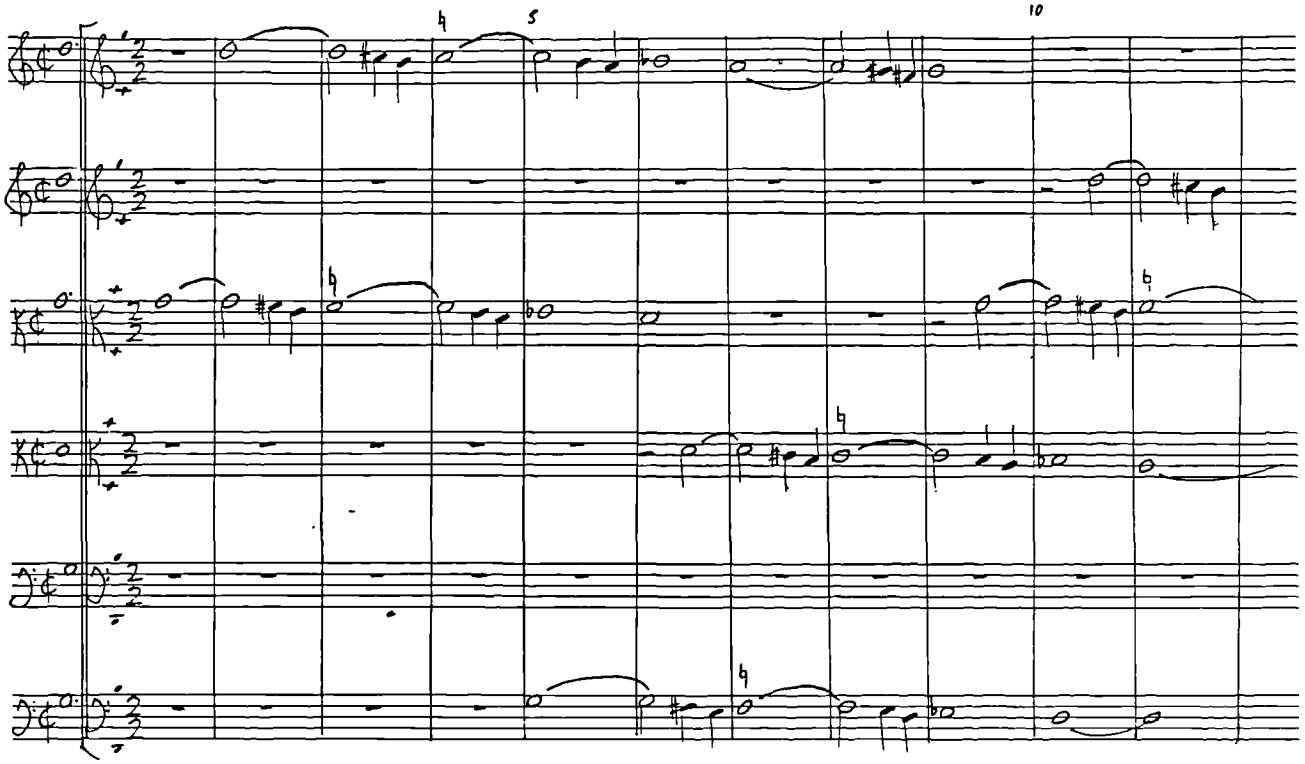


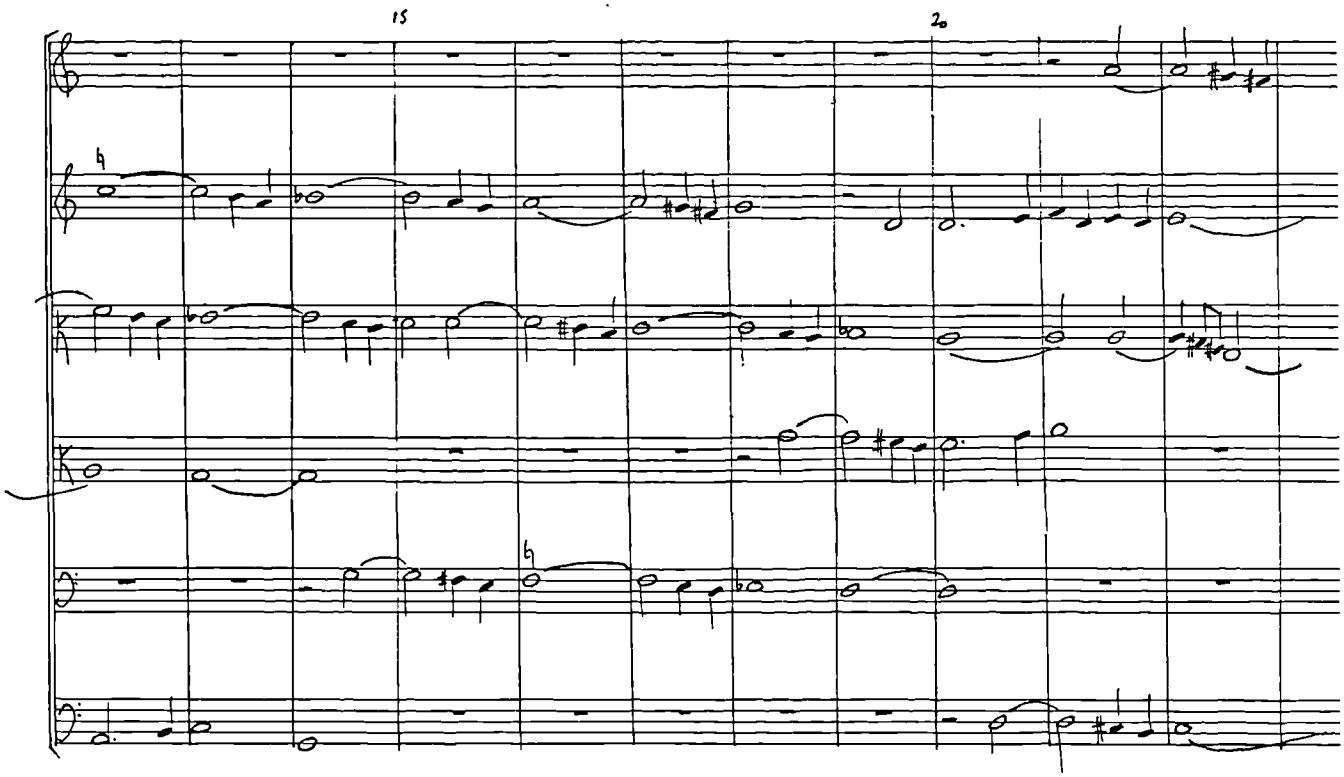
SPIN PANOPUS SCORE-SYSTEM



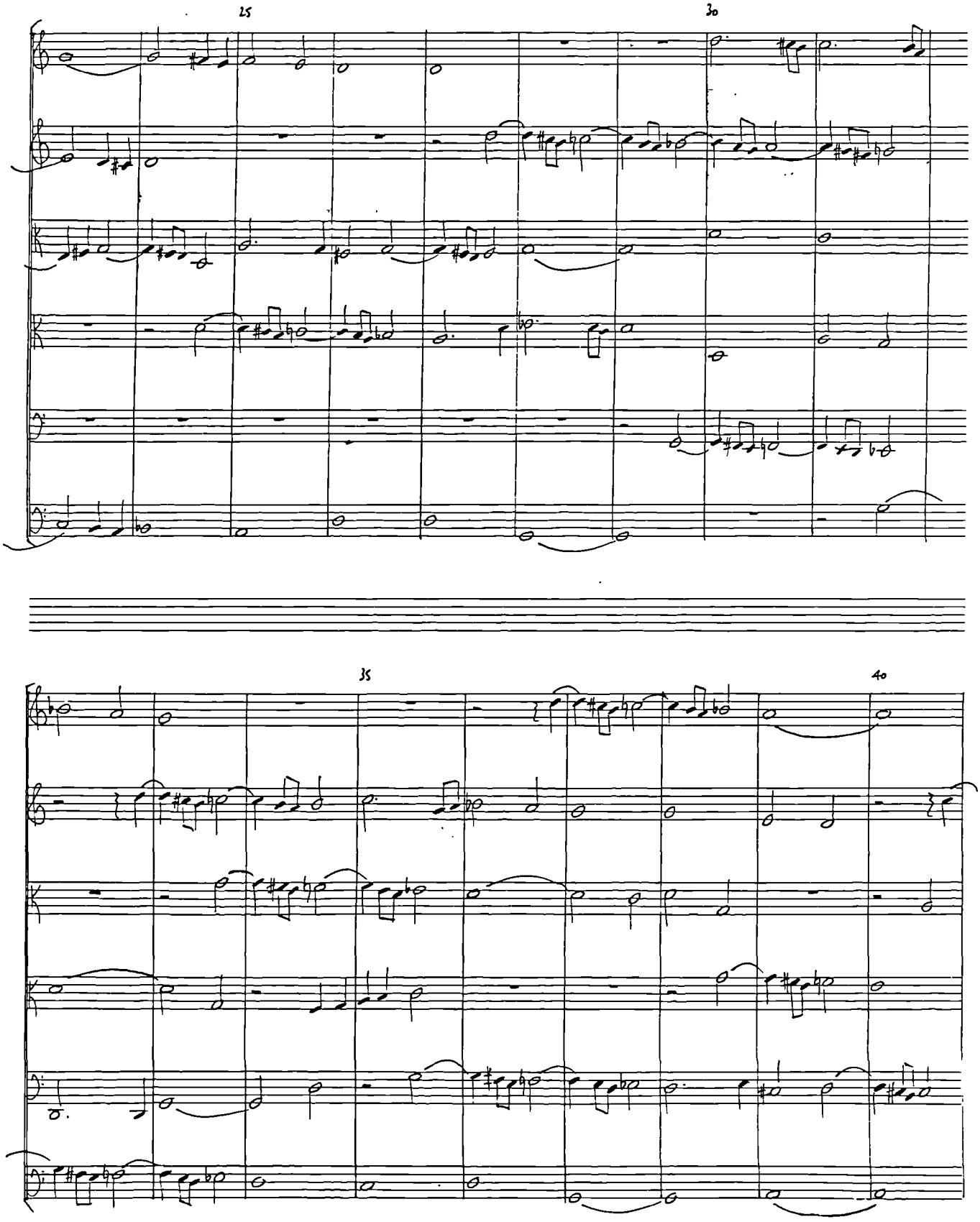
SP14 PANOPUS SCORE-SYSTEM

FANTASIA 6/2

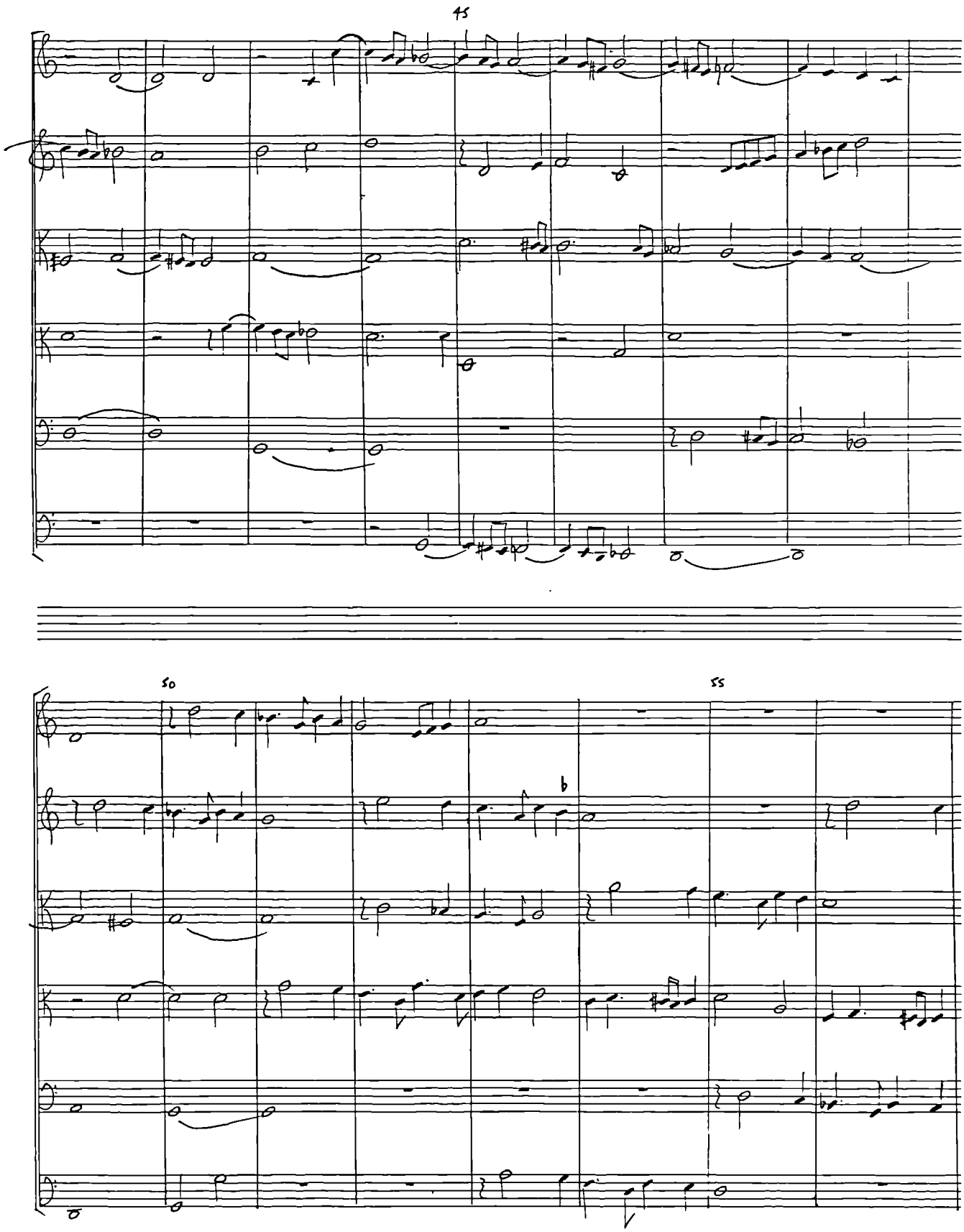




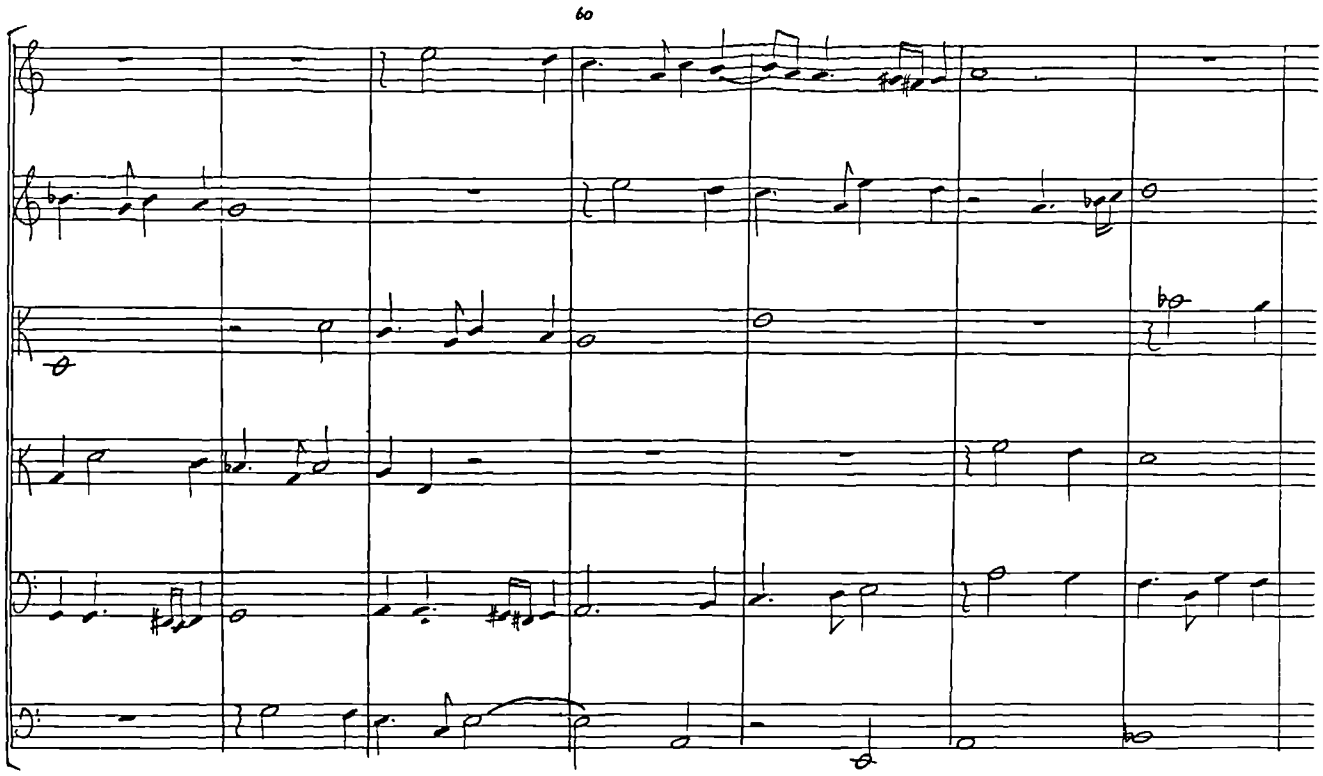
SPIN PANOPUS SCORE-SYSTEM

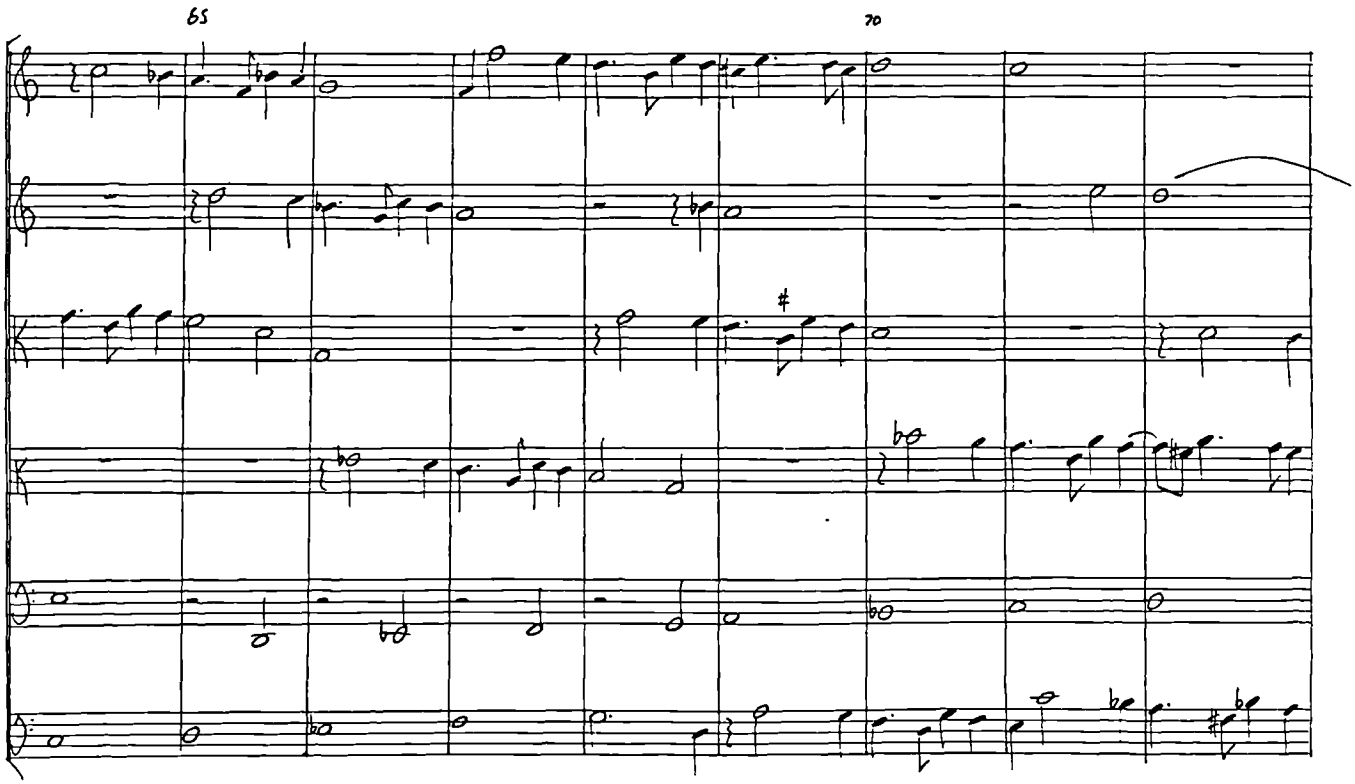


SPIN PANOPUS SCORE-SYSTEM

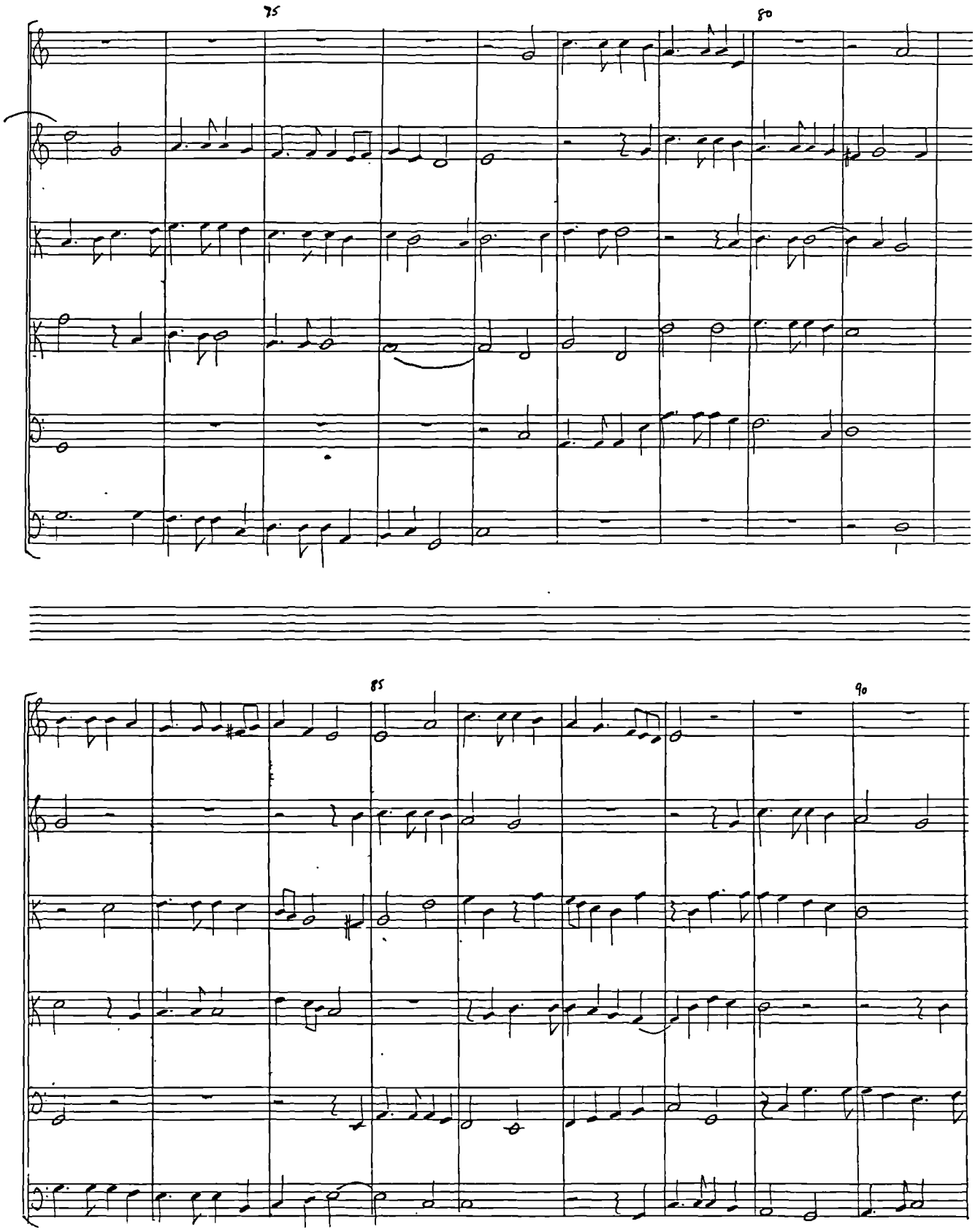


SPIN PANOPUS SCORE-SYSTEM

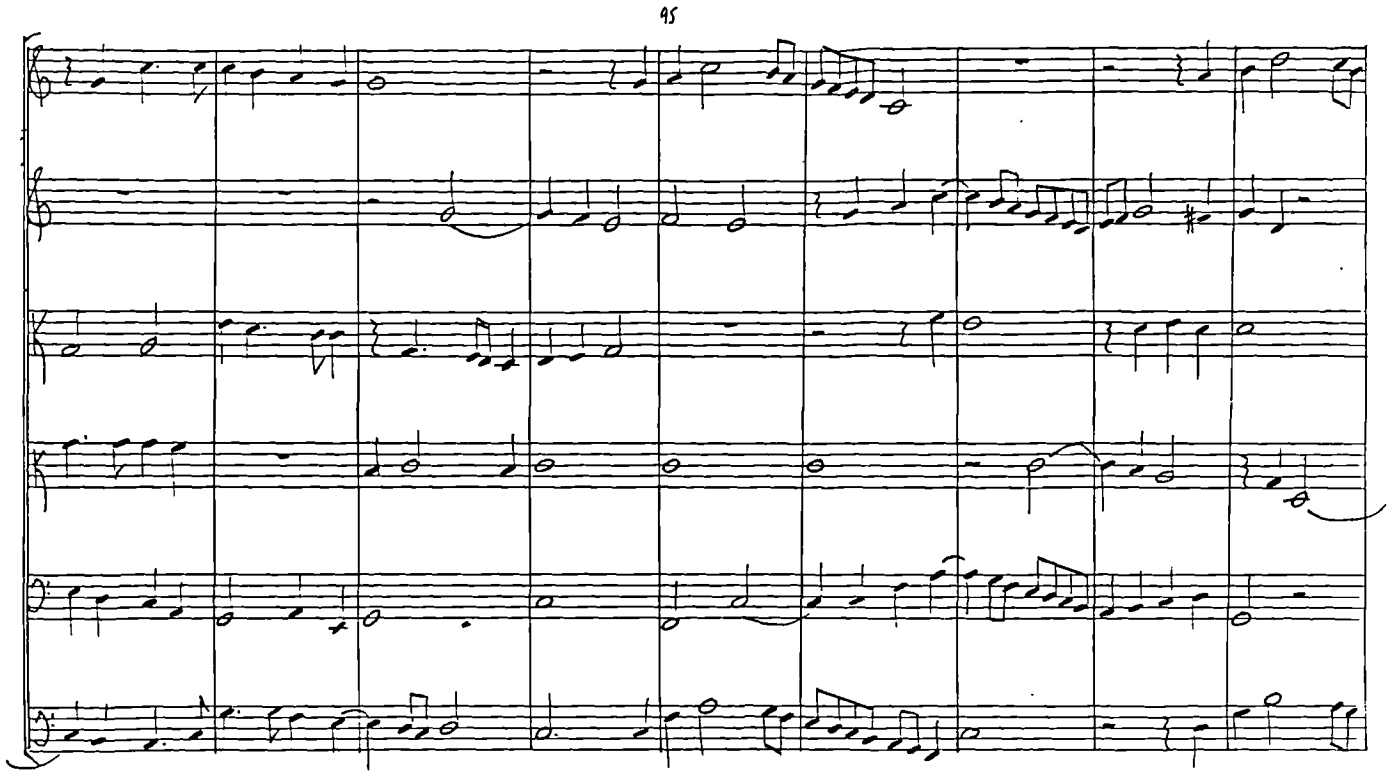


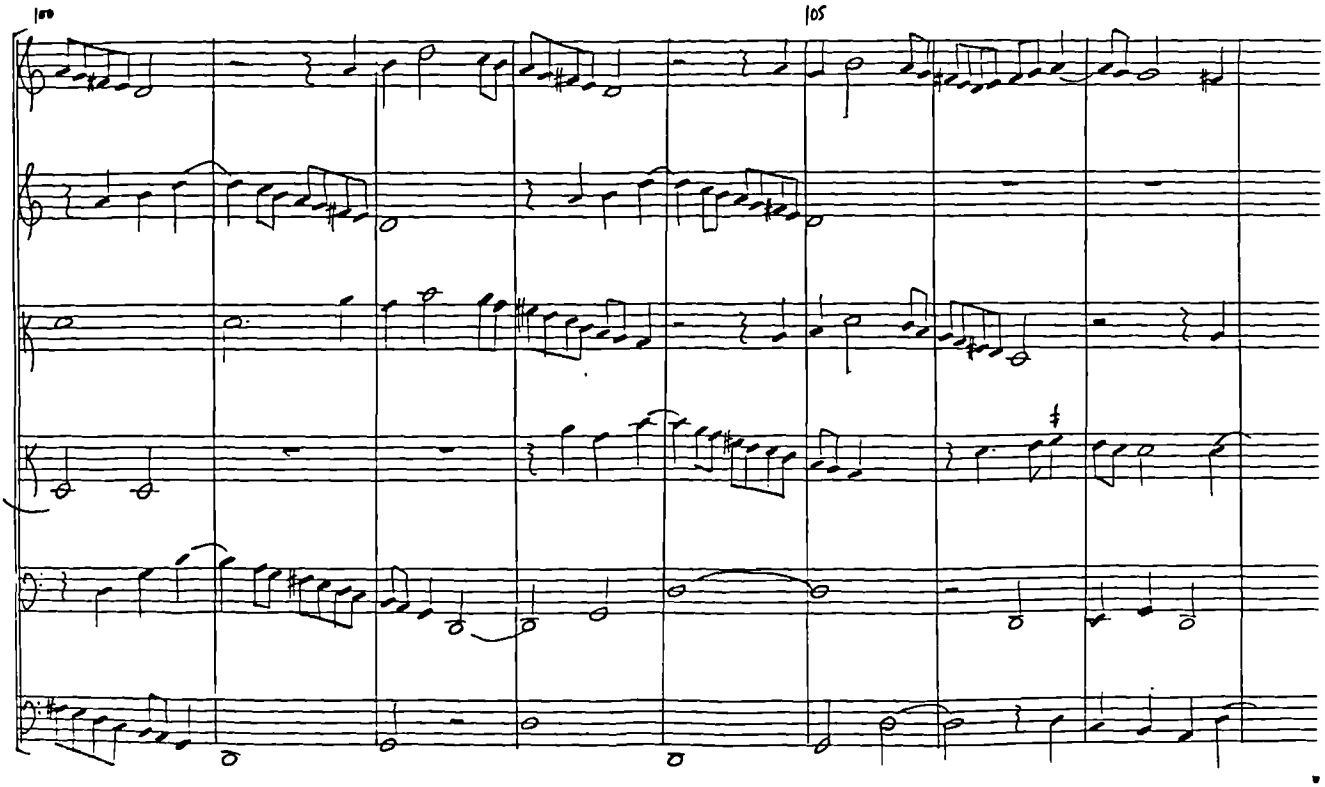


SPIN PANOPUS SCORE-SYSTEM

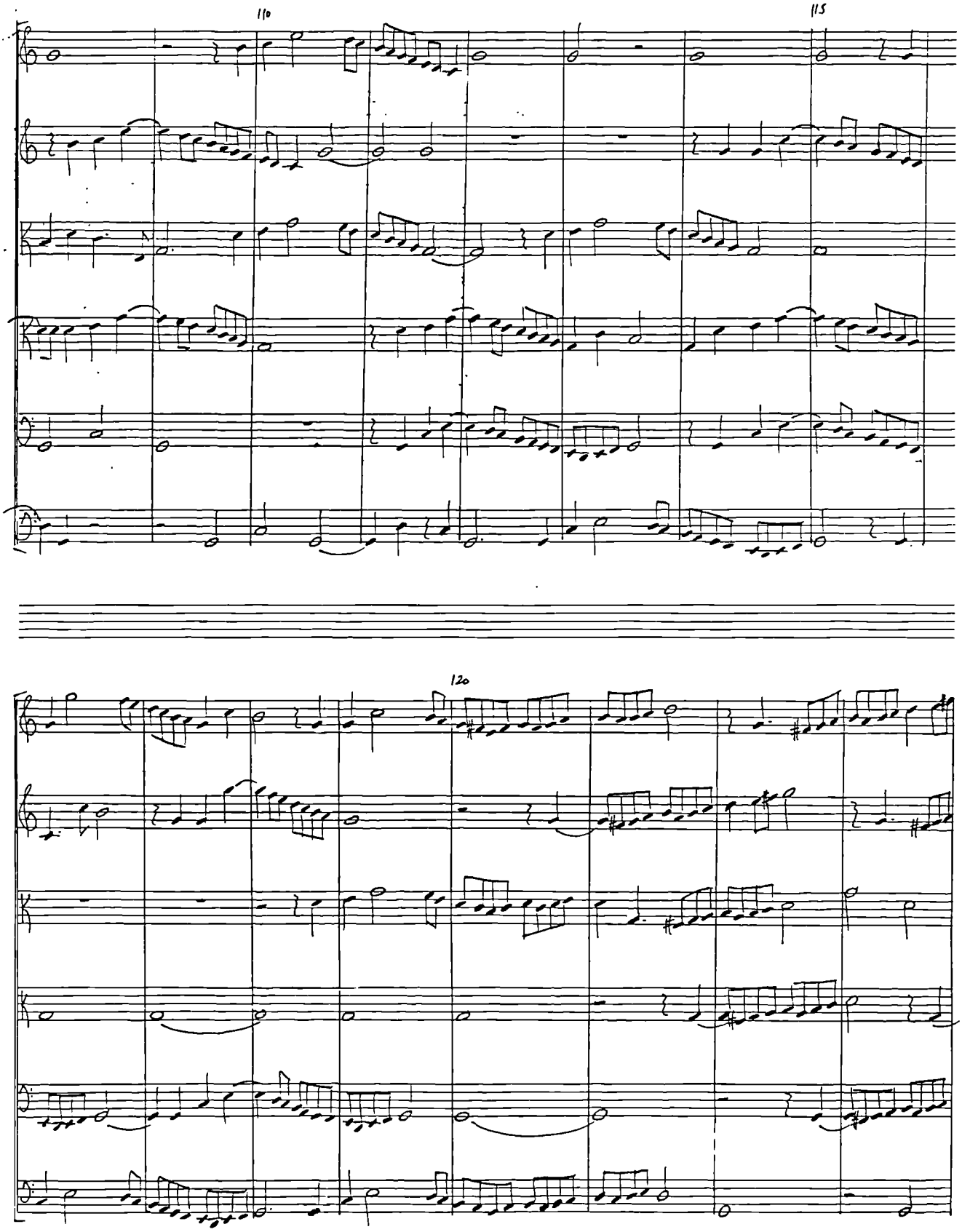


SPIN PANOPUS SCORE-SYSTEM

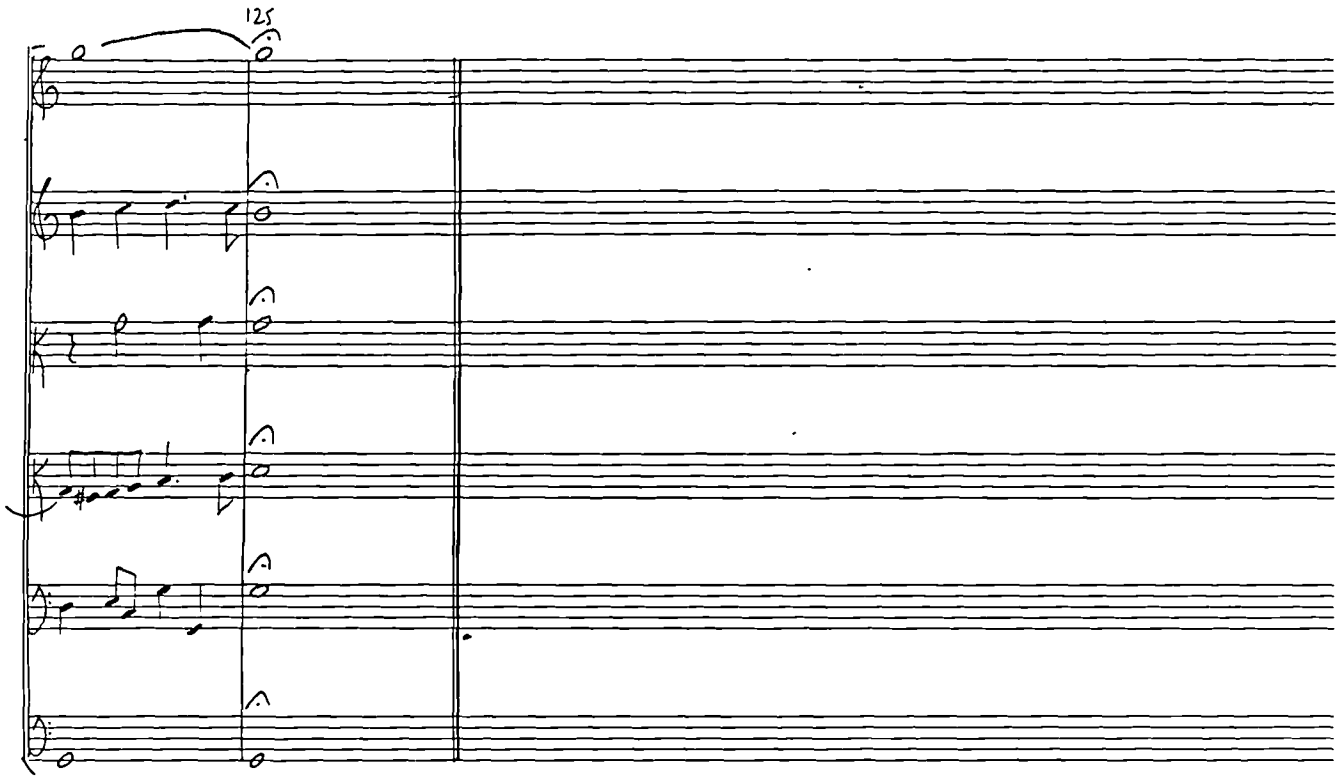




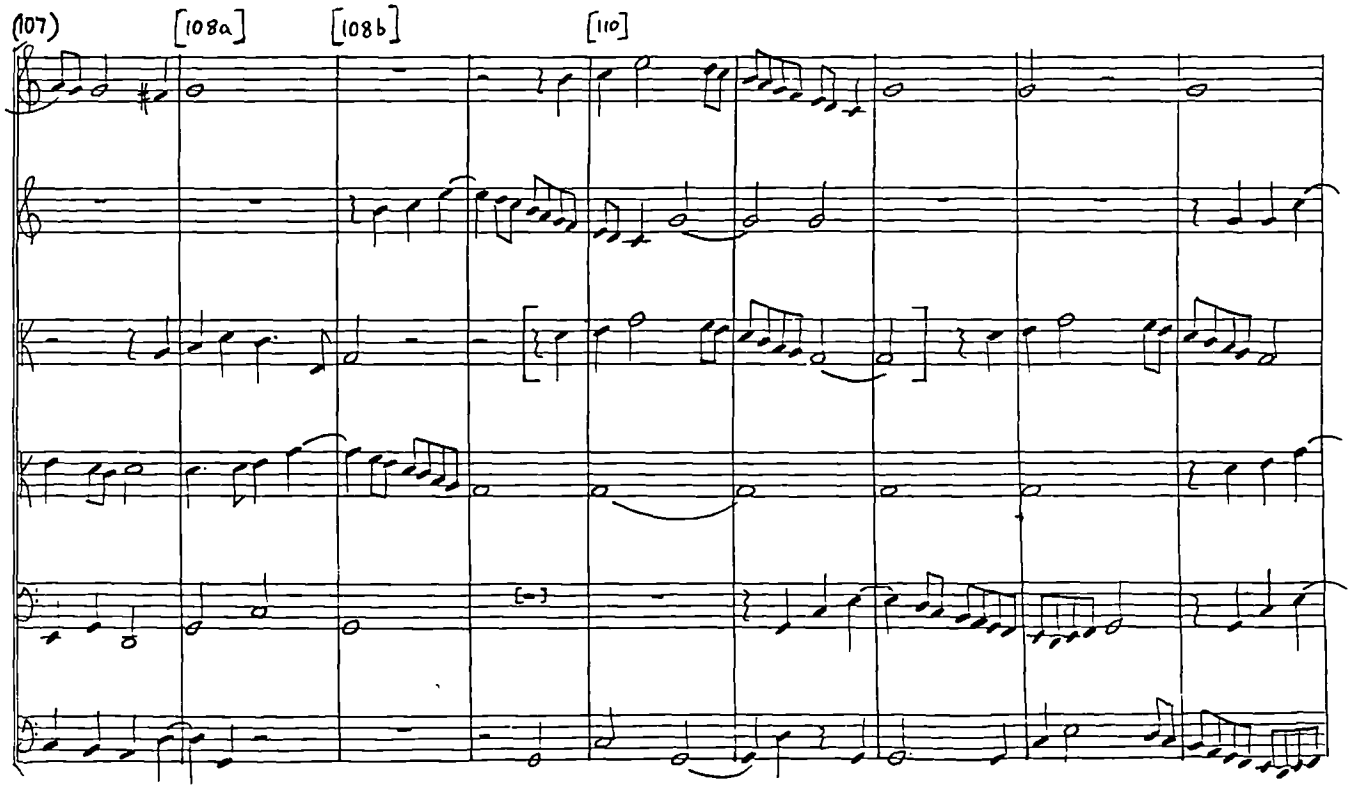
SPIN PANOPUS SCORE-SYSTEM



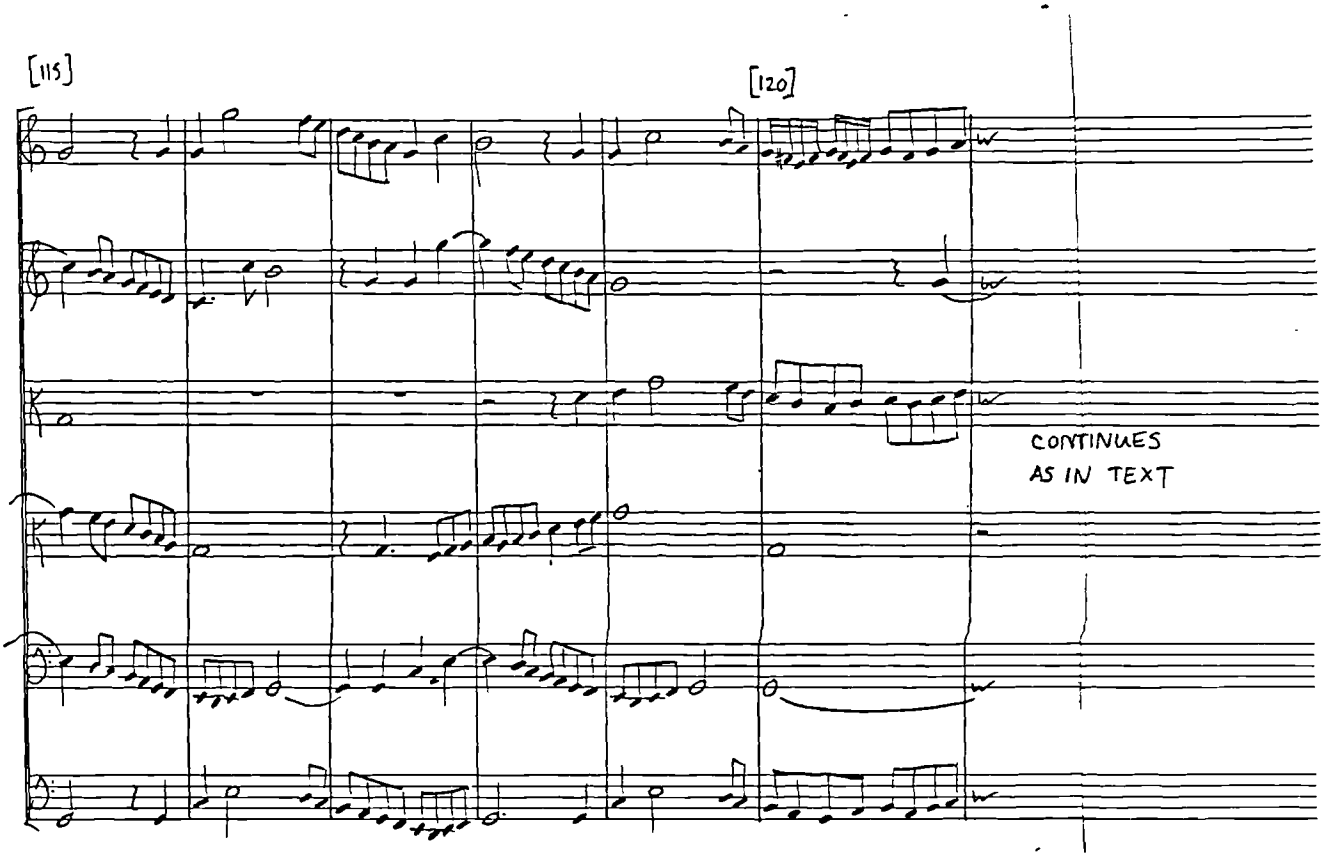
SP14 PANOPUS SCORE-SYSTEM



ALTERNATIVE VERSION OF BARS 107-120 FROM Ob Mus.Sch. c.64-9

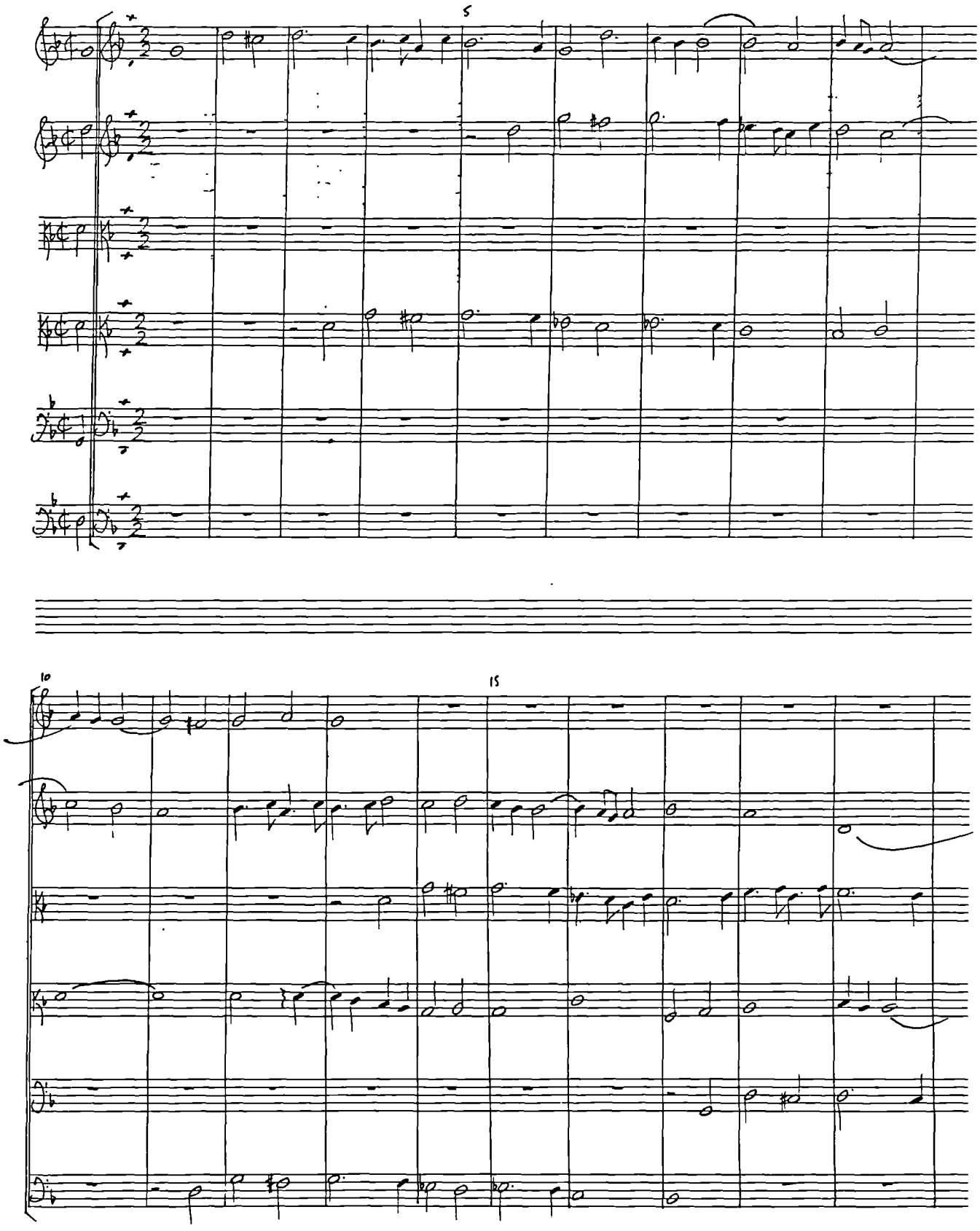


SPIN PANOPUS SCORE-SYSTEM

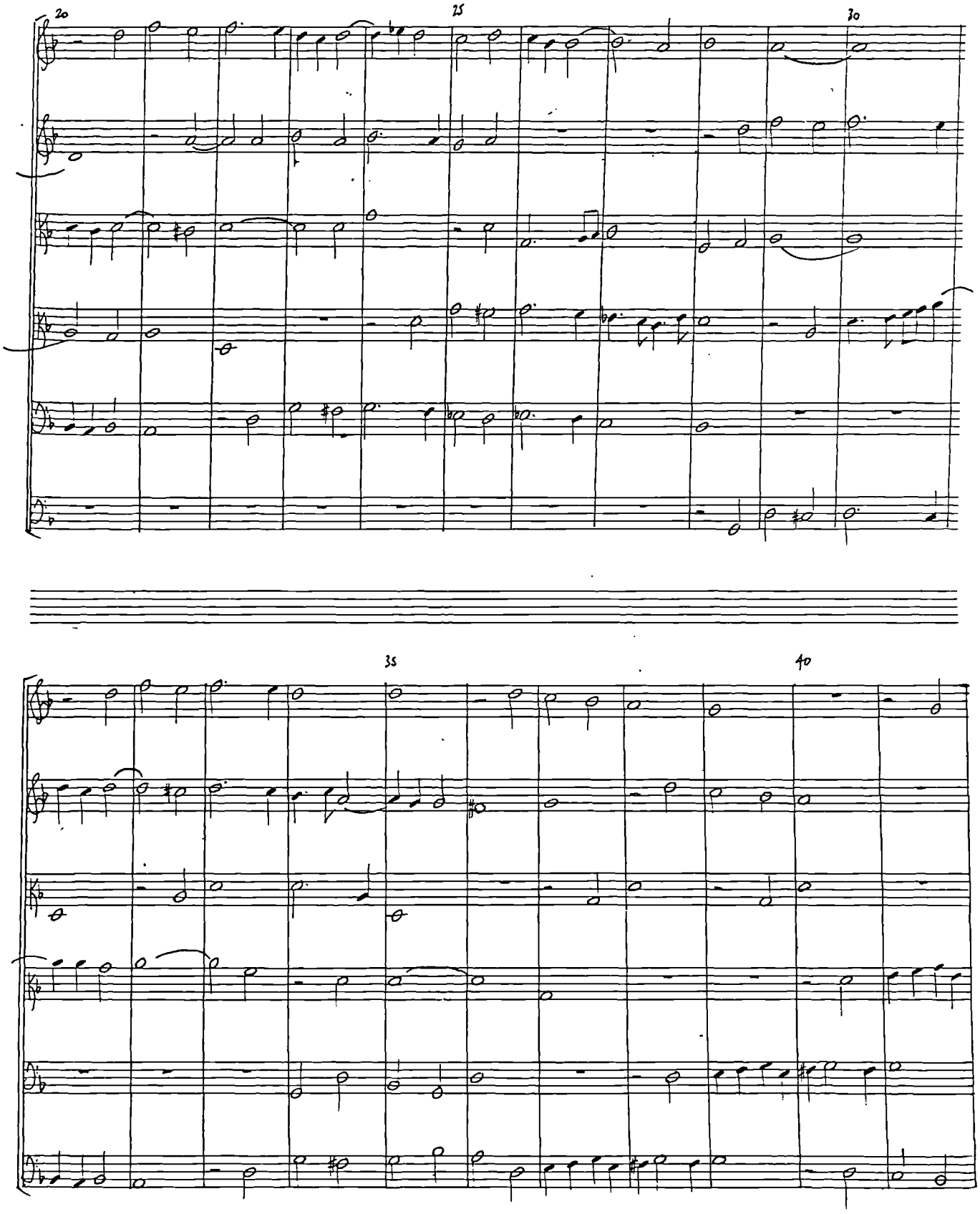


SPIN PANOPUS SCORE·SYSTEM

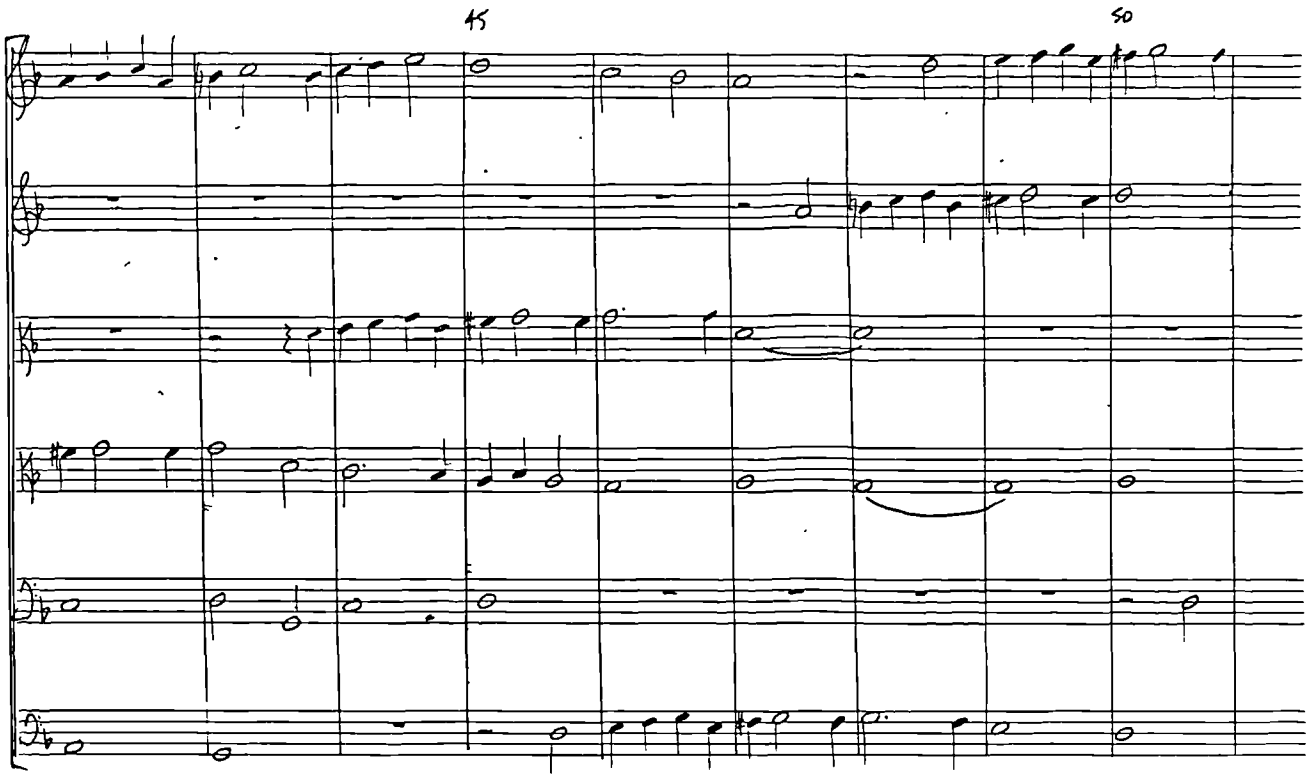
FANTASIA 6/3

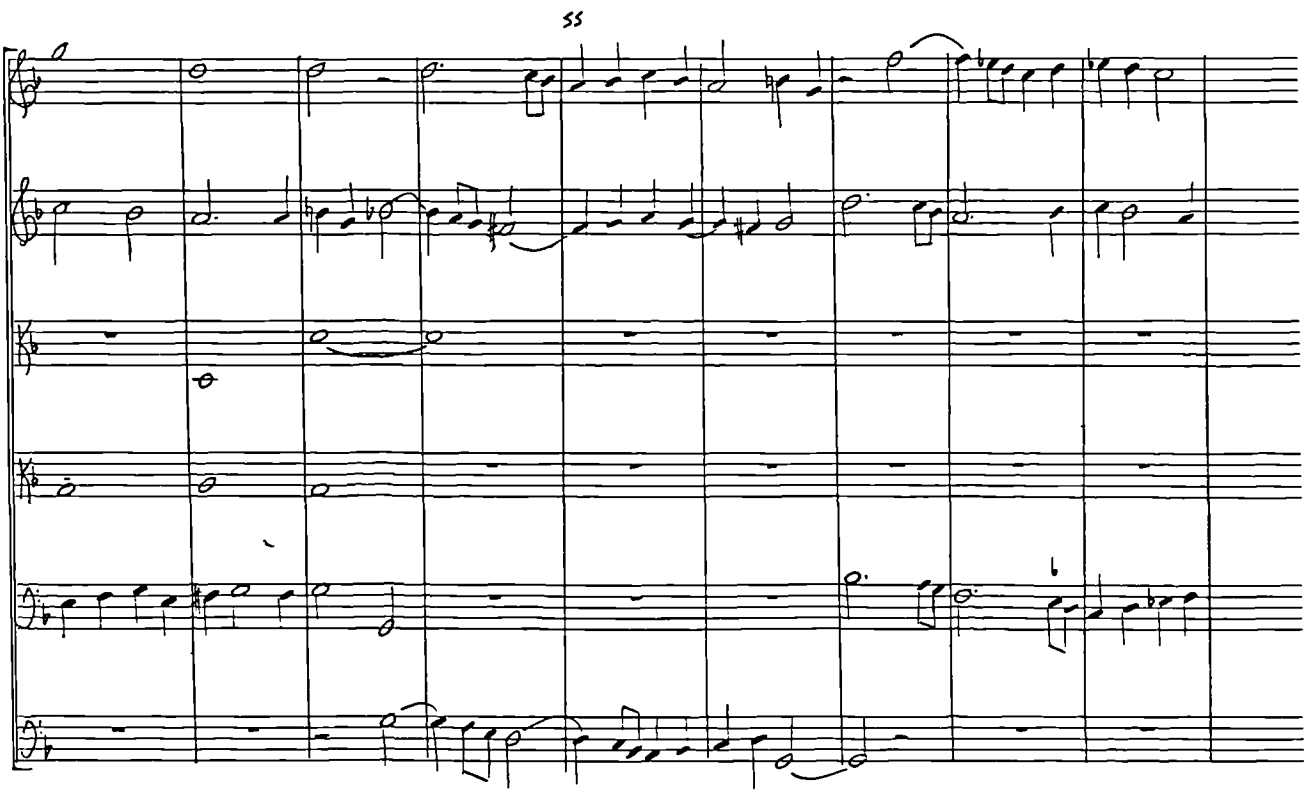


SP14 PANOPUS SCORE-SYSTEM

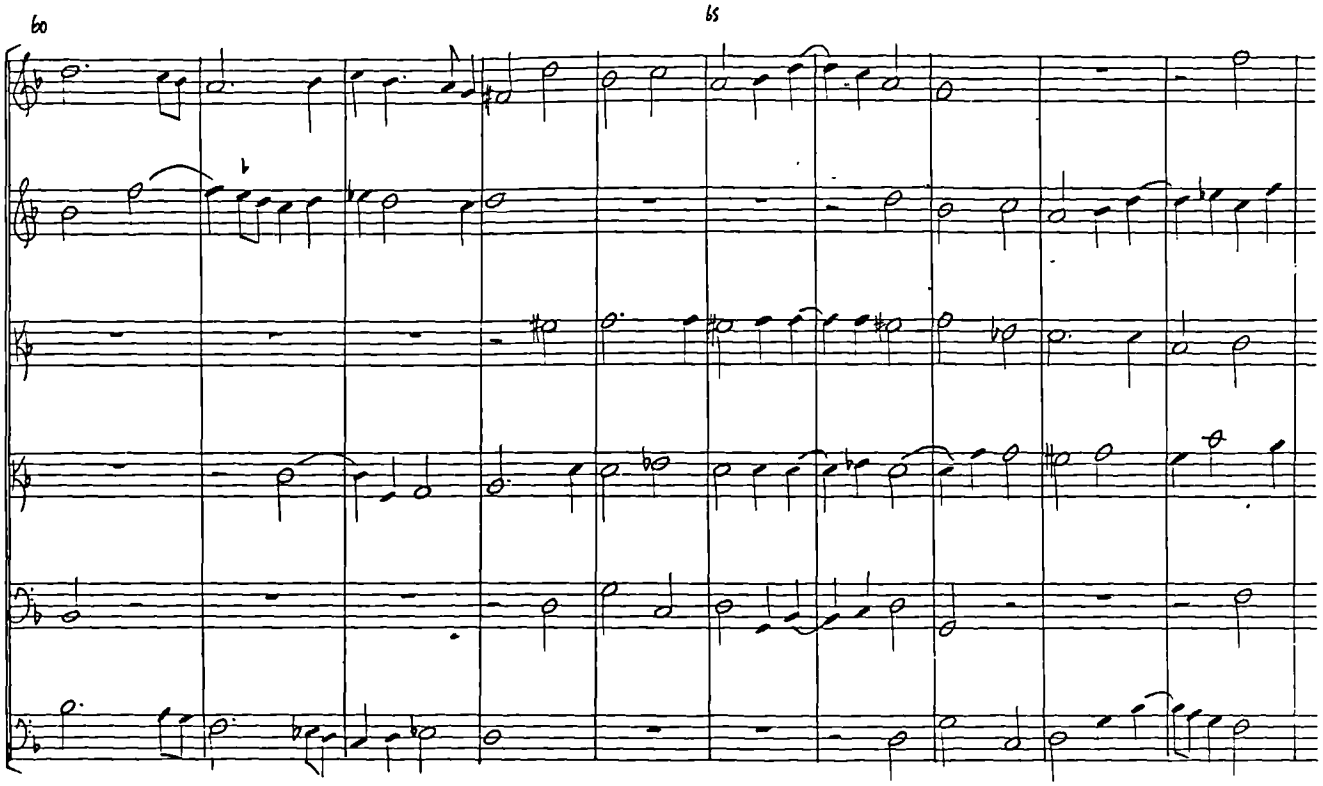


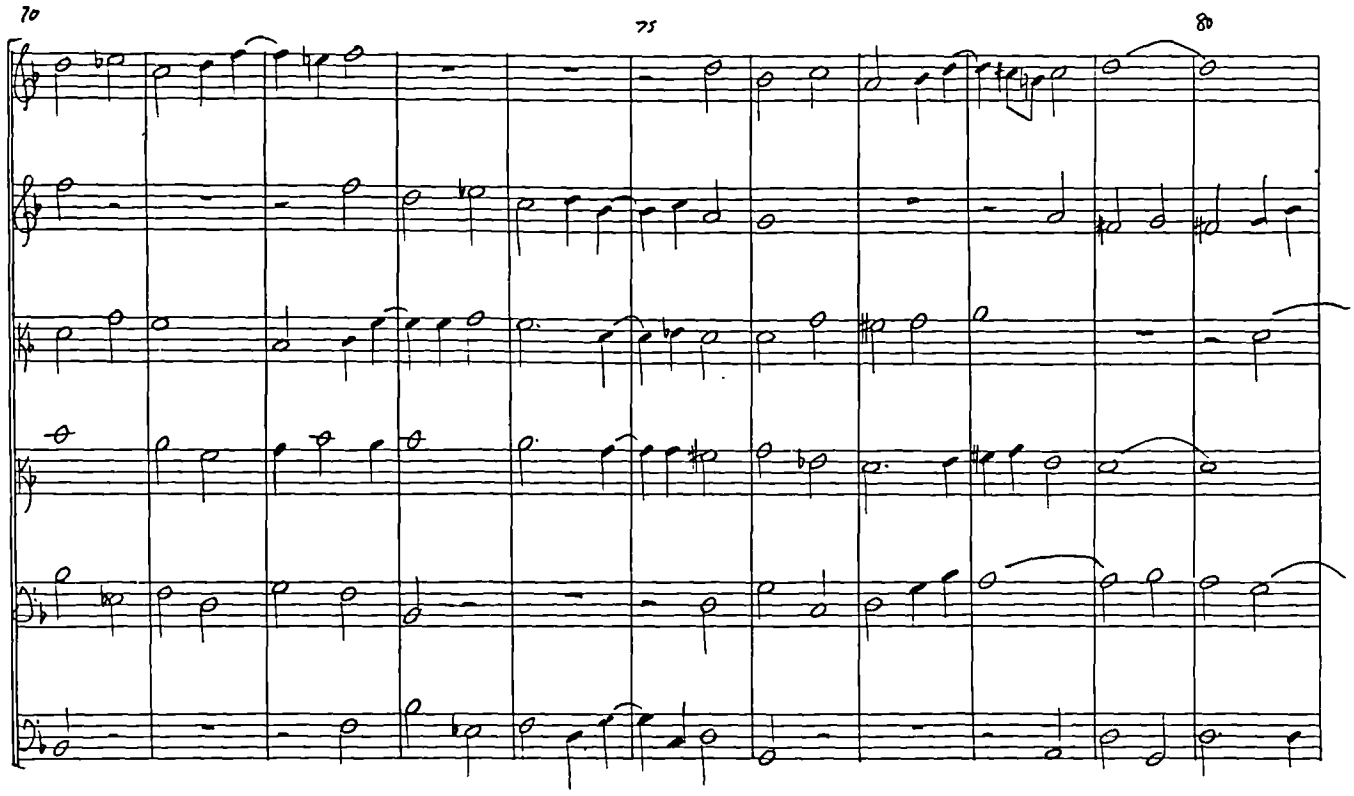
SPIN PANOPUS SCORE-SYSTEM



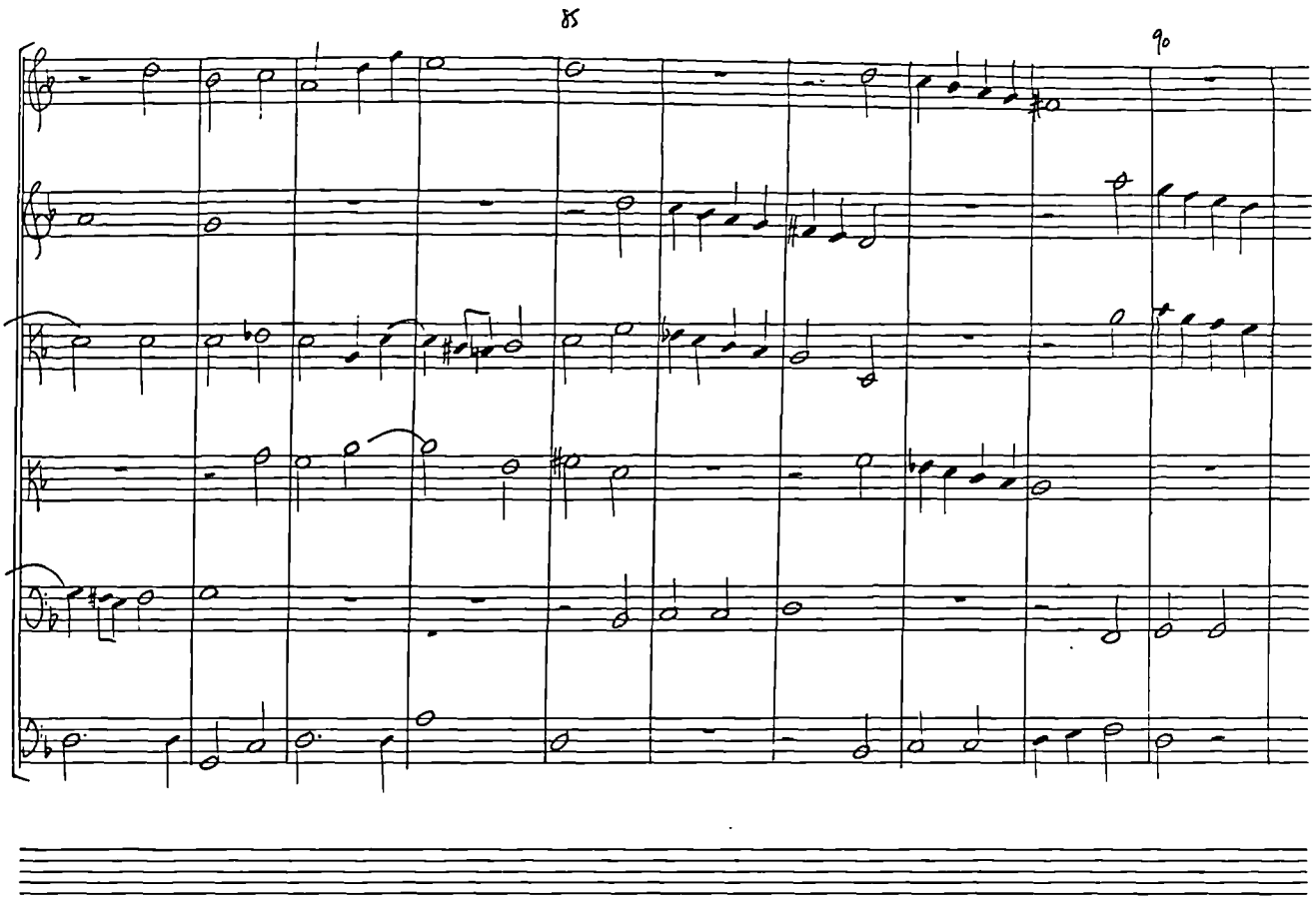


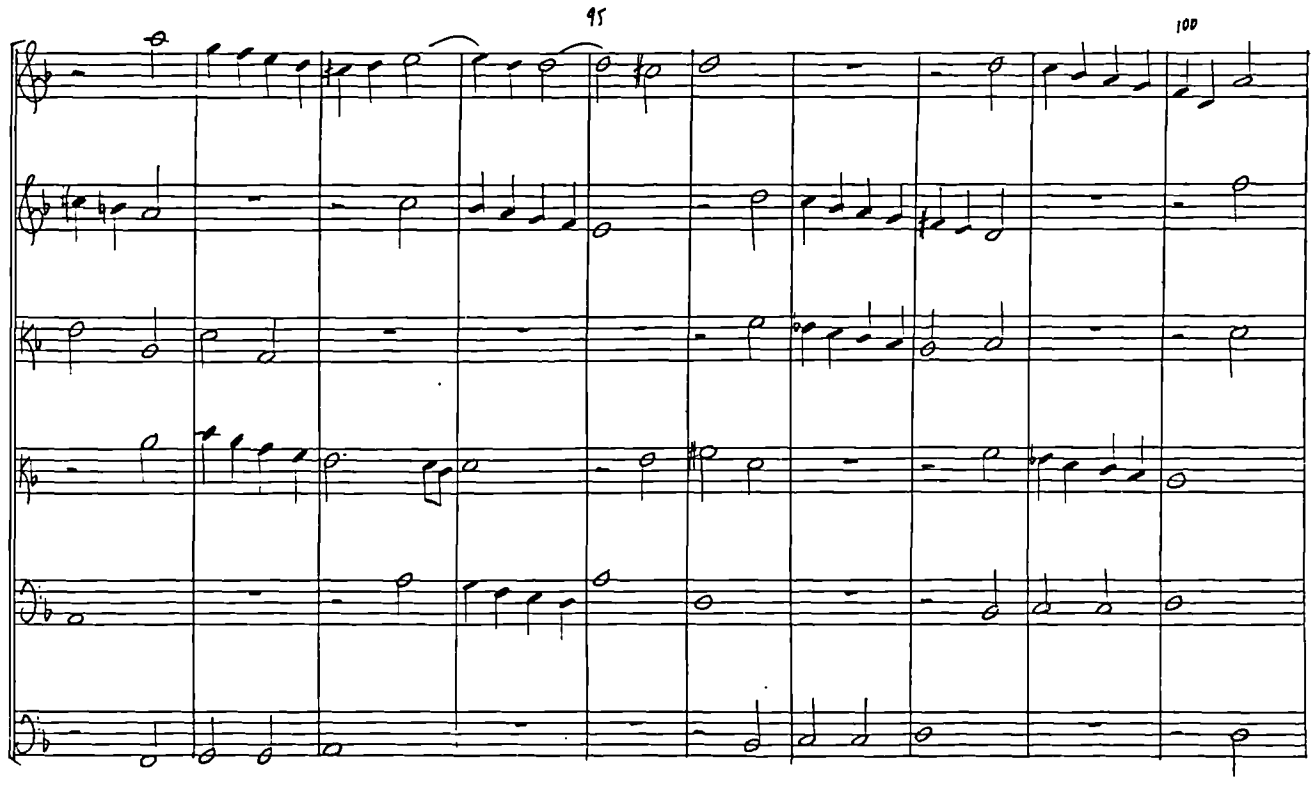
SPIN PANOPUS SCORE-SYSTEM



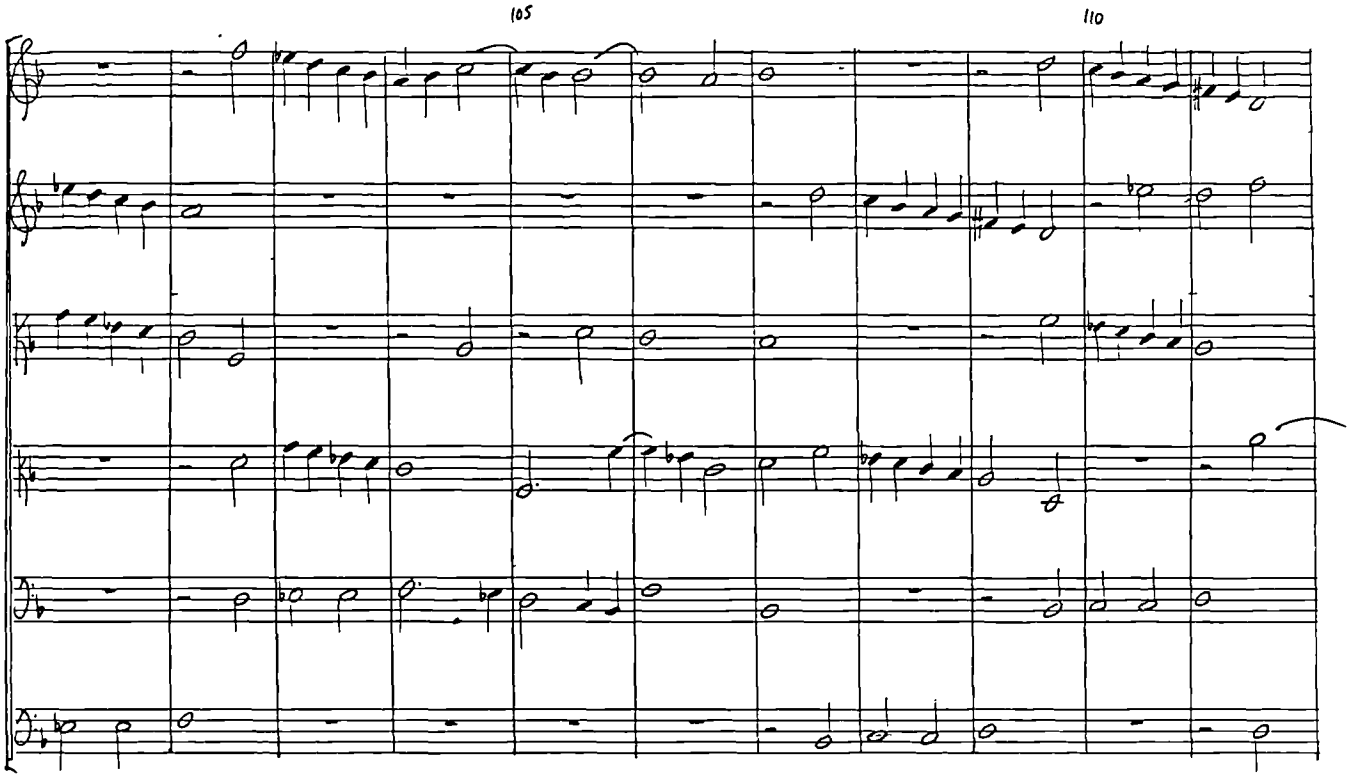


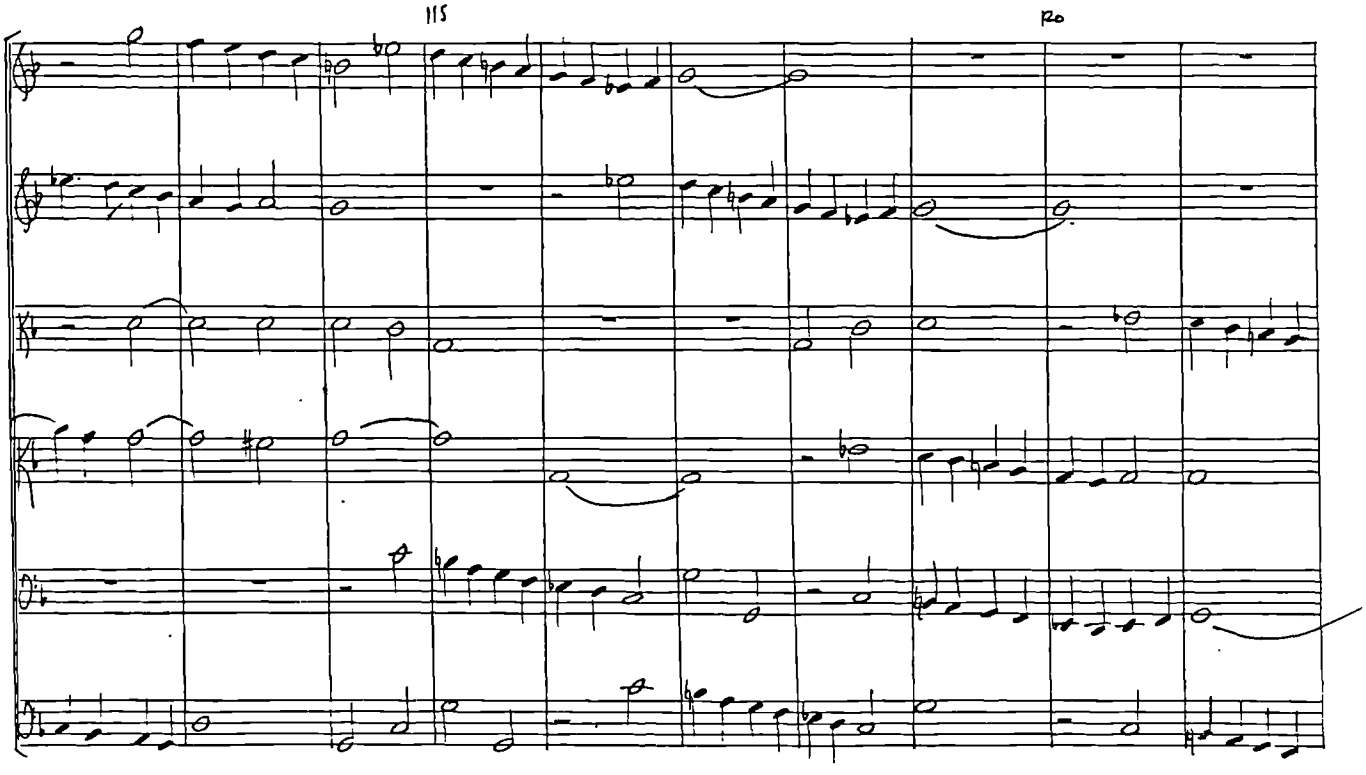
SPIN PANOPUS SCORE-SYSTEM



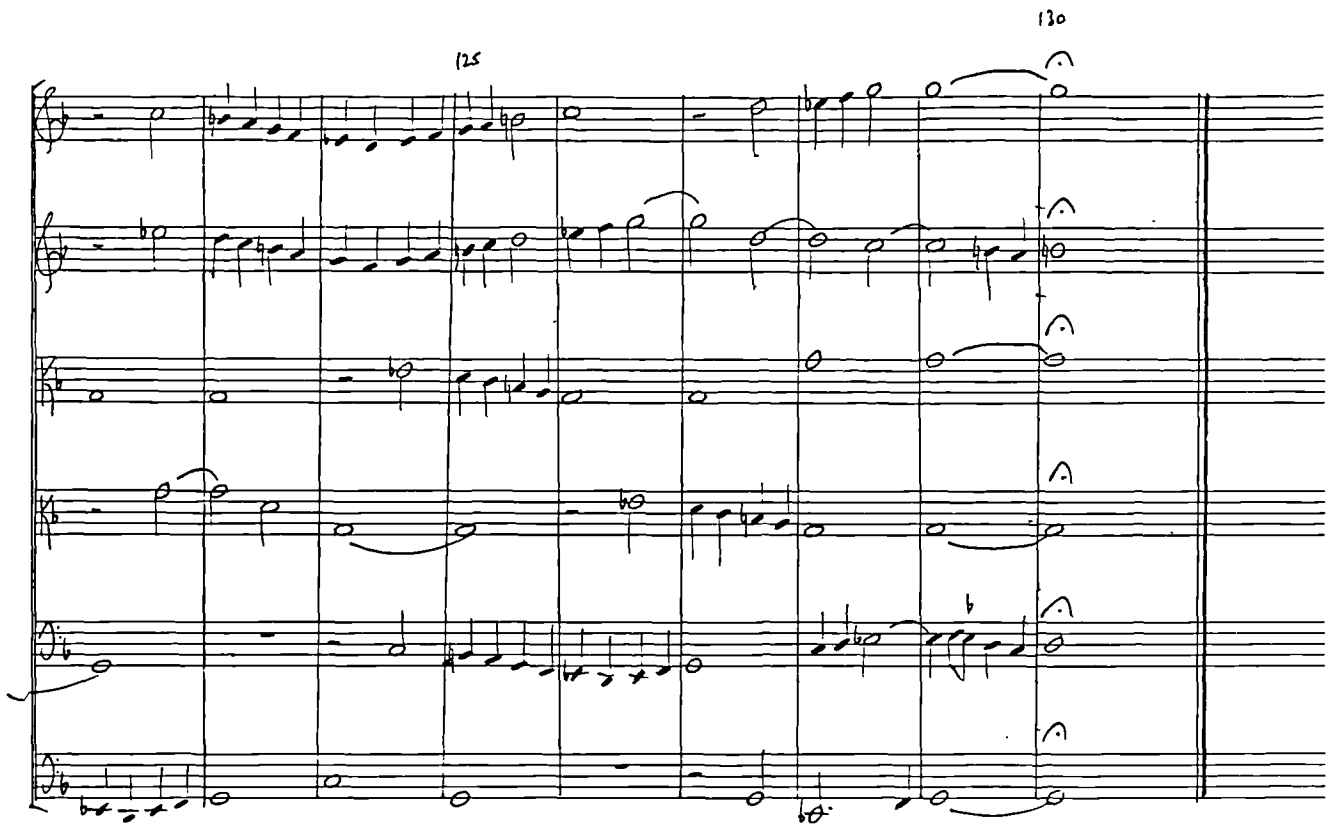


SPIN PANOPUS SCORE-SYSTEM



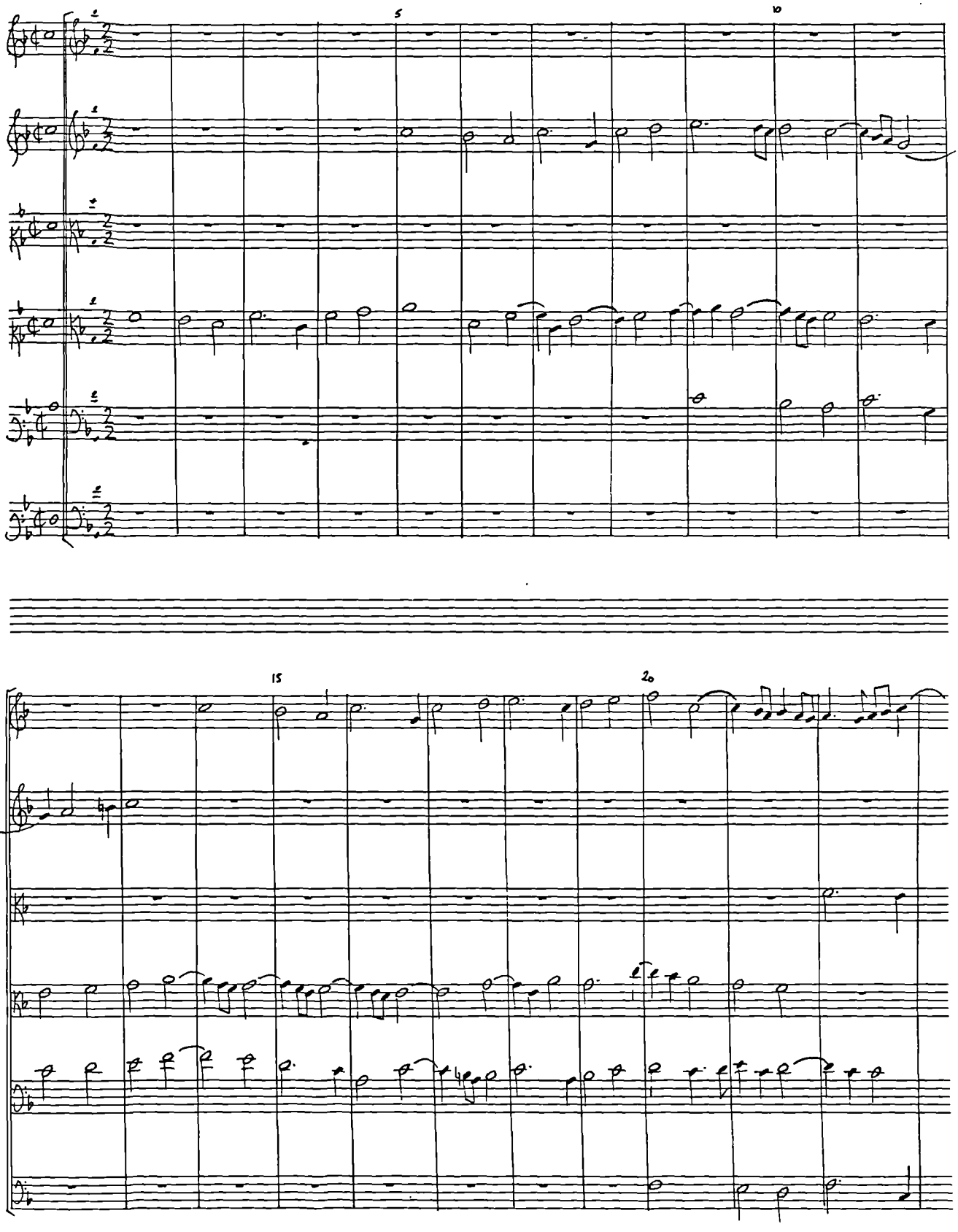


SPIN PANOPUS SCORE-SYSTEM

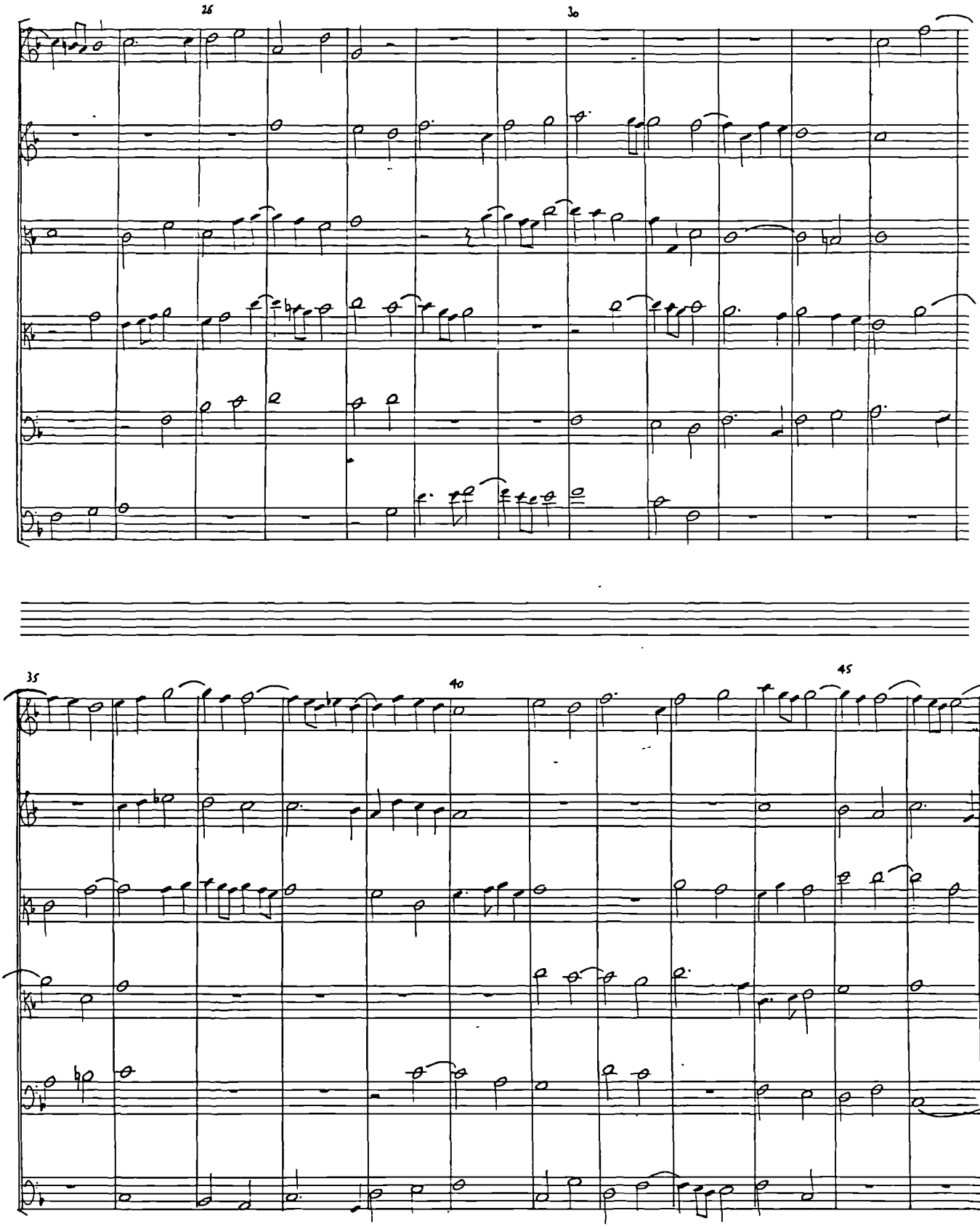


SPIN PANOPUS SCORE-SYSTEM

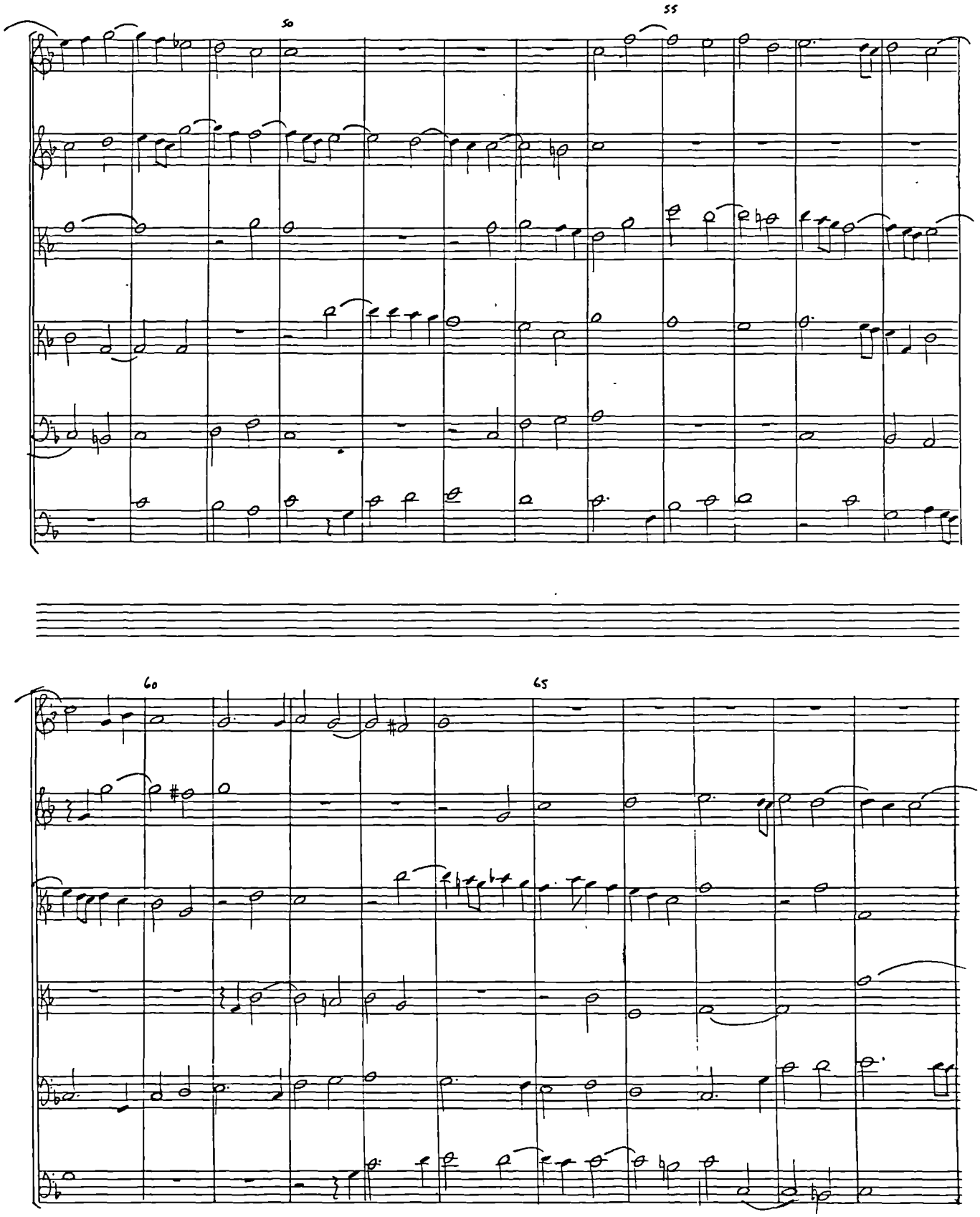
FANTASIA 6/4



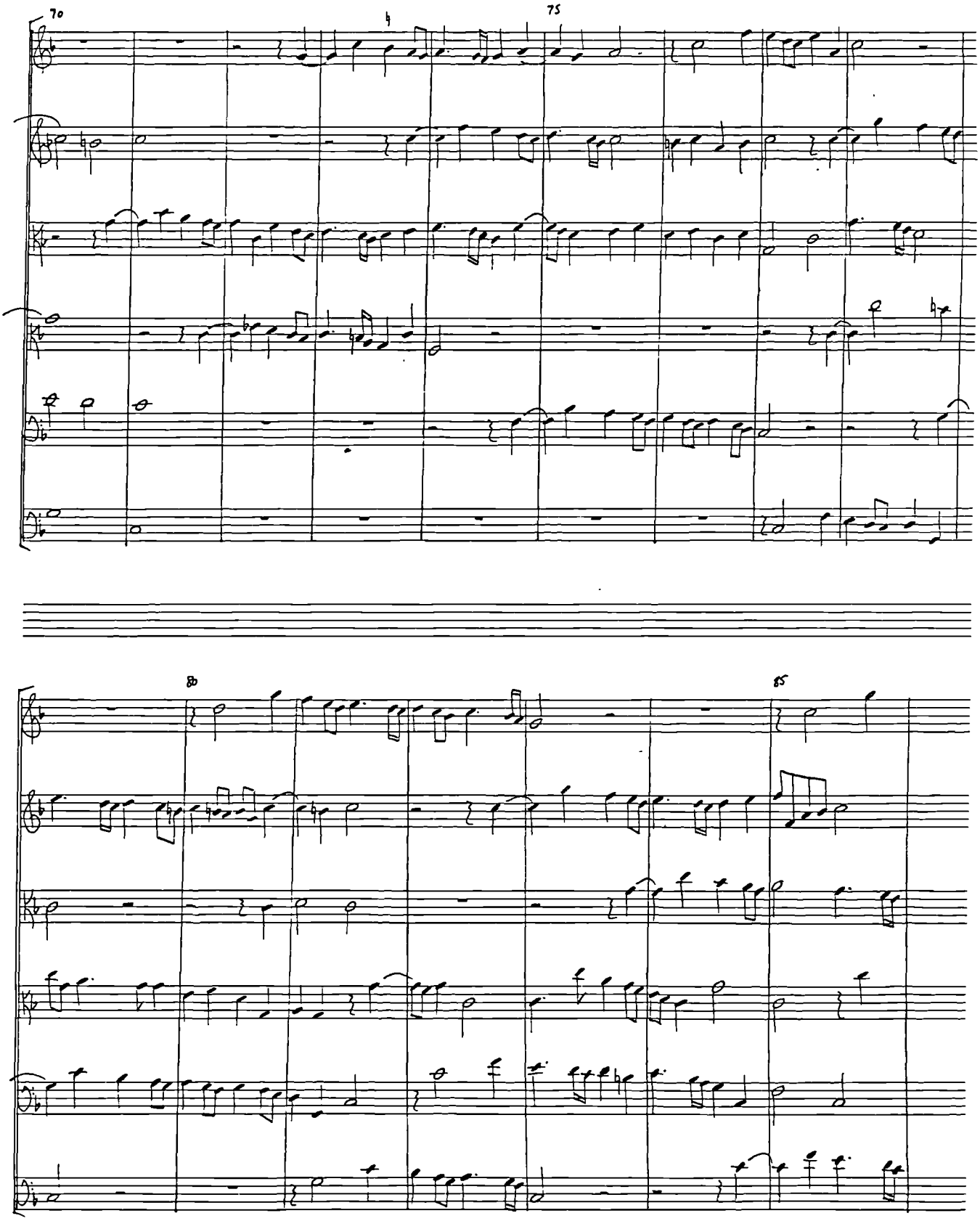
SP14 PANOPUS SCORE-SYSTEM



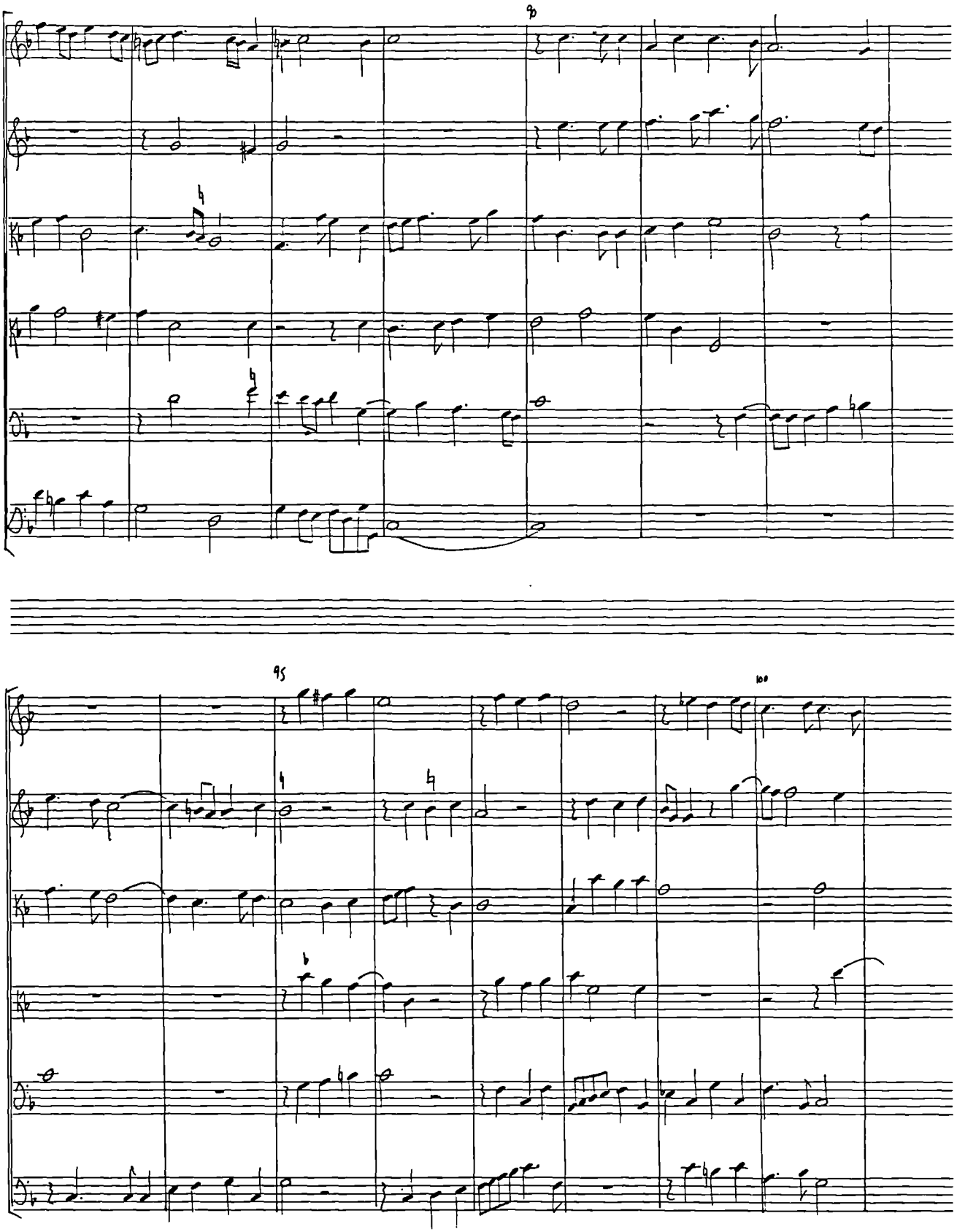
SP14 PANOPUS SCORE-SYSTEM



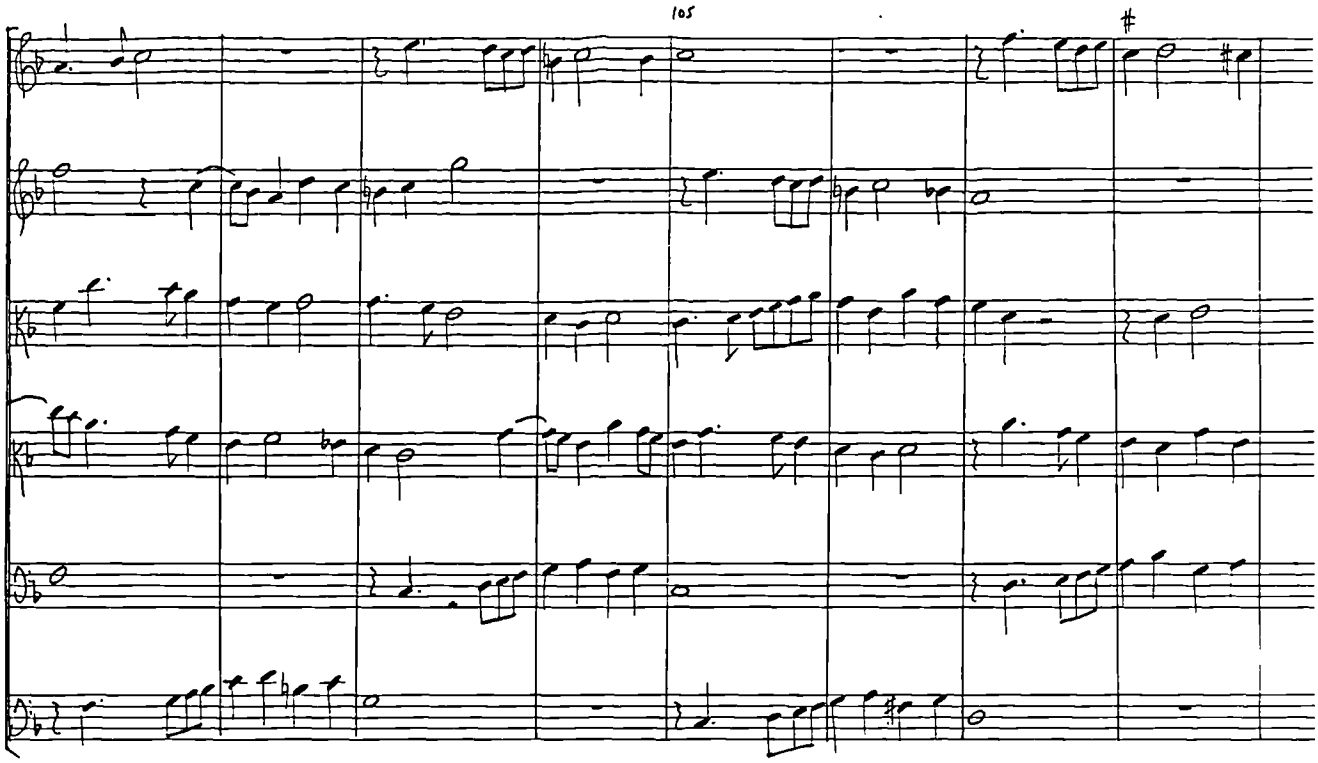
SP14 PANOPUS SCORE-SYSTEM

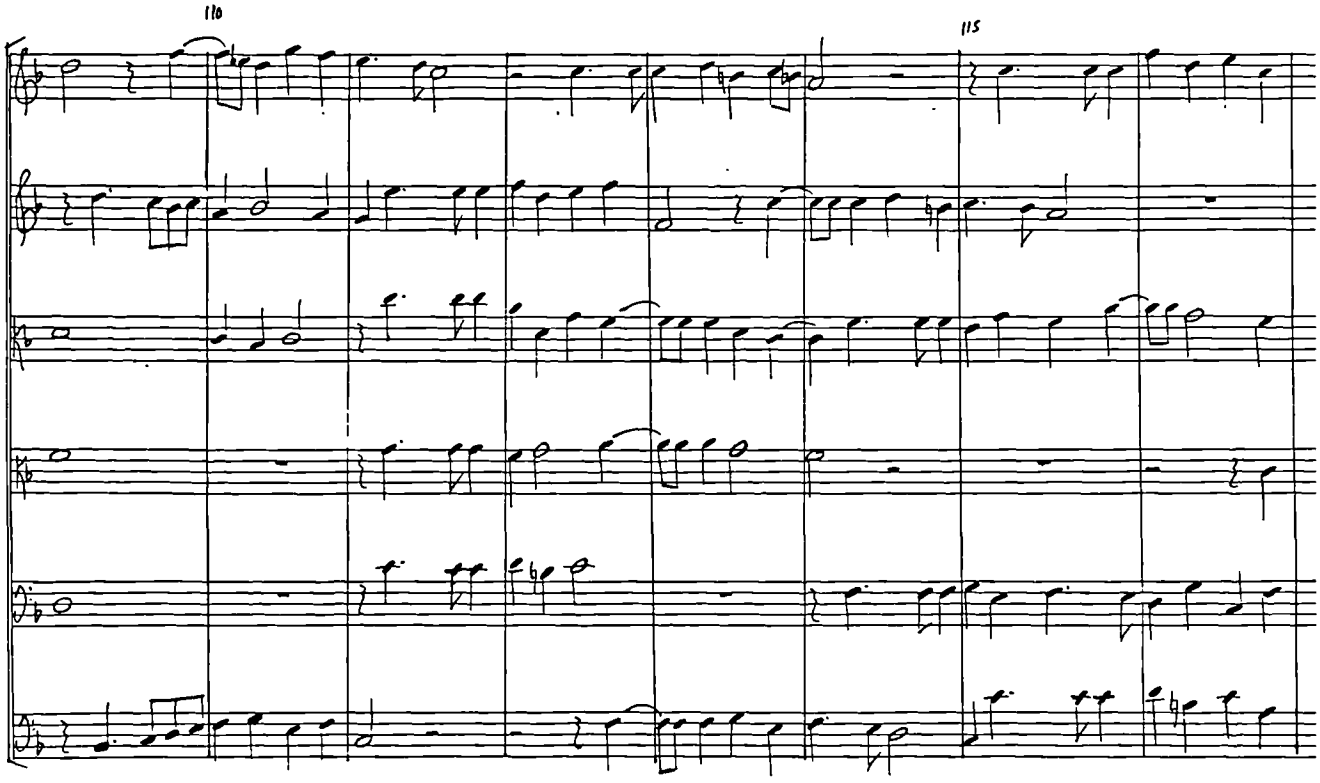


SPIRA PANOPUS SCORE-SYSTEM

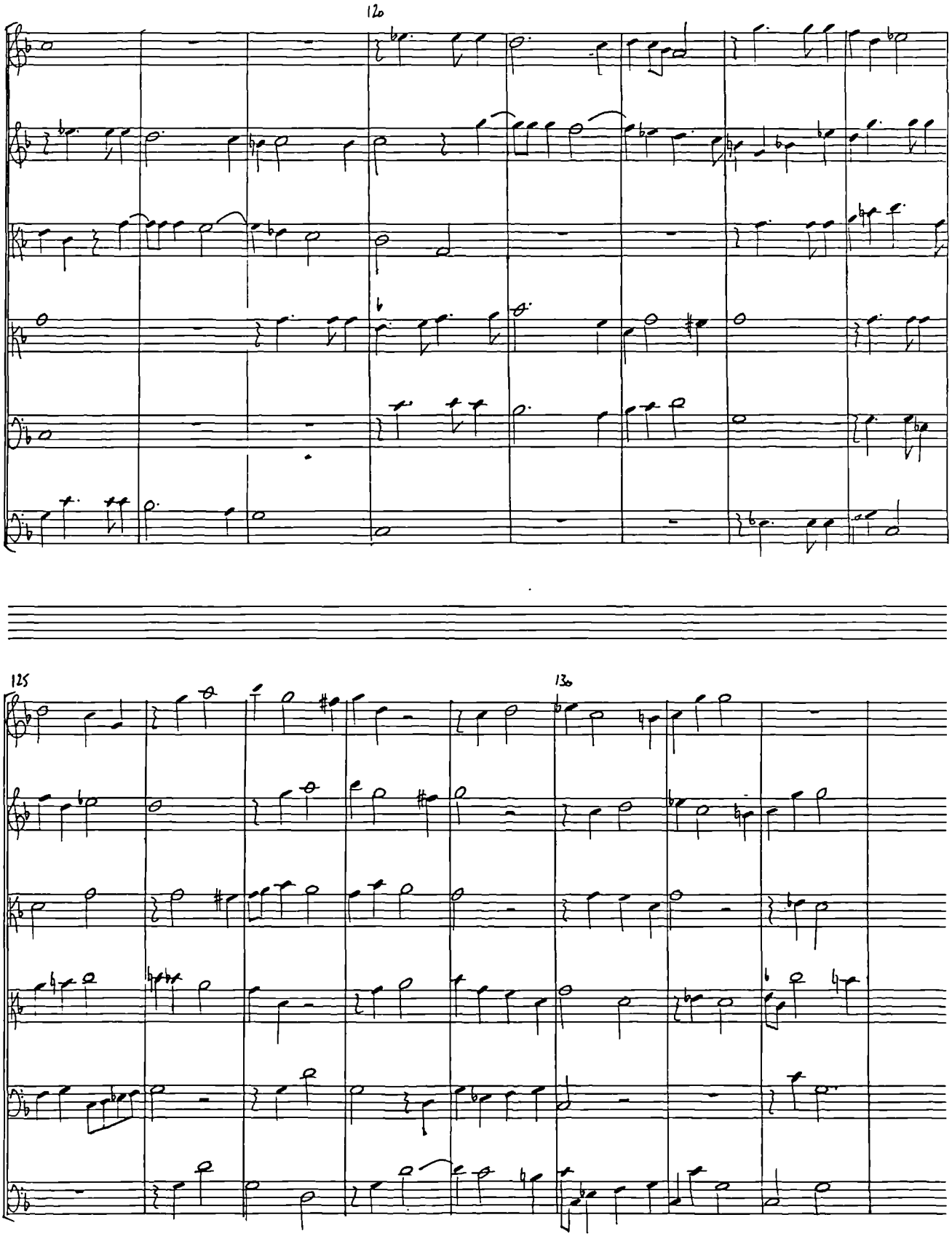


SPIN PANOPUS SCORE-SYSTEM

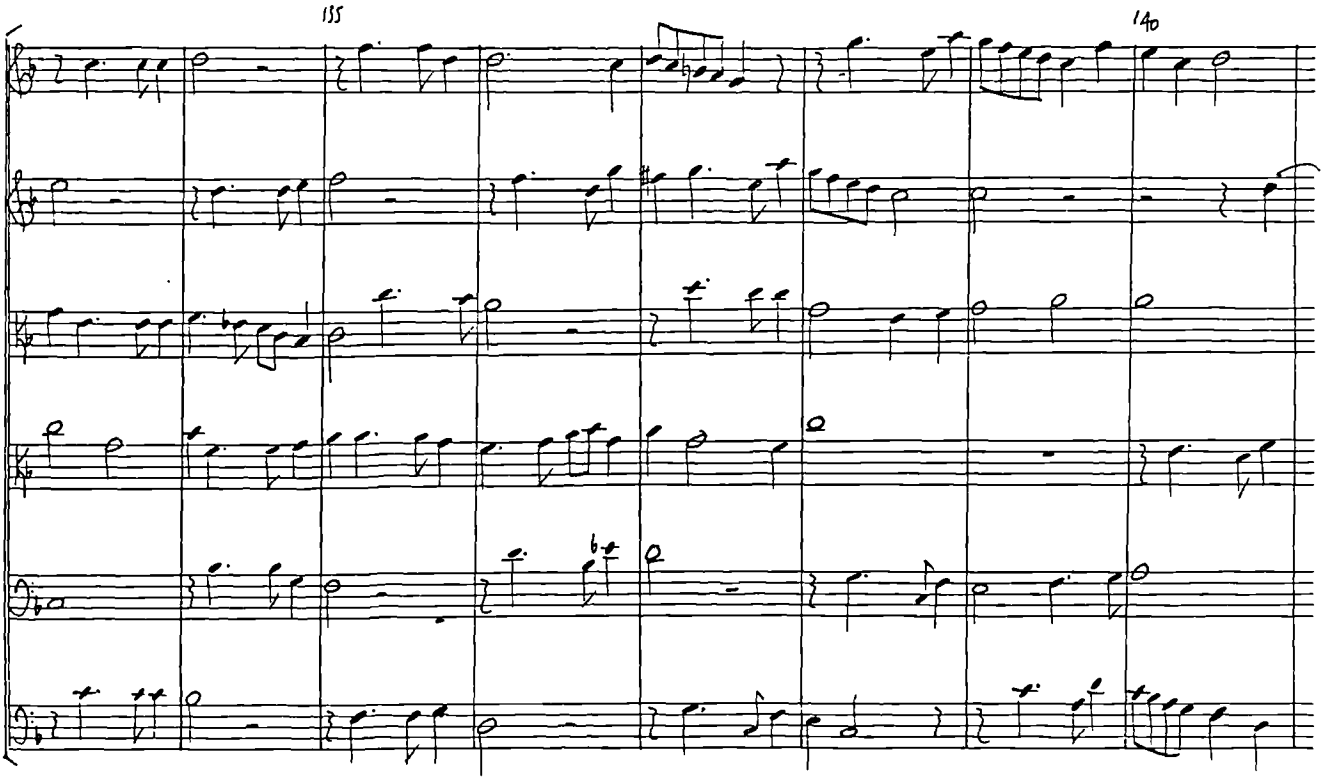


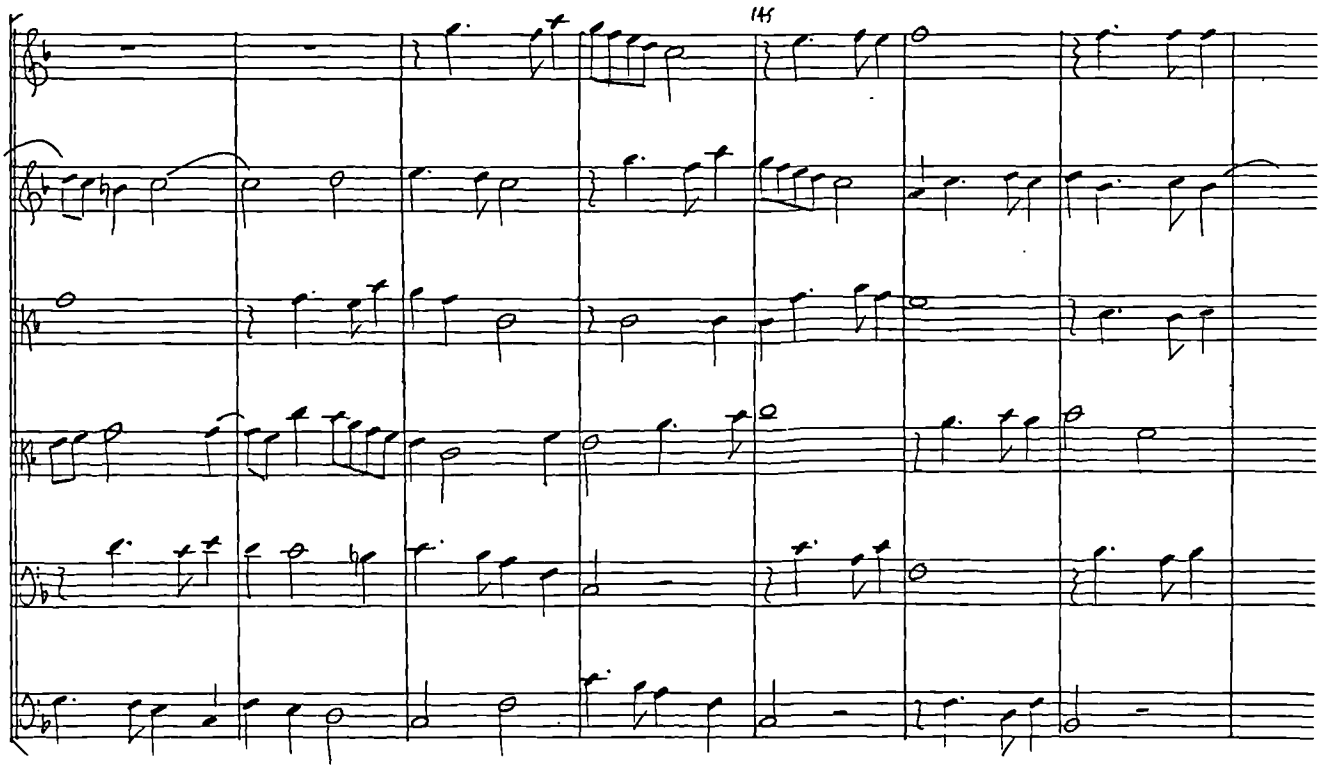


SPIN PANOPUS SCORE-SYSTEM

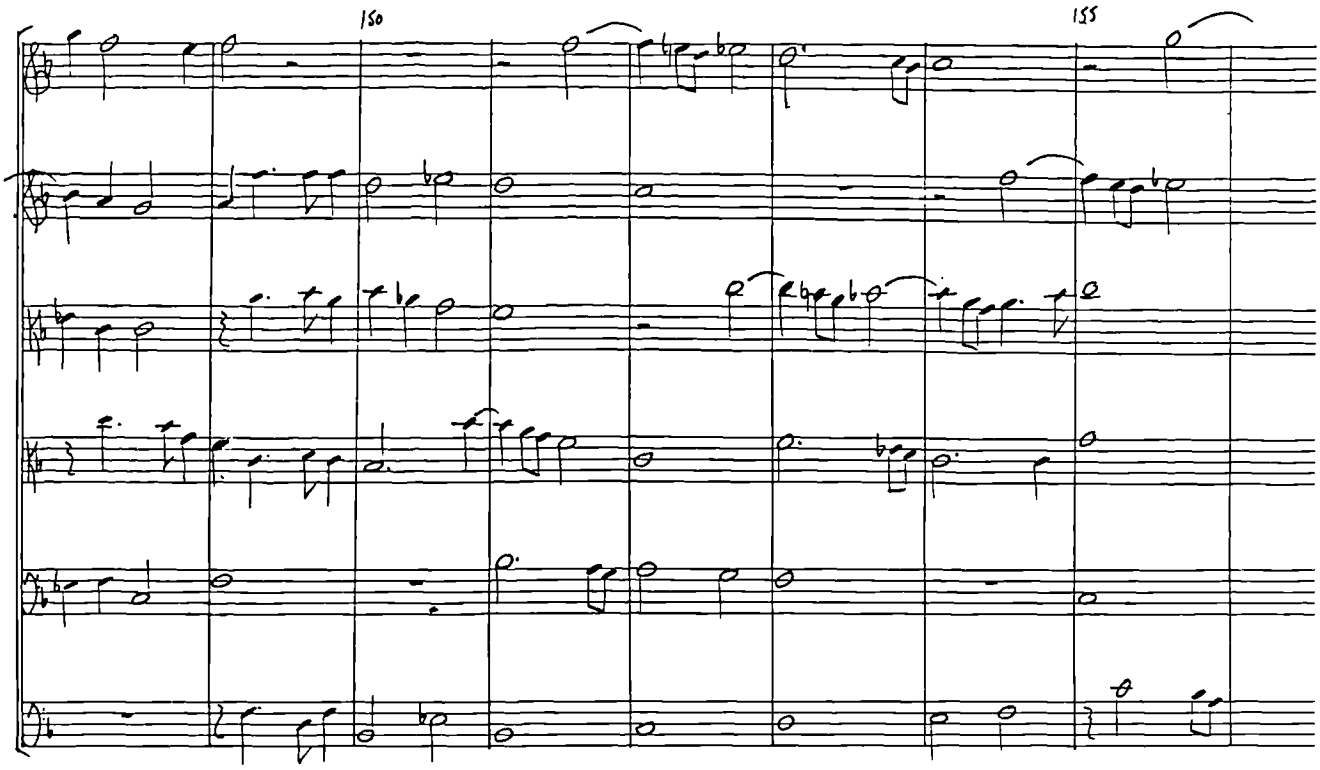


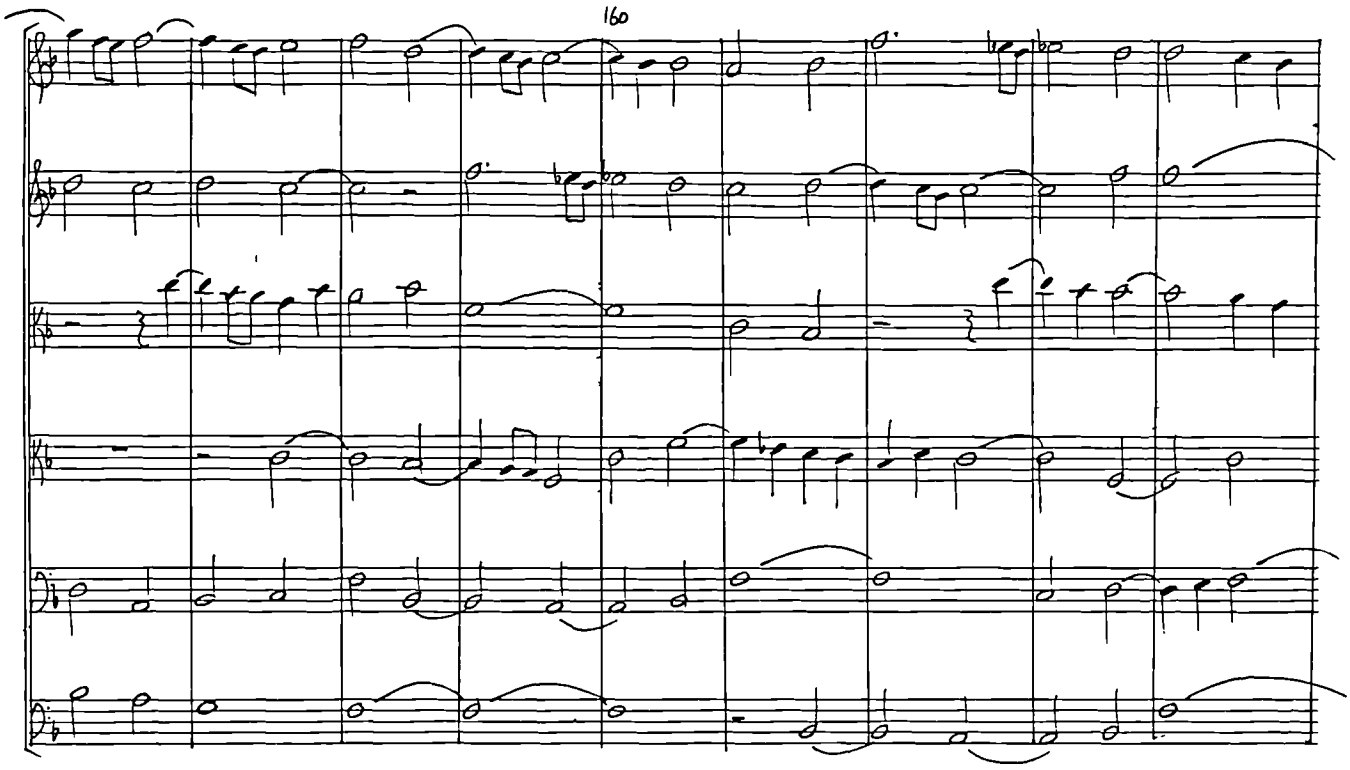
SPIN PANOPUS SCORE-SYSTEM



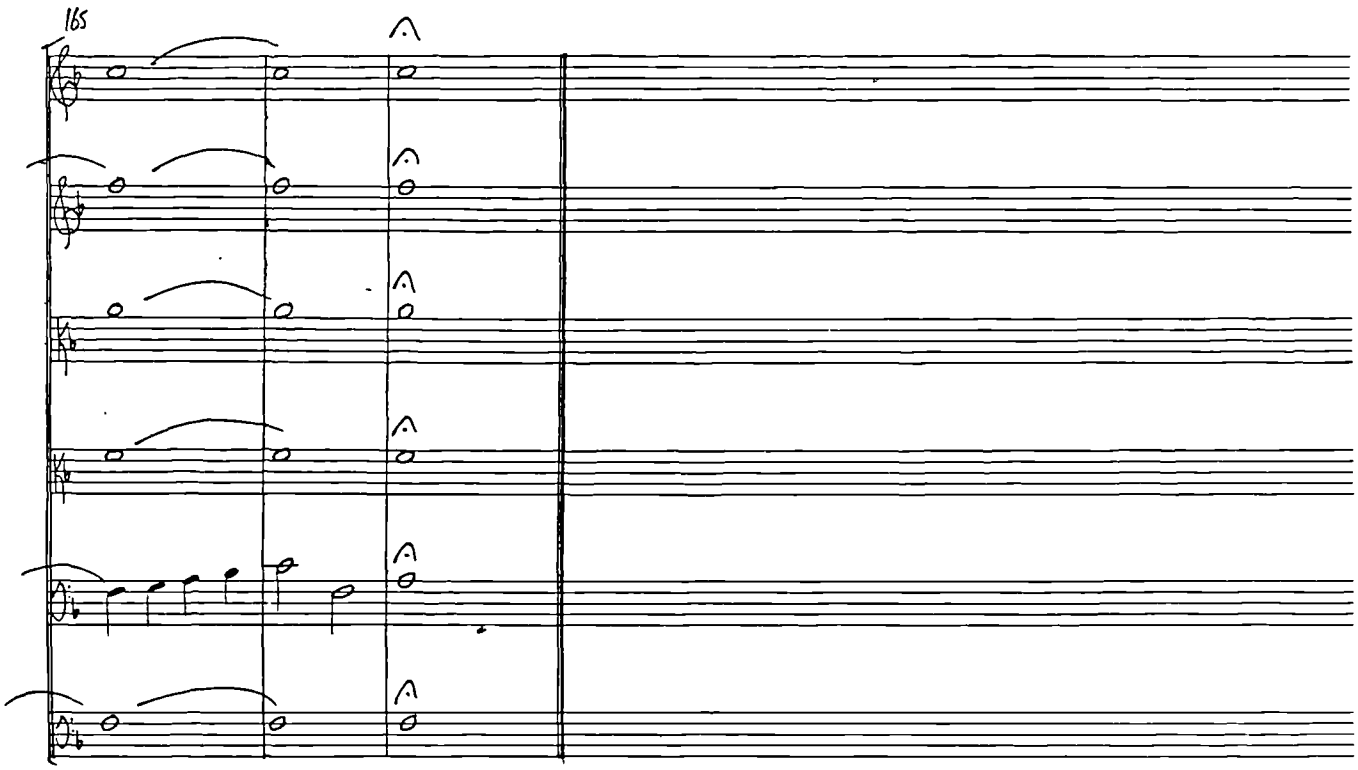


SP14 PANOPUS SCORE-SYSTEM





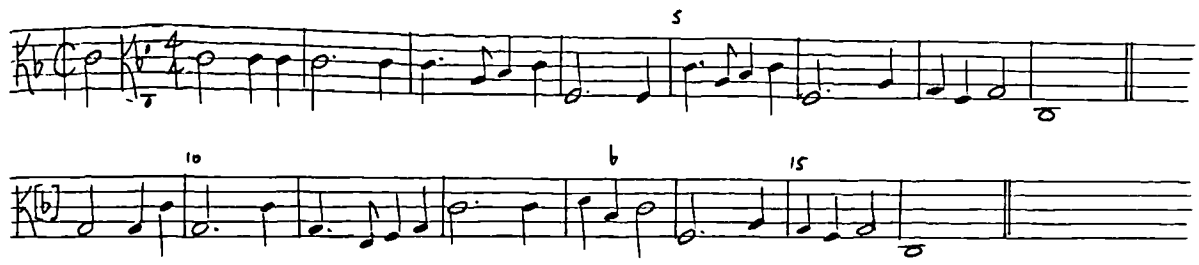
SPIN PANOPUS SCORE-SYSTEM



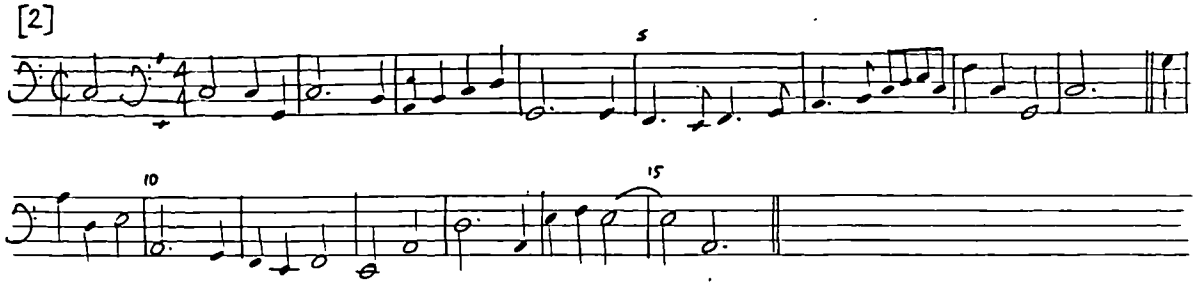
SPIN PANOPLUS SCORE-SYSTEM

FRAGMENTS FROM Och 1018, PARTBOOK 1019, Sig 1

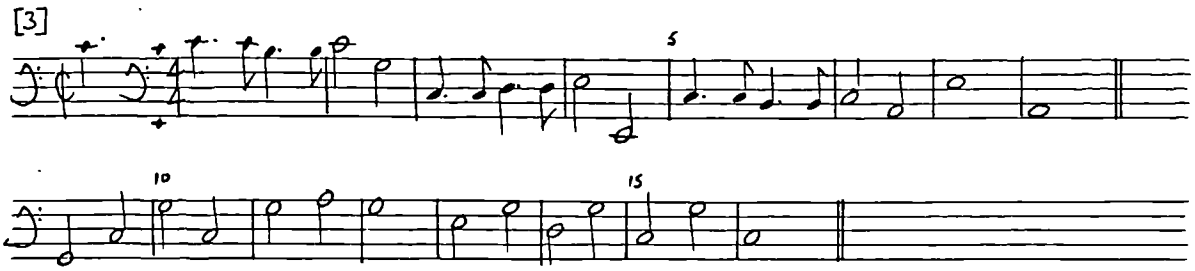
[1]



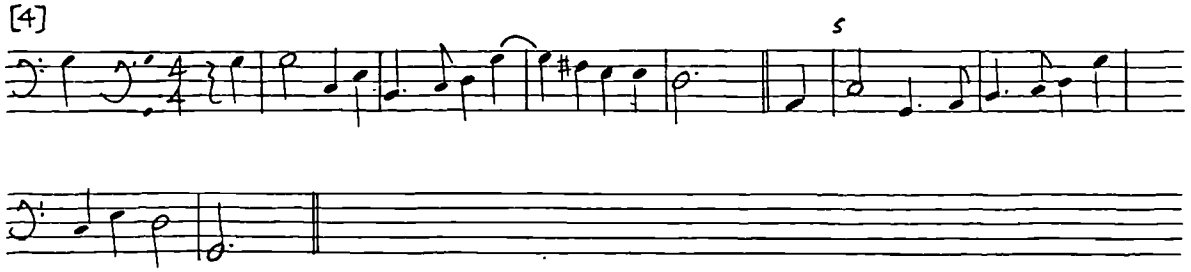
[2]



[3]



[4]



TEXTUAL COMMENTARY

In Nomine 3/1

Sources: A *Och1018, no.5

B Ob245, p.134

C Lbl17792, f.1v (I, II)

4 I 4: o (C)/16 III 5: ♯ (B)/24 I 1: ♯ (B)/31 I 2: ♮ (B)/33 I beat 2: rhythm c c (ABC)/39 III 4: D (A)/43 I 4: o (C)/44 I: p-s 6:1 (ABC); III: p-s 3 (A); III: p-s 3:1 (B)/46 III: t-s ¢ (AB)/48 I: t-s ¢ (ABC); III: p-s 6:1 (AB)/50 III: t-s ¢ (AB)/51 III 4: G (A)/53 II: b (ABC) prolonged to the end in transcription/55 I 4: o (C)/57 I 2: o (C)/ 58 I 1: o (C)

In Nomine 3/2

Sources: A *Och1018, no.12

B Dm7, f.27v

C Ob245, p.135

D Lbl17792, f.2v (I, II)

Sources B, C and D give t-s ¢ while A (probably closest to the composer) has none. A triple pulse is suggested by the trochaic pattern of the cantus firmus and the piece has therefore been transcribed in 3/2.

o (D) as follows: 11 II 1/13 II 11/14 I 10/21 II 9/30 I 5/32 I 3/ 34 II 1/41 II 1/48 I 1/50 I 2/54 II 1

8 II 8: o (CD)/10 I 5: o (C)/24 II 5: ♯ (CD)/25 II 1: D (ABCD)/26 II: unclear (BD)/33 I 3: o (ABC); I 4: o (ABD)/35 I 7: o (AB)/38 I 6: B (AB)/ 42 II 1: o (B)/48 I 10: o (CD)/50 II 2: o (AB)/51 I 9: o (AB); II: qDC♯ [C ♮ in (D)] DEFEFD cEF (CD)/52 I 4: o (AB); I 12: ♮ (AB) but o (CD)/ 53 I 6: o (CD); II 7: o (AB)/55 I,II: s(ABCD); III: s(ABC)

Fantasia 3/3

Sources: A Dm7, f.23v

B Ob245, p.136

C Lbl17792, f.3v (I,II)

A k-s of one flat for part I was added by Merro at the beginning of staves 3, 6, 7, 8 and 10 in source B (partbook 246, p.163). It is effective from b.15, beat 2 - b.24, 44-61, and 69, beat 2-72 (inclusive) but is probably erroneous and has been ignored in the transcription.

III clef: C4 (C)/o (C) as follows: 3 II 3/27 II 4/38 II 1/59 I 8/62 I 1/ 63 I 4/64 I 3/ 66 I 1

29 II 4: o (BC)/36 III 1,2: om (B)/45 II 4: o (A)/53 I 3: o (BC)/ 54 II 1: ledger-line for B om (BC)/56 I 7: o (BC)/58 I 6: o (BC)

Fantasia 3/4

Sources: A *Och1018, no.10

B Dm7, f.26v

C Ob245, p.137

D Lbl17792, f.4v (I,II)

o (D) as follows: 11 I 1/29 I 1/39 I 4/54 I 6; I 7/55 II 1/61 I 1/75 I 5 54 III 4: C (B)/57 I 6: o (AB)/70 III 3: o (C)/73 I 1: o (CD); I 5: ♯(CD)/ 75 I 6: ♯(D)

Fantasia 3/5

Sources: A *Och1018, no.11

B Dm7, f.25v

C Ob245, p.138

D Lbl17792, f.5v (I,II)

III clef: F4 (C)/7 II 2: o (D)/17 II 4: o (D)/24 II 5: o (D)/28 I,II: p-s 3 (ABCD); III: p-s 3 (AC); III: p-s 3:1 (B)/30 I 6: o (D)/52 I,II: t-s ¢ (ABCD); III: t-s ¢ (ABC)/53 I beat 2: rhythm c c (CD); II 3: rhythm q q (D)/ 61 III 2: A (C)/62 I 2: o (BD)/65 II 3: ♯ (D)/66 II 1: ♯(D)/67 II 4: o (AB)/ 80 II 1: o (C)

The tripla section is in black notation.

Fantasia 3/6

Sources: A *Och1018, no.9

B Dm7, f.34v

C Ob245, p.139

D Lbl17792, f.6v

o (D) as follows: 4 II 1/15 II 3/18 I 4/19 II 1/39 I 3/51 I 1/59 II 1/66 I 4/68 II 1/73 II 5/79 I 3

15 I 1 - 16 I 3: om (D)/19 II 4: o (CD)/28 III 1: o (C)/35 III 2: o (C)/39 II 1,2: 2cs (AB)/49 I 4: o (ABC); I 6: ♭ (ABCD)/51 I 2,3: rhythm c c (CD)/52 I 1: D (B); I 5: ♯ (D)/63 II 1,2: rhythm g. sq (B)/67 I 1: o (CD)/81 II 1: o (CD)/84 I 3: o (AB); III 2: upper and lower octave for cG indicated (C)

Fantasia 3/7

Sources: A *Och1018, no.8

B Dm7, f.30v

C Ob245, p.140

D Lbl17792, f.7v (I,II)

E R, f.42 (II,III)

o (D) as follows: 4 I 1; II 3/5 II 3/7 I 1/31 II 3/41 II 4/42 I 4/43 I 1/66 II 3/70 I 1

6 III 3: o (AB)/8 II 1: ♭ (D)/28 III 4: o (C)/30 III 1: dotted (AB)/35 II 1: ♭ (D)/48 III 2: D(C)/58 II 2: o (CD)

Fantasia 3/8

Sources: A *Och1018, no.4

B Ob245, p.141

C Lbl17792, f.3v (I,II)

o (C) as follows: 14 II 5/45 I 3/51 I 2/57 I 1/60 II 6/67 II 2/70 II 2/76 I 2/86 I 1/91 II 1

4 I 4: o (AC); III 2: ♮ (B)/18 II 4: o (A)/23 III 5: o (A)/30 II 5: o (A)/42 I 2: ♯ (B)/56 II 2: o (BC)/64 II 4: o (BC)/74 I 4: o (A)/99 III: add low D (A)

Fantasia 3/9

Sources: A *Och1018, no.3
B Dm7, f.22v
C Ob245, p.142
D Lbl17792, f.9v (I,II)

III k-s: upper and lower ♭ (ABC)/12 II 5,6: 2qs (D)/31 II 1: o (AB)/33 I 3: o (B)/34 II 2: ♭ (B)/35 III 3,4: rhythm c. q (C)/52 II 5: ♯ (B)/57 I,II: p-s 3 (ABCD); III: p-s 3 (ABC)/59 I: p-s 3 (ABC)/60 I 3: o (D)/62 II 1: o (AB)/65 I: p-s 3 (ABCD)/69 I: p-s 3 (ABCD)/71 II: rhythm c m (B)/72 I,II: t-s ¢ (ABCD); III: t-s ¢ (ABC)/74 I 1,2: 2qs (D)/75 I 3: ♯ (ABD)/78 II 2: ♯ (AD)/79 I 1: o (BD)/81 I 1: o (D); I 2: o (CD); II 2: o (C)/87 II 2: o (B)/88 I 3: o (CD); III 2: o (C)/89 I 2: o (D); II 1: o (C); II 4: ♯ (C)/90 II 4: ♯ (AB)/91 II 5: q (B)/92 III: B (AB)

The tripla section is in black notation.

Fantasia 3/10

Sources: A *Och 1018, no.2
B Dm7, f.29v
C Ob245, p.143
D Lbl17792, f.10v (I,II)

o (D) as follows: 10 I 1/11 II 1/21 I 1/23 II 1/25 II 1/39 II 3/48 I 3/54 I 3; II 3/85 II 2

19 III 1: ♯ (ABC)/53 I 6: ♯ (AB)/65 I 4: o (AB)/76 III 4: o (B); III 7: ♮ (A)/85 III 2: o (AB)

Fantasia 3/11

Sources: A *Och1018, no.1

B Dm7, f.28v

C Ob245, p.144

D Lbl17792, f.11v (I,II)

o (D) as follows: 7 I 4/17 I 5/22 I 4/24 II 1/31 II 2/47 II 3/64 I 1/72 II 6

12 I 3,4: 2cs (B)/17 I 3: ♮ (D)/18 I 1: ♯ (C)/22 II 3 - 23 II 5: rep (B)/31 II beat 2: rhythm c c (D)/36 III 2: A (C)/61 I 5: o (CD)/62 III 6: o (C)/72 I 2: o (CD); II 7: ♯ (D)/79 I 1: o (CD); II 2: o (CD)/80 III 5: ♮ (C)/82 III 8: ♮ (C)/86 I 2: ♯ (ABCD)

Fantasia 3/12

Sources: A *Och1018, no.7

B Dm7, f.35v

C Ob245, p.145

D Lbl17792, f.12v (I,II)

o (D) as follows: 12 I 4/14 I 2/31 II 3/62 I 1/65 II 1/73 I 2/79 II 1/80 II 1/84 I 3,4

18 I 2: o (CD)/20 III 1: ♭ (C)/33 II 2: o (CD)/57 III 2: ♭ misplaced in error for III 3 (B)/66 I 5: o (AB)/79 I 2: o (ABD)/83 II 1: q r for dot (C)

Fantasia 3/13

Sources: A Ob245, p.146

B Lbl17792, f.13v (I,II)

o (B) as follows: 17 I 1/18 I 1; II 2/21 II 4/39 I 3/42 I 4/58 II 1/59 II 1/66 II 2/69 I 3/74 I 8/77 I 4

63 II 2: c. (B)/77 I 6: o (A)

Fantasia 3/14

Sources: A Dm7, f.32v

B Ob245, p.147

C Lbl17792, f.14v (I,II)

III clef: C4 (A)/6 II 1: o (B)/8 I 1: o (C); II 3: o (A)/11 III 4: o (C)/12 III 3: o (BC)/18 III 3: o (AB)/19 III 3: o (C)/24 III 1,2: 2cs (BC)/34 II 2: o (B)/37 I 1: o (C)/41 II 3,4: 2cs (B)/46 I 5: F (A)/51 III 4 - 52 III 1: qCqD (C)/53 I 4: o (C)/59 III 1: c. (A)/64 III 3: o (C)/70 II 2-6: om (A)/74 III 3: o (AB)/94 II 3,4: qFqE (A); II 7: o (B)/97 III 1,2: 2cs (BC)

Fantasia 3/15

Sources: A Dm7, f.31v

B Ob245, p.148

C Lbl17792, f.15v (I,II)

o (C) as follows: 13 I 5/19 I 1/20 I 6/21 II 6; III 7/30 I 1/83 II 1/89 II 3

5 II 1: ♭ (A)/14 II 4: o (BC)/26 I 2: o (BC); I 5: ♯ (BC)/31 III beat 1: rhythm q c. (A)/60 I: rhythm m m (C)/76 III 1: o (AC)/92 I 1: o (A)/93 II: chord GB (B)

Fantasia 3/16

Sources: A Dm7, f.9v

B Ob245, p.173

C Lbl17792 (partbooks 17793, 94 and 95), f.11v

2 I 2: o (A)/6 I 4: o (BC)/7 I 2: o (C)/8 II 2: ♭ (C)/11 III 3: mD om (A)/19 I 3: o (C)/20 I 2: o (BC); I 4: ♮ (BC)/21 II 2: o (C)/21-22 II: no tie (BC)/22 I 2: ♯ (BC); I 3: o (BC); II 3 - 23 II 4: m.DcDmC (A)/24 I 2: A (BC)/

25 II 4: o (C)/26 II 1,2: rhythm c. q (A); II 7 - 27 II o: cB ♭ cAmB ♭ (A)/ 32-33 III: no tie (BC)/36 II 4: o (A)/38 II 4: o (C)/41 II beat 1: c.GqE (A)/ 43 I 1: cautionary ♭ (A)/45 III 1: cr for dot (BC)/46 I 4,5: rhythm c. q (BC)/51 III 6: D (A); III 6: E ♭ (BC)/55 I 1: ♮ (A)/57 II 1: o (BC)/ 58 I 3,4: c.A qG (A)/59-60 II: no tie (BC)/60 I 4: ♯(A)/61 I 7: c.q (BC); I 8: ♯ (BC)/63 I 1: ♯ (A)/64 I 8: o (AC); II 5: o (BC)/ 65 II 1: o (AC)

Fantasia 3/17

Source *Och1018, no.6

Ut re mi a4

Sources: A *Ob64, f.82v

B Dm1, f.41v

C Y, f.25v

In source B the title is given as 'In Nomine', an error not transmitted in source C for which B was a copy-text. In all three sources the hexachord statements are numbered consecutively from 1 (beginning at b.13). At the following points in the transcription the reading of the keyboard autograph, To, has been adopted: b. 8(I); 25(IV); 43(II); 89(II); 105(II); 130(I); 132(IV). The final quaver of b.96 is C in To (and Ob93, the other keyboard source) but the E in all three consort texts has been retained as low C goes beyond the bottom string of the bass viol; the same holds for 108 IV 6 which is given as C in both keyboard texts.

8 I 1: D (A)/13 II: sB rep (A)/18 II 1 - 19 II 2: om (BC)/25 IV 2: G (ABC)/ 26 IV 1,2: AB (AB)/35 I 1: o (A)/46 II 3: E (A)/77 II 1: o (C)/85 II 4- 86 II o: D (ABC)/89 II beat 1: mB (A)/91 II 3: om (A); IV 5: o (A)/ 95 IV 5: o (A)/107 II 3: o (A)/121 I: p-s 9:1 (ABC); II,III: p-s om (ABC); IV: p-s 9:1 (A); IV: p-s 9:1 (BC)/123 IV: p-s 3:1 (BC)/127 IV: p-s 9:1 (BC)/ 130 I 9: F♯ (ABC)/133 I,IV: t-s ¢ (ABC); II,III: t-s ¢ om (ABC)/145 IV:

p-s 6:1 (A); IV: p-s C6:1 (BC)/147 II: p-s C6:1 (ABC)/149 III: p-s C6:1 (ABC)/157 II,III,IV: t-s ¢ (ABC)/180 II 3: A (A)/212 I 2: F # (A)/214 I 6: o (A)

Pavan a4

Sources: A *Ob 64, f.85

B Dm1, f.43

II,IV k-s: upper and lower ♭ (B)/5 I beats 1,2: mFmE (B)/6 IV beats 3,4: rhythm m m (B)/15 III 5 – 16 III 4: third higher (A)/17 III 2,3: unclear (B)/24 III: extra mC over final F (B) - a double-stop?

Alman a4

Sources: A *Ob64, f.85

B Dm1, f.43

II,IV k-s: upper and lower ♭ (B)/19 I beats 3,4: cr qGqF (B)

Pavan 5/1

Sources: A Ob415, f.2v (I,III,IV,V) [III: partbook 416; IV: 417]

B Lbl17792, f.52 [III: partbook 17795; IV: 17794]

In the two surviving sources, A and B (c.f. the 4-part arrangement), III and IV differ considerably. Source B (Merro) is possibly an arrangement of Tomkins's original; source A (which has the composer's authority) postdates B by about twenty years (1641-2). In the transcription both sources' readings of III and IV are included in the same system and are grouped by brackets in which the upper stave follows source A, the lower, B. At b.13, 15, 18, 19 and 22 A and B diverge in their readings of the bass line. The variants are recorded on a single stave in the transcription: notes with ascending stems represent A and those with descending ones, B; in b.13 the

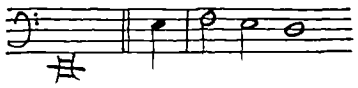
upper semibreve G is from source A. Probably II was less ornate in A than B since at b.6 parallel fifths and octaves result between that part and A's part IV.

15 I 1: o (B)/16 I: sDbD (A); III 3: b (A); IV 5: b (A); V 7: b (A)

Pavan 5/2

Source: Ob415, f.13 (I,III,IV,V)

The end of strain 2 in the bass appears as follows in partbook 418 (f.16):

 This has been interpreted as a first- and second-time bar in the transcription.

Pavan 5/3

Source: Ob415, f.13v (I,III,IV,V)

In partbook 418 (f.17): 'Made for J: Withy'

Pavan 5/4

Source: Ob415, f.22v (I,III,IV,V)

In partbook 418 (f.25v): 'Made for J:Withy'; entitled 'Ut re my fa sol la Paven' in all four surviving partbooks.

Pavan 5/5

Source: Ob415, f.23 (I,III,IV,V)

On f.23v of partbook 415 the pavan is dated '8ber 9 1641' ['8ber=October].

Pavan 5/6 (Version 1)

Sources: A Lbl3665, f.522v

B Ob415, f.25v (I,II,IV,V)

C Lcm2039, f.3 (I,III,IV)

D Lbl30826, f.9v (I,III,V)

Version 1 of Pavan 5/6 generally follows source A but is occasionally modified by B, C and D. Sources A, C and D concur well except for small rhythmic details and accidentals. B, which dates from about 25 years later than A, was probably compiled under the composer's supervision and may very well represent his second - or final - thoughts (the pavan was transposed up a minor third into C minor in source B). References to this text have been transposed back to A minor in the following commentary for convenience. B's original clefs for this pavan are I, G2; II, C1; IV, C3; V, F4, all with a two-flat key-signature (upper and lower B ♭ in II, IV and V).

1 IV: s.EmE (A); 1-2 IV: sEmEs.AmBA (B)/2 II beats 1,2: m.FqEqD (B); III 1: A corrected to C (D)/3 I 1,2: o (A); I beat 3: c.BqB (A)/ 4 III beats 3,4: rhythm m m (D)/6 III beat 3: rhythm c. q (D); IV beat 4: mA (AC); V beats 3,4: rhythm m. c (D)/7 II: m.EcAsB (A)/9 I 4: o (A); II 3: ♮ (B); IV 2: o (B)/10 I 2: o (ABC) but I 4: ♯ (ABCD)/11 III: rhythm s. m (D)/12 II: mDm.EcEmA (B)/13 III beats 3,4: rhythm m m (D); IV 2: br (B)/ 15 II 1: o (B); V beats 3,4: rhythm m. c (D)/16 I 3: o (D); IV 4: o (AC)/ 19 III br (D)/20 I beats 3,4: rhythm m m (AC); IV beat 4: rhythm c c (AC)/ 21 II: rhythm s s (A)/22 I: rhythm s. m (D)/24 IV - 25 IV o: rhythm s m m. (B); V beat 4: mD (D)/27 III 3: ♯(D); IV beats 1,2: sA (B)/28 III beat 1: cBqCqD (D)/29 IV 5 - 30 IV 1: sD (B)/30 II: mG♯sAmG♯ (B); V: rhythm s. m (D)

Pavan 5/6 (Version 2)

Source: Lbl17792, f.60

For some reason, possibly to facilitate performance on violins, Merro juggled parts II, III and IV of Version 1 in his own text.

Pavan 5/7

Source: Lbl17792, f.52v

In b.14 parallel octaves result between parts I and III (14 I 6,7/III 4,5). A more satisfactory reading of this half of the bar in III might be mCcAgB♭C, approaching the octave B♭ in I and III by contrary motion.

3 IV 2: C in MS/11 V 4: F in MS

Pavan 5/8

Sources: A Lbl17792, f.53

B Ob415, f.1v (I,II,IV,V)

In general accidentals present in source B (close to the composer) have been adopted. In B the pavan is transposed to A minor; for convenience references to that source in the following commentary have been transposed back to the original C minor. In B the clefs are: I, C1; II, C3; IV, C4; V, F4. Merro's original F4 clef for V in A is included among the prefatory staves of the transcription.

o (A) as follows: 2 I 1/3 I 1/5 I 1/13 I 1; V 3,4/14 II 5/15 I 8

7 V 3: ♭ (A)/15 I 9 - 16 I 1: m m (B); II: rhythm s s s (A)/16 I: figure 17 (A) - noting the irregular length of the strain /20 I 3: ♮ (B)/23 II: bG (B)/24 II: G (A)

Pavan 5/9

Source: Lbl30826, f.9v (I,III,V)

The ranges of the surviving parts in this pavan suggest that those now lost originally lay between parts I and III (canto and alto books) and III and V (alto and tenor books) of the transcription. Reconstructions of the lost parts are provided. The paper of Lbl30826 has been quite seriously affected by the extremely ferrous ink which has rendered certain points virtually illegible (especially in partbooks 30827 and 28). All such instances are noted below.

illegible: 2 III 1/3 V 1/5 III 2/6 III 1/32 III 2/33 III 1/35 III 5

30 III 2: B♭ in MS

Pavan a6

Sources: A Dm1, f.116v

B Ob64, f.202

Source A gives a k-s of B♭ for V and VI; likewise B for II, V and VI. None is applied in the transcription. Flats implied by an operative k-s and considered appropriate in their context are placed before the note while editorial flats in those parts without a k-s are placed above the notes to which they refer. B naturals notated as such in source A or B and contradicting the k-s in II, V and VI are not recorded.

2 II 4: ♭ implied by k-s (B)/9 IV 3,4: sq sq (B)/10 II: D (B)/15 VI: extra sr (B)/20 II: s (A)/21 VI 2: om (A)/25 VI 9: A (B)

Galliard a6

Sources: A Dm1, f.117

B Ob64, f.202

k-s of two flats (B♭, E♭) retained in transcription.

III,IV k-s: upper B♭ only (B)/VI k-s: lower B♭ only (B)/1 II 5: F (A)/ 2 I 5: F (B)/5 V 4: E♭ (A)/10 II 4: rep (B)/11 IV 1-4: c c c c (B); IV 7: A (B)/18 III 2: o (A); IV 5: o (B)/19 IV 3: o (A); IV 4: rep (A) - displaces the whole of the remainder one c forward/20 I 1: om (B)/22 II 2: om (B)

Fantasia 6/1

Sources: A Dm1, f.117v

B Ob64, f.204

V, VI k-s: lower ♭ only (B)/6 I 1: o (B)/20 IV beat 2 - 21 IV 2: rep (B)/ 22 II 2: o (B)/29 VI: extra sr (B)/33 IV 2: D (AB)/35 VI 2,3: sq sq (B)/ 37 VI 1: om (B)/43 II 2: E (B)/46 V: B♭ G (A)/47 II 1: F (A)/77 II 2: o (B)/ 87 V 2: B♭ (B); VI 3: B♭ (B)/105 II 1: o (B)/106 VI 1: o (B)/107 IV 2: A (B)/

Fantasia 6/2

Sources: A Dm1, f.118v

B Ob64, f.205v

Two versions of b.107-20 are given in the transcription. In source B the copyist omitted two phrases, b.109 III 2 - 112 III 1 and b.111 IV - 116 IV. An attempt was made to correct the faulty part IV (presumably after a chaotic performance) by a player whose amendment appears on a blank stave on f.143 of partbook 67. No attempt was made to restore the missing phrase in III. This is supplied editorially in the alternative version following the transcription. Perhaps the person playing from partbook 66 made a mental note to incorporate such an editorial addition in his part during performance. Regrettably the amendment to part IV is a semibreve too long, occasioning the subsequent addition of a semibreve rest in the other five parts (this is lacking in part V - partbook 69 - and has been supplied editorially in the alternative version at b.109). As it stands the text in source B would be fairly distressing in performance but as the harmony moves so slowly towards the end it would not be too difficult for a player to judge his entries (normally in pairs) by ear. Nevertheless B's text is less satisfactory than A's, especially in b.109. In A all entries of the descending scale figure are paired; this is lost in B.

31 V 3: o (B)/46 I 2: o (B)/48 III 2: sA (B); V 2: o (B)/57 V 1: A (B)/ 64 III 2: F (A)/66 V 2: o (A)/72-3 II: s mr for s. (A)/103 I 3: o (B)/ 106 I 1: o (B)/120 I beat 1: 8sqs GF♯EFGFEF (B)/125 I VI: b (AB)

Fantasia 6/3

Sources: A Dm1, f.119v

B *Ob64, f.206v

29 IV 2: G (B)/49 I 2: ♯ (AB)/53 II 3: o (B)/55 I 4: A (B)/56 I 3: E (B)/61 VI 2: o (A)/69 V 2: E (B)/78 IV 1: o (A)/82 VI 1: octave higher (A)/83 VI: sD (B)/84 VI: sr (B)/85 VI: sr (B)/89 V 2: ♯ (B)/117 II 3: o (A)/130 II 1: o (B)

Fantasia 6/4

Sources: A Dm1, f.120v

B Ob64, f.208v

III, V, VI k-s: lower flat only (B)

80 IV beat 2: cr between D and G (B)/86-7 V: mr cr mB♭mDcF (A)/95 II 1: ♭ (B)/101 II 2: r om (B)/106 II 3: o (A)/113 I 3: o (A); III 1: qF editorial/116 V 4: G (B)/125 I 3: A (B)/126 III 1: r om (B); IV 2: o (A)/127 I 3: o (B); III: qGAmGcF♯ (B)/129 VI: m.CcB (A)/138 VI: cEcCmr (B)/144 VI 4: om (A)/158-60 VI: b. F (B) but bs (A)/165-6 IV: no tie (B)/167 I-VI: b (AB)

Fragments from Och1018

Source: *Och1018, partbook 1019, sig.1

These tenor and bass fragments appear before the main body of unascribed 3-part fantasias by Tomkins in partbook 1019. None fits any of Tomkins's pavans or the Alman a4 nor do they fit together. The handwriting of no. [4] is in the same hand as the main hand of Ob64 and is very similar to that of Och1018 itself. Fragments [1] - [3] are in an unidentified hand.

All double bars are transcribed exactly as they occur in the MS.

[1] k-s lasts to the end of b.5

[3] barlines after b.2 and b.6 notated in MS

[4] initial barline notated in MS