

THE SOURCES OF  
ELIZABETHAN  
CONSORT MUSIC

A dissertation submitted for the degree of  
Doctor of Philosophy  
in the  
University of Cambridge  
by

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King's College

Volume Two

1974

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## INTRODUCTION

The thematic catalogue is divided into three main sections. Since they call for different layouts, each will be explained separately.

### Section A: Textless polyphonic music

The following headings are used (thematic catalogue numbers given):

|   |           |
|---|-----------|
| Two-part fantasias                      | 1 - 13    |
| Three-part fantasias                    | 14 - 32   |
| Four-part fantasias                     | 33 - 54   |
| Five-part fantasias                     | 55 - 82   |
| Six-part fantasias                      | 83 - 92   |
| Seven-part fantasia                     | 93        |
| Fantasias in an unknown number of parts | 94 - 106  |
| Grounds and variations                  | 107 - 117 |
| <u>Cantus firmus</u> settings:          |           |
| A solis ortus                           | 201       |
| Christe qui lux es                      | 202 - 210 |
| Christe redemptor                       | 211 - 212 |
| Christus resurgens                      | 213       |
| Dum transisset                          | 214 - 217 |
| Gloria tibi Trinitas (in nomines):      |           |
| four parts                              | 218 - 243 |
| five parts                              | 244 - 318 |

|   |           |
|---|-----------|
| six parts                                       | 319 - 324 |
| seven parts                                     | 325 - 328 |
| number of parts unknown                         | 329 - 334 |
| Miserere  | 335 - 349 |
| O lux beata Trinitas                            | 350 - 353 |
| Salva nos                                       | 354 - 355 |
| Salvator mundi Domine                           | 356 - 359 |
| Sermone blando                                  | 360 - 369 |
| Spes nostra                                     | 370       |
| Te lucis ante terminum                          | 371 - 382 |
| Ut mi re  | 383 - 384 |
| Ut re mi  | 385 - 389 |
| Unidentified <u>cantus firmus</u>               | 390 - 391 |
| <u>Cantus firmus</u> missing and not identified | 392 - 393 |

The word 'fantasia' is used loosely to include all polyphonic works which are not cantus firmus settings or grounds or variations. Some may even be considered homophonic rather than polyphonic. These have been included when it was felt they could not be entered under 'Dances'.

Under each heading pieces are arranged in ascending order of number of parts. Within this arrangement composers appear in alphabetical order. For each composer, and for anonymous pieces, the order is governed by the position of the first listed source in Volume One of this study. Exceptions are however sometimes made, especially when a recognized system of numbering exists for a group of pieces by the same composer.

The music for each item is set out in separate parts showing the original clefs and the range in terms of those clefs. Each source is

then listed in abbreviated form (reference should be made to the Bibliography on pp. 300-30). The order is the same as that adopted in Volume One. Opposite each source the following information may appear:

\* = anonymous source

+ = untitled source

Figure(s) in brackets = Source contains only the part(s) indicated by the figure(s). The numbering corresponds with that in the thematic incipit. A figure with a stroke through it shows that the source is complete except for the part indicated.

References to modern editions (selective) follow and a commentary where appropriate.

#### Section B: Dance music for unspecified groups of instruments

The following headings are used (thematic catalogue numbers given):

|                      |           |
|----------------------|-----------|
| Duple time: major    | 401 - 440 |
| minor                | 441 - 493 |
| Triple time: major   | 501 - 528 |
| minor                | 541 - 571 |
| Compound time: major | 581 - 582 |

Under the heading 'Compound time' are pieces written in black notation which, with no reduction in note values would be transcribed into modern 6/4 time. The distinction between major and minor is sometimes difficult to make. Since only incipits are given the key prevalent at the beginning of a piece determines its position in the catalogue. 'Green

sleeves' (TC 661) for example, though built on romanesca harmonies, is treated as major, not minor.

A further subdivision under each heading is between pieces which start with a downbeat and those which start with an upbeat. Within each subdivision pieces are listed in alphabetical order of composer. For each composer, and for anonymous pieces, the order is governed by the position of the first listed source in Volume One of this study.

The music for each item is set out in score showing the original clefs and the range in terms of those clefs. The list of sources, references to modern editions and the commentary are set out according to the principles used in Section A.

#### Section C: Music for mixed consort

The following headings are used:

|                      |           |
|----------------------|-----------|
| Duple time: major    | 601 - 685 |
| minor                | 701 - 755 |
| Triple time: major   | 801 - 839 |
| minor                | 841 - 879 |
| Compound time: major | 881 - 893 |
| minor                | 894 - 898 |

The same scheme is used to determine the order of pieces as in Section B. The arrangement of the music is slightly different. The instruments of the consort are identified as follows:

- T = treble (viol or violin)
- F = flute (parts notated in C clefs on the second and third lines up on the staff, and, exceptionally, the treble clef part in TC 650; cf. Volume One, pp. 72-7)
- R = recorder (parts notated in G clefs or C clef on the lowest line of the staff)
- L = lute (or orpharion)
- C = cittern
- P = pandora (bandora)
- B = bass (viol, violin or violone)

As in Sections A and B the original clefs are shown for the parts in staff notation and the range in terms of those clefs.

Some pieces in this section have alternative parts for certain instruments. When there is a substantial difference the incipits are set out side by side (except that alternative cittern and bandora parts are not given). Different versions are distinguished by superscript dashes; thus three different lute parts are referred to as L, L' and L". It should be noted that thematic material arranged vertically in the catalogue will not necessarily all work together. Each piece will pose its own problems to the editor in this respect and this catalogue attempts to do no more than set out the material for the editor to sift.

The sources are set out in the same way as the previous sections but referring to the instrument symbols rather than to part numbers. References to modern editions follow and then the commentary.

## General points

1) Numbering. Numbers which are not underlined indicate complete pieces. Items whose catalogue number is underlined are incomplete in some way. This does not preclude the possibility that a piece is reconstructable.

2) Composers. Composers' names are standardised, normally adopting the spellings used in the fifth edition of Grove's Dictionary of Music. Provided there is no reasonable doubt as to a composer's identity abbreviations of names in the sources are tacitly expanded. Square brackets are used when a Christian name or surname is absent altogether from the sources. In the special case of Alfonso Ferrabosco I (1543-88) the I is unbracketed when at least one of the sources specifically distinguishes between father and son (e.g. by giving 'Ferrabosco sen.').

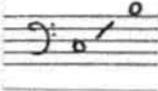
3) Titles. Original spellings are used. Variants in the sources are not noted unless they have some special significance. When a piece has a prima pars and secunda pars this is stated after the title and a colon in the conventional form, 1a pars and 2a pars. In Sections A and B the number of parts is also indicated (unless it is in the heading) thus, a 3, a 4, a 5, etc.

4) Musical incipits. These employ modern conventions of notation using original note values. An exception is the absence of barlines for duple time pieces in Section A. Accidentals in this section apply only to the note that immediately follows. In all sections editorial accidentals (added sparingly) are written above the notes they concern. Barring when used is editorial. When the sources give variant readings those of the best source are adopted without editorial comment. Obvious

errors are tacitly corrected. If an incipit has had to be transposed this is acknowledged and the prefatory clef and range remain those of the original pitch.

5) Commentaries. The notes which accompany certain items in the catalogue may serve a variety of purposes. Where appropriate they clarify and add to information in the list of sources for the piece in question, for example referring to alternative titles and attributions, or drawing attention to fragmentary sources. Meyer's numberings (from Die Mehrstimmige Spielmusik, see Volume One, p. xij) are given in the notes where applicable, with the exception of pieces by Byrd (where they are superseded by the numbering in vol. 17 of the revised edition of Byrd's Collected works) and Tye (where the nick-names given to five-part In nomine are sufficient identification). Sometimes it is necessary to justify in the commentary the inclusion of a doubtful piece in the canon of Elizabethan consort music. Finally an attempt is made in the notes to give full information about alternative versions of the same piece for different performing media (significant variations in the attributions and titles for such versions being given in the notes). In this connection special mention should be made of particular works to which recourse has frequently been made. All the titles of Section C have been checked against Lumsden's thematic index in his unpublished Ph.D. dissertation, The sources of English lute music (1540-1620) (Cambridge, 1955), and pieces with appropriate titles have been checked against the index of Simpson's The British broadside ballad and its music (New Brunswick, 1966). Information on Holborne concordances has been obtained from Jeffery's useful thematic index of this composer (Musica Disciplina, xxiij (1968), 166-205). For concordances with Rosseter's Lessons for consort Harwood's article on this publication (Lute Society Journal, viij (1965), 15-23) has been consulted.

6) References and abbreviations. As in Volume One primary manuscript sources of Elizabethan consort music and certain manuscripts in private ownership are referred to in abbreviated forms which are explained on pp. 310-3. Other manuscripts are referred to by the RISM siglum for the library concerned (except that the prefix GB is omitted for British libraries), followed by a full reference. A list of libraries and their RISM abbreviations is on pp. 307-8. Printed works are referred to by sigla which are underlined. The key to them is on pp. 314-30. Works in the thematic catalogue are identified by the abbreviation 'TC' followed by their catalogue number. All material in square brackets [ ] is editorial. Material in angle brackets < > is obliterated from the source and supplied editorially. The Helmholtz system is used for reference to musical notes. E.g.

C - B =  c - b =  c' - b' =  etc.

THEMATIC CATALOGUE

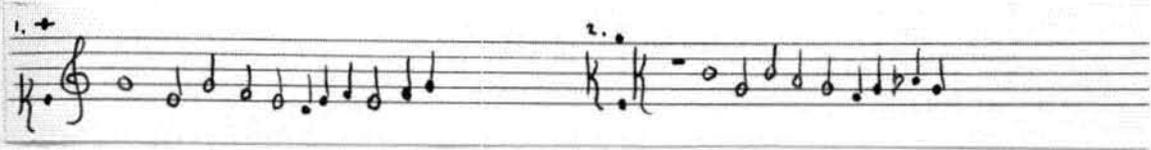
SECTION A

Textless polyphonic music

Two-part fantasias

1. BALDWIN, John

A duo



24 f. 98'

2. BALDWIN, John

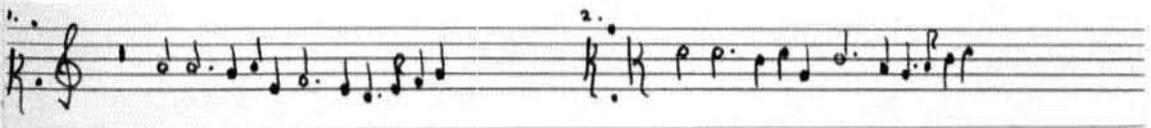
A duo: Spes mea



24 f. 108'

3. BALDWIN, John

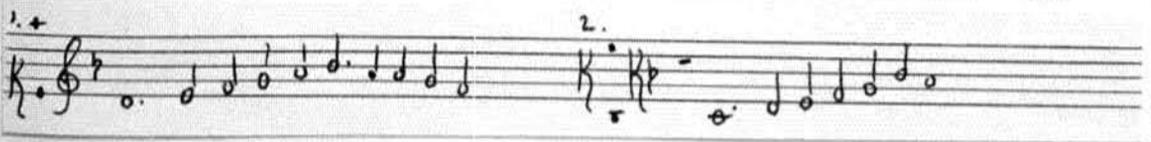
A duo: In manus tuas Domine



24 f. 109'

4. GILES, [Nathaniel]

A duo: In te Domine speravi



24 f. 107'

- 5 - 13. The question mark following the title of each of the following 'fantasies' is an unexplained feature of Morley's publication. MorleyCT is a modern edition of the whole of MorleyCT. MorleyF and HM, cxxxvj are modern editions of the fantasias.

5. MORLEY, Thomas

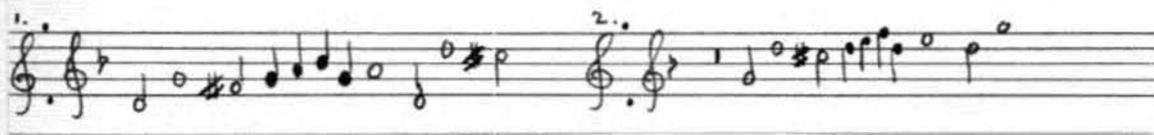
Fantasia: Il doloroso?



MorleyCT no. 4

6. MORLEY, Thomas

Fantasia: La girandola?



MorleyCT no. 6

7. MORLEY, Thomas

Fantasia: La rondinella?



MorleyCT no. 9

8. MORLEY, Thomas

Fantasia: Il grillo?



MorleyCT no. 12

9. MORLEY, Thomas

Fantasie: Il lamento?

MorleyCT no. 14

10. MORLEY, Thomas

Fantasie: La caccia?

MorleyCT no. 16

11. MORLEY, Thomas

Fantasie: La sampogna?

MorleyCT no. 18

12. MORLEY, Thomas

Fantasie: La sirena?

MorleyCT no. 20

13. MORLEY, Thomas

Fantasie: La torello?

MorleyCT no. 21

- WHYTHORNE, Thomas

Duos

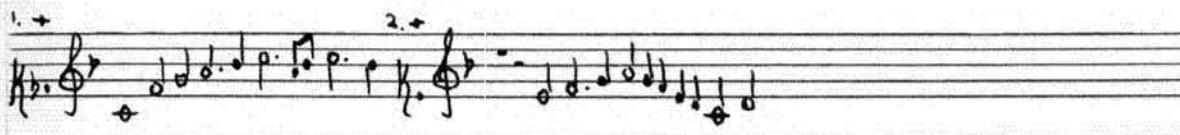
WhythorneD nos. 13-52EDITION: WhythorneF (nos. 38-52)

Though these pieces are untexted they all have text incipits similar to those of nos. 1-13 which are texted throughout. They are to all intents and purposes vocal music which, like most Elizabethan vocal music, could be performed instrumentally at will. Cf. Volume One, pp. 10-1 and pp. 145-6.

Three-part fantasias

14. BALDWIN, John

Fancie

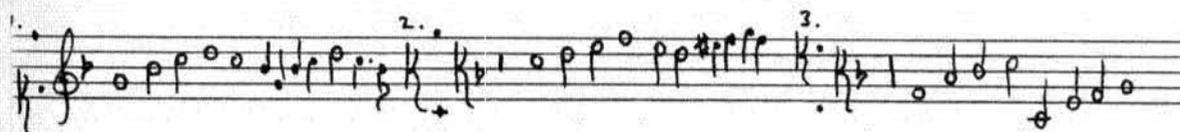


979 no. 164 (1)

981 no. 164 (2)

15. BLANKES, Edward

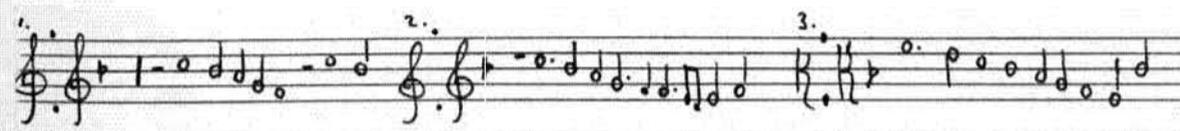
[Fantasia?]

34800A f. 9' (1)  
34800B f. 11' (2)

34800C f. 11' (3)

16. BLANKES, Edward

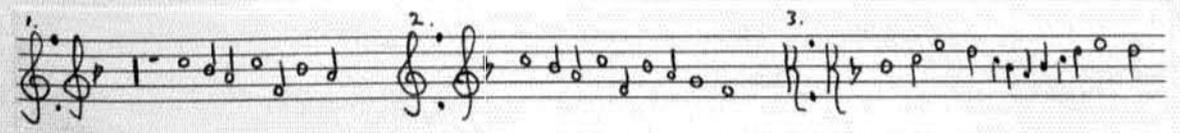
[Fantasia?]

34800A f. 10' (1)  
34800B f. 12' (2)

34800C f. 12' (3)

17. BLANKES, Edward

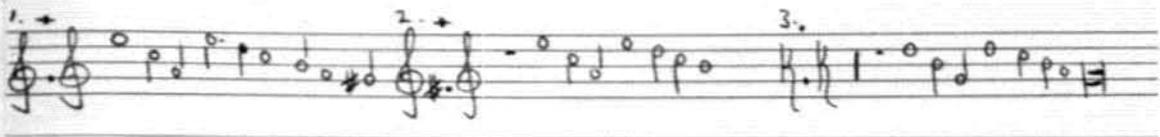
[Fantasia?]

34800A f. 11' (1)  
34800B f. 13' (2)

34800C f. 13' (3)

18. BLANKES, Edward

[Fantasia?]

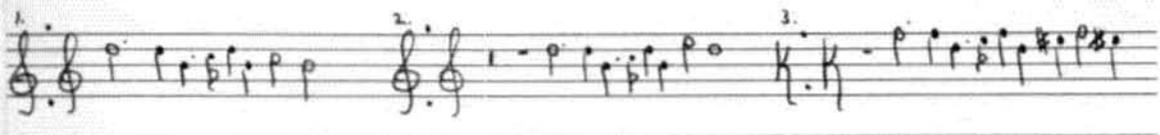


34800A f. 12' (1)  
34800B f. 14' (2)

34800C f. 14' (3)

19. BLANKES, Edward

[Fantasia?]



34800A f. 13' (1)  
34800B f. 15' (2)

34800C f. 15' (3)

20. BLANKES, Edward

[Fantasia?]



34800A f. 14' (1)  
34800B f. 16' (2)

34800C f. 16' (3)

21. BULL, [John]

[Fantasia?]



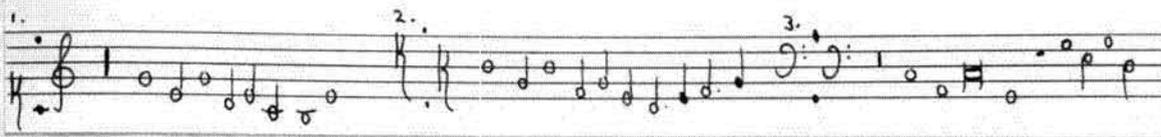
24 f. 126'

302 f. 19'

EDITION: MB, ix, 7

## 22. BYRD, [William]

## Fantasia



|             |              |               |     |
|-------------|--------------|---------------|-----|
| 29246 f. 22 | (1) lute     | 34800A f. 15' | (1) |
|             | intabulation | 34800B f. 17' | (2) |
| 2036 f. 4'  | *4th higher  | 34800C f. 17' | (3) |

EDITION: ByrdW', xvij, 2 (Fantasia a 3 no. 1)

## 23. BYRD, [William]

## Fantasia

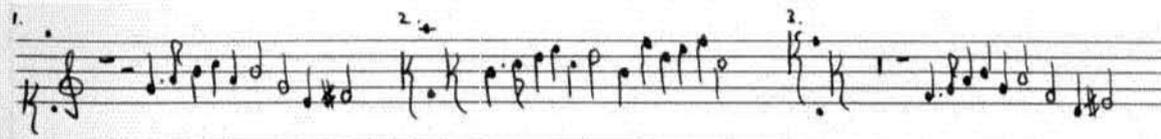


|              |              |              |      |
|--------------|--------------|--------------|------|
| 29246 f. 22' | (1) lute     | 41156 f. 11' | *(1) |
|              | intabulation | 41157 f. 11' | *(2) |
| 2036 f. 5'   | *4th higher  | 41158 f. 11' | *(3) |

EDITION: ByrdW', xvij, 4 (Fantasia a 3 no. 2)

## 24. BYRD, [William]

## Fantasia



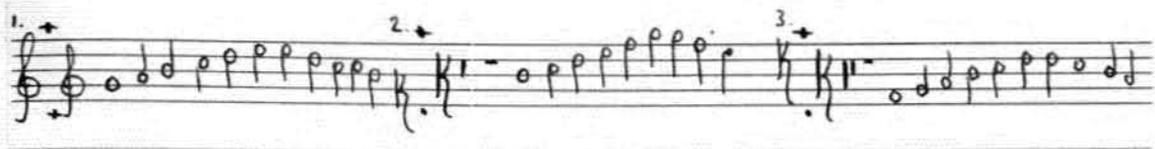
|              |                    |             |      |
|--------------|--------------------|-------------|------|
| 29246 f. 27' | (1) lute intabula- | 41157 f. 9' | *(2) |
|              | tion, tone lower   | 41158 f. 9' | *(3) |
| 41156 f. 9'  | *(1)               |             |      |

EDITION: ByrdW', xvij, 6 (Fantasia a 3 no. 3)

For further information see NeighbourNC.

## 25. DAMAN, William

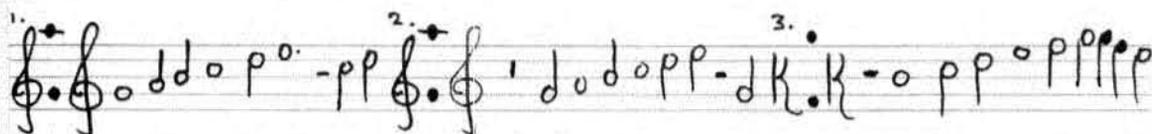
## Fantasia



29246 f. 31 (1) lute intabulation, tone lower KF no. 7

29246 is entitled 'Ut re my fa sol la'. KF is designated for '3 Fioolen de Gamba'.

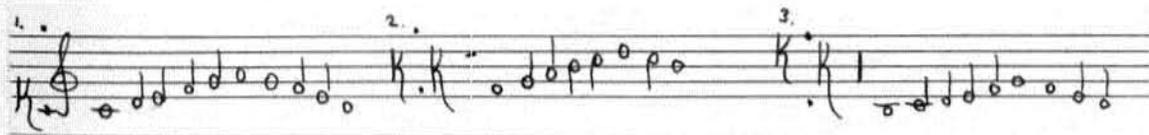
## 26. F[ERRABOSCO,] A[lfonso I?] Trio



4900 f. 66'

## 27. FERRABOSCO, Alfonso [I]

## Ut re mi fa sol la



24 f. 118'

2036 f. 26'

41156 f. 9

\*4th higher

\*(1)

41157 f. 9

41158 f. 9

\*(2)

\*(3)

An anonymous arrangement for solo lute a tone lower is in Cu Dd.2.11 f. 54' and Lbm Hirsch M.1353 f. 64' (printed in LumsdenA, 44).

## 28. HOLBORNE, Antony

## Fantasia

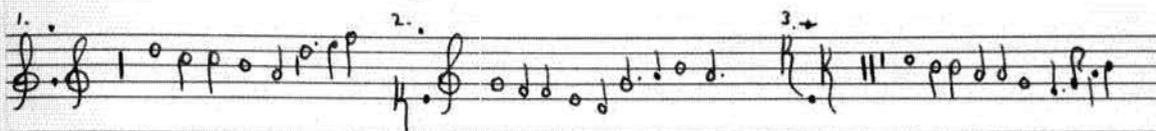


HolborneC sig. N2'

EDITION: HolborneTF

The parts are accompanied by an arrangement for cittern.

## 29. HOLBORNE, Antony Fantasia

HolborneC sig. 02'EDITION: HolborneTF

The parts are accompanied by an arrangement for cittern.

## 30. TYE, [Christopher] Sit fast



24 f. 113'

EDITION: TyeI, 105

## 31. [anon.] Fantasia

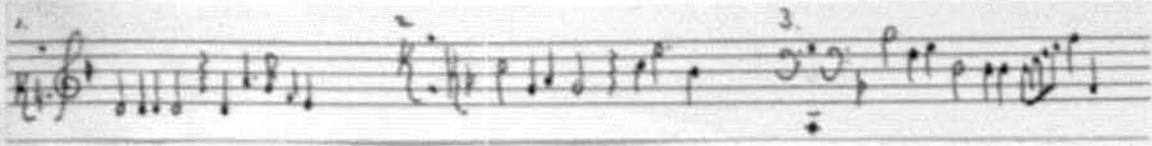


2036 f. 19

4th higher

32. [anon.]

A fancy



36526A f. 3', 4 and 5

The lowest part is transposed down a fifth in the source. There are numerous errors and the incipits given for parts 2 and 3 are the probable corrected versions.

Four-part fantasias

## 33. BULL, [John]

## Dorick [fantasia]

|              |       |             |                  |
|--------------|-------|-------------|------------------|
| 4181 f. 181  | (1)   | 399 f. 1    | *+(3)            |
| 4182 f. 185  | *(3)  | 400 f. 1    | *+(4)            |
| 4183 f. 167  | *(4)  | C2 f. 74    | *+               |
| 4184 f. 152  | (2)   | 436 f. 1    | *+keyboard score |
| 40657 f. 26' | +(1)  | 417 f. 33   | *+(1)            |
| 40658 f. 26' | +(2)  | 418 f. 33   | *+(4)            |
| 40659 f. 12' | +(3)  | 1080 f. 33  | *+(2)            |
| 40660 f. 26' | +(4)  | 568 f. 110' | *+(2)            |
| 397 f. 1     | *+(1) | 569 f. 110' | *+(3)            |
| 398 f. 1     | *+(2) |             |                  |

EDITIONS: BeckN, 5; MB, xiv, 155; MeyerE, 262

In 568 this piece is first in a series described as 'Coperario phancies', though the remaining pieces are in fact by Ferrabosco II and Ward (see DoddCB). The music is adapted as an anthem beginning 'Fraile man, despise the treasures of this life' in Lbm Add. 29372-5 f. 9' and Add. 29427 f. 75' (printed in BullF). For further information see Volume One, pp. 238-9.

## 34. BYRD, William

## Fantasia

|                      |              |              |                |
|----------------------|--------------|--------------|----------------|
| 29246 f. 41'         | (1) lute     | 4184 f. 151' | (2)            |
|                      | intabulation | 245 p. 104   | +(1)           |
| <u>ByrdPS</u> no. 15 |              | 246 p. 105   | *+(2)          |
| 4181 f. 180'         | (1)          | 247 f. 23'   | *+(4)          |
| 4182 f. 184'         | (3)          | 1122 p. 16   | keyboard score |
| 4183 f. 166'         | (4)          |              |                |

EDITIONS: ByrdW', xvij, 7 (Fantasia a 4 no. 1); BeckN, 1; ByrdW, xvij, 35 (for keyboard from 1122)

35. BYRD, [William] Fantasia

29246 f. 39 (1) lute intabulation 29427 f. 45 (2) 2093 f. 25 rev keyboard score

EDITION: ByrdW', xvij, 11 (Fantasia a 4 no. 2)

2093 contains the first thirteen bars only.

36. BYRD, [William] Fantasia

29427 f. 45' (2)

EDITION: ByrdW', xvij, 147 (Fantasia a 4 no. 3)

I am grateful to Professor Joseph Kerman for the information that this piece appears in revised form in the first book of Gradualia (1605) to the words 'In manus tuas'.

## 37. BYRD, [William?]

## Fantasia

405 f. 40'

(2)

407 f. 40'

(4)

406 f. 40'

(3)

EDITIONS: ByrdPQ; ByrdW', xvij, 14 (Fantasia a 4 no. 4)The attribution is doubtful, see ByrdW', xvij, p. viij.

## 38. BYRD, [William?]

## Fantasia

405 f. 41'

(2)

407 f. 41'

(4)

406 f. 41'

(3)

EDITIONS: ByrdPQ; ByrdW', xvij, 16 (Fantasia a 4 no. 5)The attribution is doubtful, see ByrdW', xvij, p. viij.

## 39. CLERKE, James Abercromby

## [Fantasia?]

316 f. 31'

(2?)

## 40. [COBBOLD, William?]

## Fantasia

18936 f. 44'

(1)

18937 f. 44'

(2)

18938 f. 26'

(3)

18939 f. 44'

(4)

Despite a somewhat thin texture at three points this piece appears to be complete in four parts (a part-book is missing from this set of manuscripts). Though the subject behaves in a very regular way no niche can be found for it in a possible fifth entry during the first ten breves of the piece. There are no examples of poor counterpoint which might have arisen through the absence of a part. The style has much in common with Cobbold's 'Anome' (TC 60-1) and 'Sub diversis speciebus' (TC 59) in the same set of part-books, suggesting that Cobbold is the composer.

## 41. [FERRABOSCO,] Alfonso [I]

## Fantasia

32377 f. 4

(1)

30485 f. 43'

keyboard score

## 42. HARDING, James

## A fancy

30485 f. 47

keyboard score

40. [VECCHI, Crazio]

Fantasia

18936 f. 44'

\*(1)

18938 f. 26'

\*(3)

18937 f. 44'

\*(2)

18939 f. 44'

\*(4)

EDITIONS: RiemannM, 107; WasiolewskiG,

In my doctoral dissertation this piece was tentatively attributed to William Cobbold on grounds of style. It has now been identified with Vecchi's four-part fantasia in his Selva di Varia Ricreatione, 1590.

[Amend index]

30485 contains keyboard arrangements of Ferrabosco's four-part fantasia (TC 41) as well as Tallis's five-part vocal 'Dum transisset Sabbatum'. It is therefore possible that some of the other compositions which occur in this source are arrangements of part music. Two Harding fantasias (this one and TC 43) and one by Renold (TC 44) have material which suggests a consort origin, and so they are tentatively included in this catalogue.

## 43. HARDING, James

## A fancy

The musical score for 'A fancy' by James Harding consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the first measure marked '1.' and the second measure marked '2.'. The second staff begins with an alto clef and contains four measures of music, with the first measure marked '3.' and the second measure marked '4.'. The music is written in a simple, melodic style with various note values and rests.

30485 f. 50 keyboard score

See note to previous item.

## 44. RENOLD

## A fancy

The musical score for 'A fancy' by Renold consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains four measures of music, with the first measure marked '1.' and the second measure marked '2.'. The second staff begins with an alto clef and contains four measures of music, with the first measure marked '3.' and the second measure marked '4.'. The music is written in a simple, melodic style with various note values and rests.

30485 f. 42 keyboard score

See note to TC 42.

## 45. WHITE, [Robert?]

## Fantasia

29246 f. 38' (1) lute intabulation

EDITION: WhiteI, 34

## 46. WHITE, [Robert?]

## Fantasia

29246 f. 39' (1) lute intabulation

EDITION: WhiteI, 39

## 47. WHITE, [Robert?]

## Fantasia

29246 f. 40' (1) lute intabulation

EDITION: WhiteI, 44

## 48. WHITE, [Robert?]

## Fantasia

29246 f. 42' (1) lute intabulation

EDITION: WhiteI, 48

## 49. WHITE, [Robert?]

## Fantasia

29246 f. 42' (1) lute intabulation

EDITION: WhiteI, 51

## 50. WHITE, [Robert?]

## Fantasia

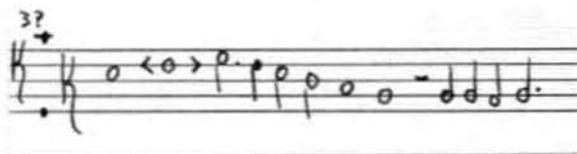
29246 f. 43' (1) lute intabulation

EDITION: WhiteI, 56

51. [anon.]

[Fantasia?]

47844 f. 1' and 17 (3?)



52. [anon.]

[no title]



24 f. 87'

This piece is added to Baldwin's manuscript in a different hand.

53. [anon.]

Fantasia



41156 f. 25

(1)  
(2)

41158 f. 25

(4)

41157 f. 25

54. [anon.]

[Fantasia?]

Handwritten musical notation for a piece titled "54. [anon.] [Fantasia?]", consisting of two staves. The first staff contains two measures: measure 1 (labeled "1.") in treble clef with a key signature of one flat, and measure 2 (labeled "2.") in alto clef with a key signature of one flat. The second staff contains two measures: measure 3 (labeled "3.") in alto clef with a key signature of one flat, and measure 4 (labeled "4.") in bass clef with a key signature of one flat. The notation includes various note values, rests, and bar lines.

1018 f. 44'

This piece, which is unfinished in the source, may be neither Elizabethan nor instrumental.



## 58. BYRD, [William]

## Phantasia



|             |     |              |                |
|-------------|-----|--------------|----------------|
| 17786 f. 2' | (1) | 17791 f. 2'  | (5)            |
| 17787 f. 2' | (2) | 29996 f. 210 | keyboard score |
| 17788 f. 2' | (3) | 1122 p. 19   | keyboard score |
| 17789 f. 2' | (4) |              |                |

EDITION: ByrdW', xvij, 19

This piece survives in two distinct versions. The earlier one is found in Nevell f. 119' and D-B LMBbenau, Count zu Lynar's MS A2 p. [63]. It appears to be an adaptation for keyboard of a lost consort piece. The second revised version is that given by the consort sources listed above (in 29996 the beginning of the piece is missing). Och Mus. 1113 p. 161 is an anonymous untitled keyboard adaptation a fifth higher of this later version, but ending at bar 33. Cf. MB, xxvij, 91 and 177.

## 59. COBBOLD, William

## Sub diversis speciebus

|              |      |              |     |
|--------------|------|--------------|-----|
| 18936 f. 43' | *(4) | 18938 f. 25' | (3) |
| 18937 f. 43' | (1)  | 18939 f. 43' | (5) |

A number of wide intervals between the top surviving part and the next two indicates that a part is missing, probably with the same tessitura as the top part.

## 60. COBBOLD, William

Anome: 1a pars

|              |     |              |     |
|--------------|-----|--------------|-----|
| 18936 f. 19' | (1) | 18938 f. 3   | (4) |
| 18937 f. 19' | (3) | 18939 f. 19' | (5) |

See note to the following item.

## 61. COBBOLD, William

Anome: 2a pars

|             |     |             |     |
|-------------|-----|-------------|-----|
| 18936 f. 20 | (1) | 18938 f. 3  | (4) |
| 18937 f. 20 | (3) | 18939 f. 20 | (5) |

From the opening of both parts it is easy to deduce that the missing part is in the second voice. The meaning of the title is not accounted for. The piece is not an In nomine as suggested in Hughes-HughesC, iij, 225 and stated in MeyerM, 135.

## 62. JOHNSON

Fancy

|                |     |                 |     |
|----------------|-----|-----------------|-----|
| 2049 I f. 17'  | (1) | 2049 III f. 20' | (4) |
| 2049 II f. 20' | (2) | 2049 IV f. 21   | (5) |

63. [MORLEY, Thomas?]

La fantasia: 1a pars?

|              |     |              |     |
|--------------|-----|--------------|-----|
| 37402 f. 52' | (1) | 37405 f. 51' | (3) |
| 37403 f. 51' | (4) | 37406 f. 56  | (5) |
| 37404 f. 72' | (2) |              |     |

See note to the following item.

64. MORLEY, [Thomas]

[La fantasia?]: 2a pars?

|              |      |              |      |
|--------------|------|--------------|------|
| 37402 f. 53' | *(1) | 37405 f. 52  | (3)  |
| 37403 f. 52' | *(4) | 37406 f. 56' | *(5) |
| 37404 f. 73  | *(2) |              |      |

The attribution of TC 63 to Morley rests on the questionable assumption that it and TC 64 are parts of the same piece. The continuity of style is a supporting factor. Both parts have a homophonic introduction followed by an imitative texture. This resembles the procedure used by Morley in his canzonets of five parts and lends credibility to the single reference to Morley as composer in the third voice of the secunda pars. The pieces appear to be vocal in style and could be canzonets which Morley rejected for publication. 37406 is headed 'two trebles'.

65. MUNDY, [William]

O mater mundi



31390 f. 82

\*+

P1 f. 60

(5)

32377 f. 23'

(1)

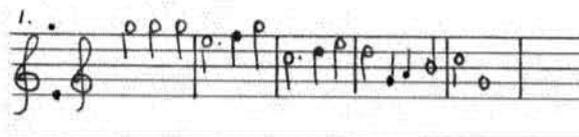
I know of no text commencing with 'O mater mundi', and this may well be an instrumental piece (cf. the titles of TC 352 and 353 in the source 408). The title is found only in P1; in 32377 the piece is called 'A solfying songe'. Like Tye's 'Rubum quem' (TC 73) and Tallis's 'A solfinge songe' (TC 72) the piece is remarkable for having a recapitulation commencing half way through the 59th breve.

66. MUNDY, [William]

A solfinge songe

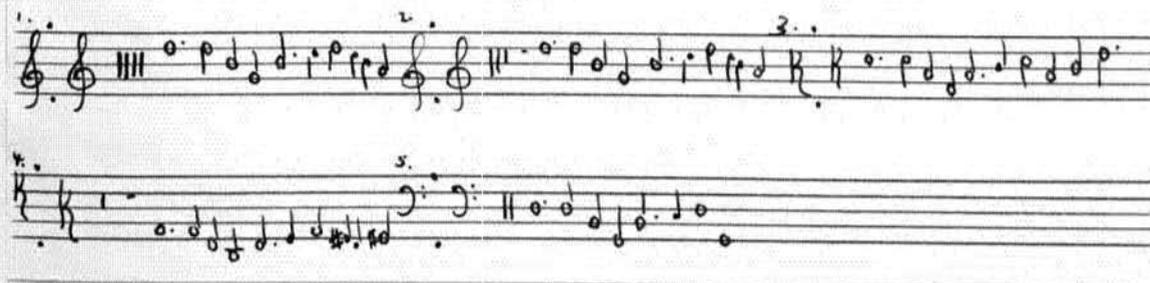
32377 f. 24'

(1)



67. MUNDY, [William?]

[Fantasia?]: 1a pars



37402 f. 54

(1)

37405 f. 52'

(3)

37403 f. 53

(4)

37406 f. 57

(5)

37404 f. 73'

(2)

See note to the following item.

68. MUNDY, [William?]

[Fantasia?]: 2a pars

|             |     |              |     |
|-------------|-----|--------------|-----|
| 37402 f. 54 | (1) | 37405 f. 52' | (3) |
| 37403 f. 53 | (4) | 37406 f. 57  | (5) |
| 37404 f. 74 | (2) |              |     |

These pieces could well be vocal, though a check on all possible five-part motets and anthems by both William and John Mundy has not revealed any concordance.

69. PARSONS, Robert

A songe of Mr. R. Parsons

31390 f. 60

70. PARSONS, Robert

De la court: 1a pars

|             |     |              |     |
|-------------|-----|--------------|-----|
| 31390 f. 83 |     | E423 p. 146  | (3) |
| 984 no. 81  | (2) | 30480 f. 69' | (1) |
| 985 no. 82  | (1) | 30481 f. 72' | (2) |
| 986 no. 81  | (3) | 30482 f. 67' | (4) |
| 987 no. 81  | (4) | 30483 f. 70  | (5) |
| 988 no. 81  | (5) | 30484 f. 8'  | (3) |

|                 |      |                |      |
|-----------------|------|----------------|------|
| 389 p. 7        | (2)  | 2049 IV f. 16' | (5)  |
| 32377 f. 21'    | (1)  | 17786 f. 1     | (2)  |
| 22597 f. 40     | *(4) | 17787 f. 1     | (1)  |
| 32 II sig. G1'  | (2)  | 17788 f. 1     | (3)  |
| 37402 f. 57'    | *(2) | 17789 f. 1     | (4)  |
| 37403 f. 56'    | *(4) | 17791 f. 1     | (5)  |
| 37404 f. 77     | +(3) | 4180 f. 59     | *(1) |
| 37405 f. 56     | *(1) | 4181 f. 78'    | *(2) |
| 37406 f. 60'    | +(5) | 4182 f. 79'    | *(4) |
| 2049 I f. 12'   | (2)  | 4183 f. 72'    | *(5) |
| 2049 II f. 18'  | (1)  | 4184 f. 54     | *(3) |
| 2049 III f. 15' | (4)  | Dd.3.18 f. 72' | *(1) |

See note to the following item.

71. PARSONS, Robert

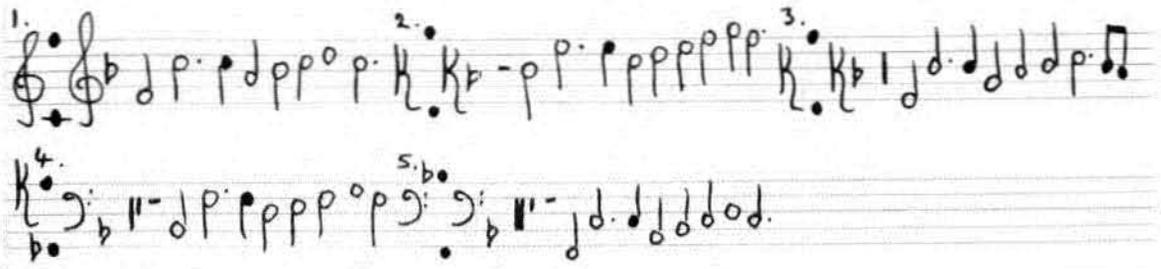
De la court: 2a pars

|                |      |                 |      |
|----------------|------|-----------------|------|
| 31390 f. 81    | *    | 2049 III f. 16' | (4)  |
| 984 no. 82     | (1)  | 2049 IV f. 17'  | (5)  |
| 985 no. 83     | (2)  | 17786 f. 1'     | (2)  |
| 986 no. 82     | (3)  | 17787 f. 1'     | (1)  |
| 987 no. 82     | (4)  | 17788 f. 1'     | (3)  |
| 988 no. 82     | (5)  | 17789 f. 1'     | (4)  |
| E423 p. 147    | (3)  | 17791 f. 1'     | (5)  |
| 389 p. 8       | *(2) | 4180 f. 59'     | *(1) |
| 32377 f. 22    | *(2) | 4181 f. 77'     | *(2) |
| 32 II sig. G4  | (1)  | 4182 f. 80'     | *(4) |
| 2049 I f. 13'  | (1)  | 4183 f. 73      | *(5) |
| 2049 II f. 19' | (2)  | 4184 f. 54'     | *(3) |

For an arrangement for mixed consort see TC 720. 32 has words added, beginning 'Lamente O wreched Babilon I say'. There is apparently no connection with compositions by Henri de La Court (cf. MGG s.v. La Court) or with an anonymous 'De la court pavin' in Cu Dd.2.11 f. 2' and Board f. 1'.

## 72. TALLIS, [Thomas]

## A solfinge songe



31390 f. 86

\*

32377 f. 25

(1)

In 31390 the piece is entitled 'Je nilli croyss' but is unrelated to Sandrin's setting of 'Je ne le croy' (see HeartzA, 425; I am grateful to Frank Dobbins for confirmation of this). The style is that of Flemish rather than French chanson, but is also not dissimilar from that of TC 65 and 73 by William Mundy and Tye. Like these pieces the present one features a recapitulation.

## 73. TYE, [Christopher]

## Phantasia: Rubum quem



1464 f. 15

(5)

987 no. 77

(4)

984 no. 77

(1)

988 no. 77

(5)

985 no. 78

(2)

22597 f. 34

\*(4)

986 no. 77

(3)

P1 f. 54

(5)

EDITIONS: TyeI, 85; TyeRQ

The title 'Phantasia' is found in P1, 'Rubum quem' in 984-8. In 1464 the piece is called 'Sol mi ut' and in 22597 'A singinge songe'. For the full text of 'Rubum quem' see ProcterB, j, 293. Though these words have been underlaid by Collins in TyeRQ the result is not convincing; the first point for instance has to serve for 'Rubum quem', 'viderat' and 'Moyses', as well as 'pro nobis' in the recapitulation. The following two pieces may, by analogy, also be instrumental despite their titles, especially in view of the number of Tye's In nomines which have subtitles. Vocal origins however cannot be ruled out.

## 74. TYE, [Christopher]

Lawdes Deo

Handwritten musical score for 'Lawdes Deo' by Christopher Tye. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is divided into five measures, each starting with a measure number (1. to 5.). The notation includes various note values, rests, and bar lines.

|              |      |              |      |
|--------------|------|--------------|------|
| 31390 f. 52  |      | 37404 f. 71' | +(3) |
| 37402 f. 52' | +(1) | 37405 f. 51  | +(4) |
| 37403 f. 51' | +(2) | 37406 f. 55' | +(5) |

EDITION: TyeI, 96

See note to TC 73.

## 75. TYE, [Christopher]

Amavit eum Dominus

Handwritten musical score for 'Amavit eum Dominus' by Christopher Tye. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is divided into five measures, each starting with a measure number (1. to 5.). The notation includes various note values, rests, and bar lines.

|              |      |            |      |
|--------------|------|------------|------|
| 31390 f. 112 |      | P1 f. 59'  | *(5) |
| 1464 f. 15'  | *(5) | 369 f. 13' | *(1) |
| E423 p. 173  | (3)  | 370 f. 13' | *(2) |
| 47844 f. 9   | *(3) | 371 f. 13' | *(3) |
| 22597 f. 42  | *(4) | 372 f. 13' | *(4) |
| 24 f. 45'    |      | 373 f. 13' | *(5) |

EDITION: TyeI, 91

See note to TC 73. The music is found adapted to the words 'I lift my heart' in many sources and a keyboard version with the same title is in Lbm Add. 30513 f. 111 (printed in MB, j, 85). An alternative text, 'O Lord deliver me', is also found. For details of sources of these anthem versions see Daniels, 151.

76. WHITE, [Robert]

Mr. Whyte his songe

31390 f. 119

EDITION: WhiteI, 102

77. WOODCOCKE, Clement

Hackney

31390 f. 98

EDITION: WoodcokkeH

78. [anon.]

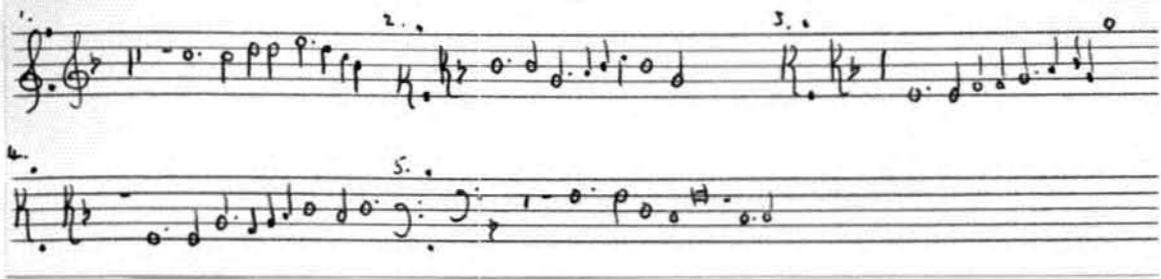
[no title]

4900 f. 64'

The homophonic introduction followed by a more imitative texture suggests this may be a chanson.

79. [anon.]

[no title]



31390 f. 27

80. [anon.]

[no title]



30480 f. 73  
30481 f. 78'  
30482 f. 72'

(1)  
(3)  
(4)

30483 f. 75'  
30484 f. 12

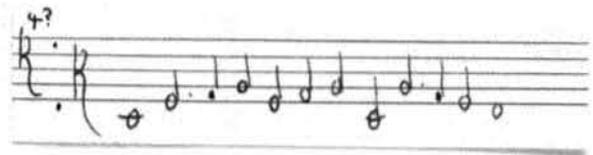
(5)  
(2)

81. [anon.]

Fantasia

P1 f. 57'

(4?)





Six-part fantasias

83. BYRD, William

[Fantasia]

|             |     |             |     |
|-------------|-----|-------------|-----|
| 979 no. 157 | (2) | 982 no. 157 | (1) |
| 980 no. 157 | (3) | 983 no. 157 | (5) |
| 981 no. 157 | (6) |             |     |

EDITION: ByrdW', xvij, 48 (Fantasia a 6 no. 1)

The music is substantially the same as that for the motet 'Laudate pueri' (TallisC no. 17), but there are important differences in detail which suggest that the present version came first. Further sources of 'Laudate pueri' which are virtually identical with the print and probably derive from it are in 4180-5 (f. 68 etc.) and 47844 (f. 3', part no. 3 only, left textless). An adaptation to the English words 'Behold now praise the Lord' is in T 1382 (f. 63, part no. 4 only) and this version corresponds with the textless source in 17786-91 in all but a few details. Apart from alterations to note values to accommodate the English text there is no significant difference between the Latin and vernacular versions.

84. BYRD, [William]

Fantasia

|             |       |             |      |
|-------------|-------|-------------|------|
| E423 p. 303 | *(1)  | 381 f. 42'  | *(3) |
| T341 f. 55' | (2)   | 382 f. 42'  | *(4) |
| T342 f. 67' | (1,3) | 383 f. 42'  | *(5) |
| T343 f. 57' | (4)   | 384 f. 42'  | *(6) |
| T344 f. 58' | +(5)  | 17786 f. 3' | (1)  |
| 379 f. 42'  | *(2)  | 17787 f. 3' | (3)  |
| 380 f. 42'  | *(1)  | 17788 f. 3' | (4)  |

|             |     |              |                 |
|-------------|-----|--------------|-----------------|
| 17789 f. 3' | (5) | 29996 f. 211 | keyboard score, |
| 17790 f. 1  | (2) |              | tone higher     |
| 17791 f. 3' | (6) |              |                 |

EDITION: ByrdW', xvij, 53 (Fantasia a 6 no. 2)

The piece falls into three sections: (1) a fantasia in duple time, (2) a galliard-like section in triple time, (3) a coda in duple time. 379-84 contains only the first section. 29996 (printed in Krausa, 33) lacks the coda. 17786-91 originally contained just sections (1) and (2) but the same scribe later pasted in slips at the end of each part (except 17786 where the extra slip is on f. 48') containing section (3).

## 85. BYRD, William

## Fantazia

|                      |       |               |                 |
|----------------------|-------|---------------|-----------------|
| E423 p. 307          | (2)   | 29996 f. 213' | keyboard score, |
| <u>ByrdPS</u> no. 26 |       |               | tone higher     |
| 37402 f. 50          | (1)   | 4180 f. 168'  | (1)             |
| 37403 f. 49'         | (2)   | 4181 f. 179'  | (2)             |
| 37404 f. 70          | (4)   | 4182 f. 183'  | (4)             |
| 37405 f. 49          | *(6)  | 4183 f. 165'  | (6)             |
| 37406 f. 52'         | (3,5) | 4184 f. 150'  | (3)             |
|                      |       | 4185 f. 71'   | (5)             |

EDITION: ByrdW', xvij, 63 (Fantasia a 6 no. 3)

The keyboard transcription in 29996 is printed in Krausa, 38.

## 86. DAMAN, William

## [Fantasia?]

|             |     |             |     |
|-------------|-----|-------------|-----|
| 979 no. 159 | (2) | 982 no. 159 | (1) |
| 980 no. 159 | (3) | 983 no. 159 | (6) |
| 981 no. 159 | (5) |             |     |

The music is substantially the same as 32377 f. 40' (top two parts only) which has the text incipit 'Beati omnes', but important differences in detail suggest that the present version came first. Unlike TC 83, however, the style of both versions seems to be vocal and it may be that the music was originally designed for other words.

## 87. DAMAN, William

[Fantasia?] di sei soprani

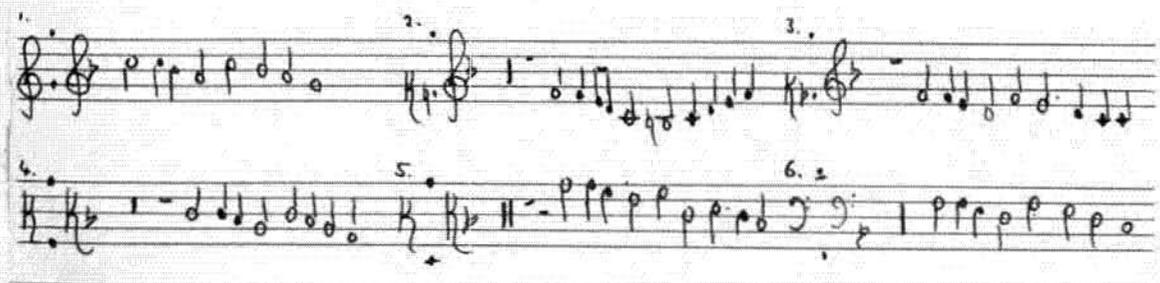


4302 p. 259

This piece and TC 89 come at the end of a section of the manuscript headed 'Mottetti et madrigali a 6 di Alfonso Ferrabosco Senior'. They are however distinguished from the rest of the section by the absence of any text incipit as well as by the inclusion of a composer other than Ferrabosco. They may well have been conceived without text.

## 88. [FERRABOSCO, Alfonso I?]

[Fantasia?]



31390 f. 16

The manuscript attributes this piece, which may well have a vocal origin, to 'Alfoncius'.

89. FERRABOSCO, Alfonso I

[Fantasia?] di sei bassi



4302 p. 255

See note to TC 87.

90. MALLORIE

Sol re sol my sole



31390 f. 17

91. PARSONS, Robert

The songe called trumpetts



31390 f. 11

47844 f. 15'

389 p. 13

979 no. 158

980 no. 158

981 no. 158

982 no. 158

983 no. 158

4180 f. 80'

+(3)

(2)

+(2)

(3)

+(6)

+(1)

+(5)

\*(1)

4181 f. 98

4182 f. 101

4183 f. 89'

4184 f. 73'

4185 f. 28'

Dd.5.21 f. 6'

Dd.5.20 f. 6'

Dd.5.20 f. 7

\*(2)

\*(3)

\*(5)

\*(4)

\*(6)

\*(3) 9th higher

\*+(6)

\*(6) tone higher

EDITION: ParsonsFT

The title given above occurs only in 980. There is no clue about the significance of 'trumpetts'; possibly the long sequences of chords on the first, fourth and fifth degrees of the scale have military overtones. Two further titles were also in circulation. In 389 the piece is called 'Lusti gallant', but there is no apparent connection with the 'Lusti gallant' ballad tunes or their associated texts (see SimpsB, 476-8 and WardAB, 58). 'Cante cantate' is the title given to this composition in 4180-5 and Dd.5.20-1 and again the significance is not known. In the latter source part no. 3 is evidently intended for the recorder which gave the illusion of sounding an octave lower than it was being played (cf. Volume One, pp. 72-7). Perhaps this source is the remains of an arrangement for mixed consort. Dd.5.20 f. 6' presents a fragment of the bass part in the original key. The earliest source of all, 31390, leaves the title as 'Mr. Parson his songe'.

92. [anon.]

[Fantasia?]

The image shows two staves of handwritten musical notation. The top staff is in treble clef and contains three measures of music, each beginning with a first ending bracket (1., 2., 3.). The bottom staff is in bass clef and contains three measures of music, each beginning with a first ending bracket (4., 5., 6.). The notation includes various note values, rests, and bar lines.

37402 f. 48'

(1,2)

37405 f. 48

(3)

37403 f. 48'

(5)

37406 f. 50

(6)

37404 f. 69

(4)

Each part is followed in the manuscripts by the letter **P**. This may refer to James Pearson who may have owned the manuscripts, but another piece similarly concluded turns out to be by Byrd (TC 444).



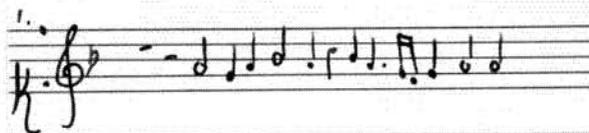
Fantasias in an unknown number of parts

94. BLANKES, [Edward?]

Sil solsi costa

408 f. 6' (1)

So little is known of Blankes's life and work that it is impossible to guess whether this is an instrumental piece with an Italian nickname or an actual setting of Italian words.

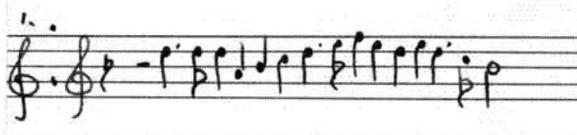


95. BLANKES, [Edward?]

[no title]

408 f. 11 (1)

As with the preceding item there is no guarantee that this piece is not a setting of a text.

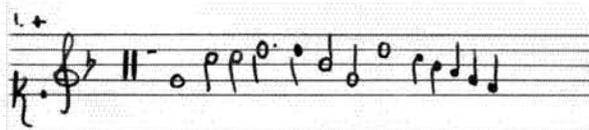


96. JEFFRIES, Matthew

[Fantasia?]: 1a pars

408 f. 12' (1)

See note to the following item.



97. JEFFRIES, Matthew

[Fantasia?]: 2a pars

408 f. 13 (1)

Certain affinities with Parsons's 'De la court' (TC 70-1) support the suggestion that this is an instrumental piece.





103. [anon.]

22597 f. 46

(4?)

Fa sol la

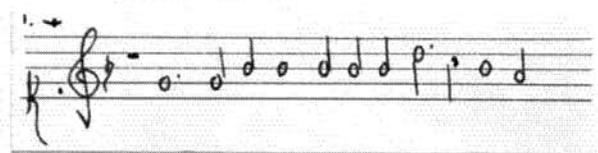


104. [anon.]

408 f. 27'

(1)

[Fantasia?]

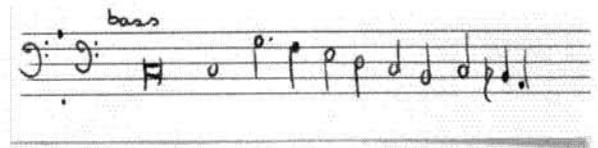


105. [anon.]

2049 IV f. 11'

(bass)

[Fantasia?]

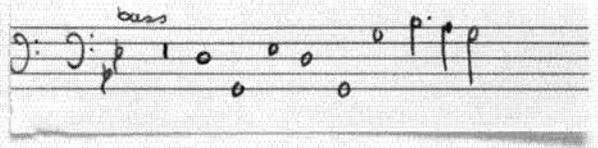


106. [anon.]

2049 IV f. 12

(bass)

[fragment]



Grounds and variations

107. WHYTBROKE, [William?]

Hugh Ashtons maske: a 4

The musical notation for 'Whytbroke' consists of two staves. The first staff contains two measures of music, labeled 1. and 2. The first measure is in 4/4 time and features a treble clef with a key signature of one flat (B-flat). The second measure is in 3/4 time and features a treble clef with a key signature of one flat. The second staff contains two measures of music, labeled 3. and 4. The first measure is in 3/4 time and features a bass clef with a key signature of one flat. The second measure is enclosed in brackets and features a bass clef with a key signature of one flat, showing a sequence of chords.

979 no. 163      +(2)  
981 no. 163      (3)

982 no. 163      (1)

Part no. 3 is the only one attributed to 'Mr. Whytbroke', the remaining parts giving 'Mr. Hugh Ashton'. Ashton's original three-part version is probably the one preserved anonymously and without title in En Panmure 10 f. 165'. Whytbroke presumably added an extra part later and was probably responsible for some alterations to Ashton's parts, notably the opening of the second, in order to accommodate his new one. He may also have added some variations as the piece draws to a close much earlier in the Panmure manuscript.

The eight-note ground is always in the bass part. Another anonymous three-part setting of it is close by in Panmure 10 and is printed in MB, xv, 198. Since both settings belong to the first half of the sixteenth century they are not included in this catalogue. Subsequently the ground was used by many other composers. Byrd's setting for keyboard is printed in MB, xxvij, 71; one of the sources, Nevell f. 153', calls the piece 'Hughe Ashtons grownde'; another, Cfm 32.G.29 no. 60, calls it 'Treg[ian]'s ground'.

108. BYRD, [William]

Preludium [and fantasia upon a ground]: a 5

The musical notation for 'Preludium [and fantasia upon a ground]' consists of two staves. The first staff contains three measures of music, labeled 1., 2., and 3. The first measure is in 4/4 time and features a treble clef with a key signature of one sharp (F-sharp). The second measure is in 3/4 time and features a treble clef with a key signature of one sharp. The third measure is in 4/4 time and features a treble clef with a key signature of one sharp. The second staff contains two measures of music, labeled 4. and 5. The first measure is in 4/4 time and features a bass clef with a key signature of one sharp. The second measure is in 3/4 time and features a bass clef with a key signature of one sharp.

followed by:



|              |      |              |      |
|--------------|------|--------------|------|
| 32377 f. 2   | (1)  | 17795 f. 18  | *(3) |
| 17792 f. 50' | *(1) | 17796 f. 50' | *(5) |
| 17793 f. 53' | *(2) | 17796 f. 64' | *(5) |
| 17794 f. 55' | *(4) |              |      |

EDITION: ByrdW', xvij, 29

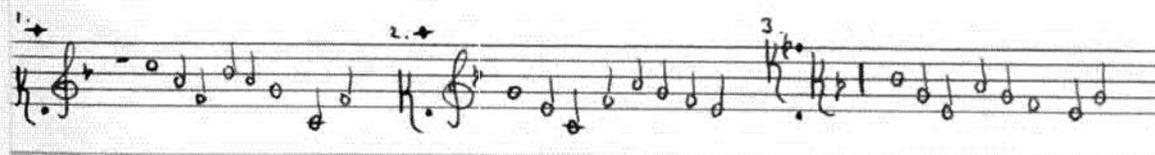
The ground is as follows:



It was also used by Byrd in 'The second grownde' in Nevell f. 126 (printed in MB, xxvij, 155). Without the tenth to fourteenth and twenty-fourth to twenty-eighth notes the ground appears in ten pieces, including TC 815, and appears to have been known by the title 'Goodnight'. For full details see WardD, 44.

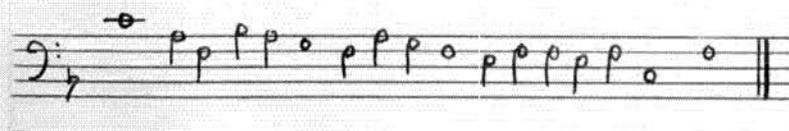
109. BALDWIN, John

Cooekow as I me walked: a 3

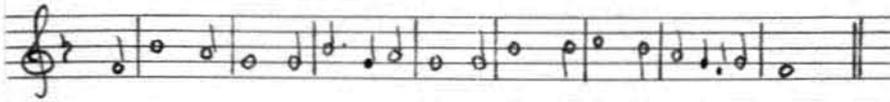


|            |               |     |
|------------|---------------|-----|
| 24 f. 119' | 980 no. [169] | (1) |
| 24 f. 124' | 981 no. [169] | (2) |

24 f. 119' is misleadingly entitled 'A fancie: iij voc: upon a grounde'. It ends a few measures earlier than the rest of the sources. The piece is a set of variations around the following tune:



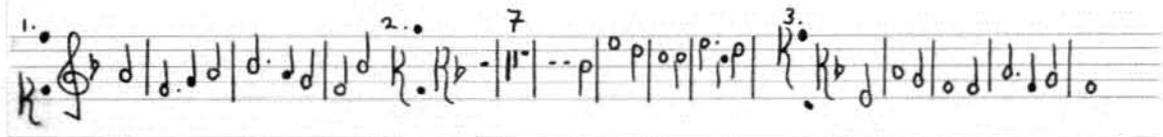
110 - 115. Variations on 'The leaves be green':



For further information on pieces based on this tune see Volume One, pp. 8-9.

110. BALDWIN, John

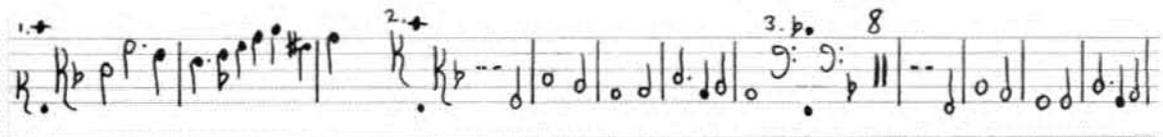
A browning: a 3



24 f. 121'

111. BEVIN, Elway

Browning: a 3



24 f. 120'

981 no. 165 (2)

979 no. 165 (1)

EDITION: MB, ix, 19

112. BYRD, William

Browning: The leaves be green: a 5



31390 f. 125

986 no. 73 (3)

984 no. 73 (1)

987 no. 73 (4)

985 no. 73 (2)

988 no. 73 (5)

|               |                |              |      |
|---------------|----------------|--------------|------|
| E423 p. 149   | (2)            | 17792 f. 64' | *(1) |
| 389 p. 86     | (2)            | 17793 f. 68  | *(3) |
| 32377 f. 2    | +(1)           | 17794 f. 70' | *(4) |
| 408 f. 1      | *+(1)          | 17795 f. 34  | *(2) |
| 29996 f. 153' | keyboard score | 17796 f. 63  | *(5) |

EDITION: ByrdW', xvij, 39

The beginning is missing from both 32377 and 408. In 17792-6 the following words are underlaid to the tune each time it is stated: 'The leaves be greene the nutes be browne thaire hange so highe thaire will not come downe.'

113. STONINGS, [Henry]

Browninge my dere: a 5

31390 f. 60

114. WOODCOCKE, Clement

Browning my dear: a 5

31390 f. 102

|            |     |               |      |
|------------|-----|---------------|------|
| 984 no. 74 | (1) | 987 no. 74    | (4)  |
| 985 no. 75 | (2) | 988 no. 74    | (5)  |
| 986 no. 74 | (3) | 32 I sig. E2' | *(1) |

115. [anon.]

Hey downe: a 5

389 p. 10

(2?)



116. STONINGS, Henry

Misserere: a 5



31390 f. 58

A set of variations on the Sarum antiphon which is quoted before TC 335.

117. [JOHNSON?]

A knell of Jhonson [sic]: a 5



31390 f. 26

22597 f. 37'

408 f. 19'

4180 f. 81

\*(4)

(1)

(1)

4181 f. 98'

4182 f. 101'

4183 f. 90

4184 f. 74

(2)

(4)

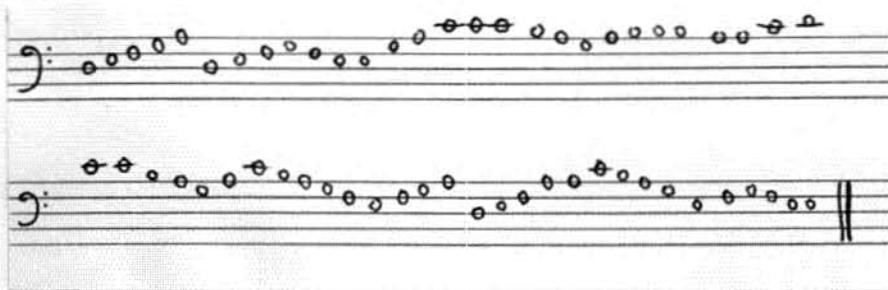
(5)

(3)

EDITION: JohnsonK

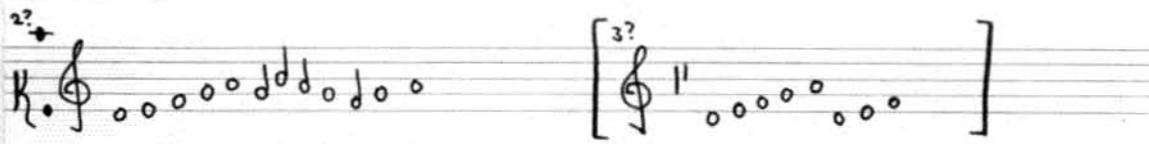
The variation subject forms the first six minims of each part. It is always present throughout the piece in one part or another. The piece is entitled 'Mr. Jonsons knell' in 408, 'Johnsons knell' in 4180-4 and 'The bells' in 22597. For some reason the last-mentioned source is attributed to Tallis in Hughes-HughesC, iij, 219.

118 - 200. Vacant

Cantus firmus settings: A solis ortus cardine

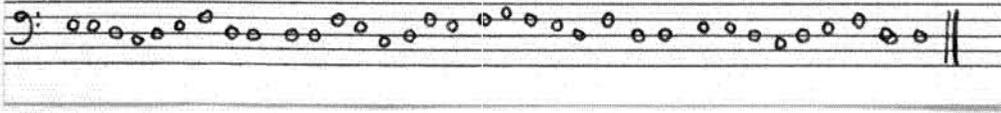
The cantus firmus is a Sarum hymn sung at Lauds on Christmas Day. There are eight verses (musical source: Hymnorum f. 8). Another setting of A solis ortus cardine is too early for this catalogue. It is anonymous and occurs in four separate parts in Lbm Roy. app 58 f. 31'-2 and in keyboard score in Roy. app. 56 f. 21' (printed in EECM, vj, 181).

201. STROGERS, [Nicholas?]

A solis ortus: a 5

389 p. 77

(2?)

Cantus firmus settings: Christe qui lux es

The cantus firmus is a Sarum hymn sung at Compline on the first Sunday in Lent and daily until Passion Sunday. It has seven verses and some settings bear the title of the second verse, 'Precamur, sancte Domine' (musical source: Hymnorum f. 34').

202. BYRD, [William]

Christe qui lux: a 4

|             |              |            |      |
|-------------|--------------|------------|------|
| 29246 f. 46 | (1) lute     | 356 f. 24' | *(2) |
|             | intabulation | 357 f. 24' | *(3) |
| 354 f. 24'  | *(1)         | 358 f. 24' | (4)  |

EDITION: ByrdW', xvij, 110 (Christe qui lux a 4 no. 1 verse 1)

203. BYRD, [William]

Christe qui lux: a 4

|              |                       |
|--------------|-----------------------|
| 29246 f. 46' | (1) lute intabulation |
|--------------|-----------------------|

EDITION: ByrdW', xvij, 111 (verse 2)

204. BYRD, [William]

Christe qui lux: a 4

29246 f. 46' (1) lute intabulation

EDITION: ByrdW', xvij, 112 (verse 3)

205. BYRD, [William]

Precamur: a 4

|              |                |           |      |
|--------------|----------------|-----------|------|
| 30480 f. 70  | (1) 4th higher | 354 f. 24 | *(1) |
| 30481 f. 74' | (2) "          | 356 f. 24 | *(2) |
| 30482 f. 69' | (3) "          | 357 f. 24 | *(3) |
| 30483 f. 71' | (4) "          | 358 f. 24 | (4)  |

EDITION: ByrdW', xvij, 114 (Christe qui lux a 4 no. 2 verse 1)

206. BYRD, [William]

Precamur: a 4

|             |                |              |                |
|-------------|----------------|--------------|----------------|
| 30480 f. 70 | (1) 4th higher | 30482 f. 69' | (3) 4th higher |
| 30481 f. 75 | (2) "          | 30483 f. 71' | (4) "          |

EDITION: ByrdW', xvij, 115 (verse 2)

207. BYRD, [William]

Precamur: a 4

|              |                |           |      |
|--------------|----------------|-----------|------|
| 30480 f. 70  | (1) 4th higher | 354 f. 24 | *(1) |
| 30481 f. 75  | (2) "          | 356 f. 24 | *(2) |
| 30482 f. 70  | (3) "          | 357 f. 24 | *(3) |
| 30483 f. 71' | (4) "          | 358 f. 24 | (4)  |

EDITION: ByrdW', xvij, 116 (verse 3)

208. BYRD, [William]

[Christe qui lux]: a 4

|           |      |           |      |
|-----------|------|-----------|------|
| 354 f. 23 | *(1) | 357 f. 23 | *(3) |
| 356 f. 23 | *(2) | 358 f. 23 | (4)  |

EDITION: ByrdW', xvij, 117 (Christe qui lux a 4 no. 3)

The piece is wrongly entitled 'Te lucis' in the source.

209. WHITE, [Robert]

Christe qui lux: a 4

29246 f. 44 (1) lute intabulation, tone lower

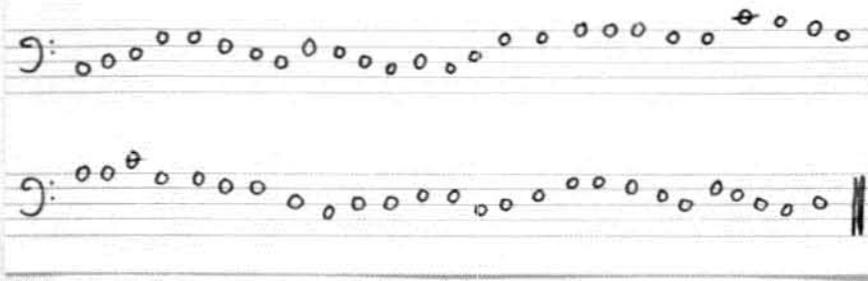
EDITION: WhiteI, 61

210. WHITE, [Robert]

Christe qui lux: a 4

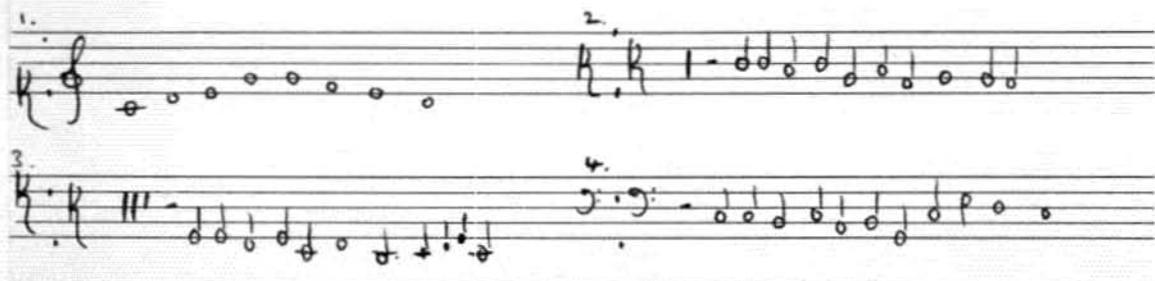
|              |                    |             |     |
|--------------|--------------------|-------------|-----|
| 29246 f. 44' | (1) lute intabula- | 18937 f. 25 | (2) |
|              | tion, tone lower   | 18938 f. 7  | (3) |
| 18936 f. 25  | (1)                | 18939 f. 25 | (4) |

EDITION: TCM, v, 191; WhiteI, 63 (lute intabulation)

Cantus firmus settings: Christe redemptor

The cantus firmus is a Sarum hymn sung on All Saints' Day. There are seven verses (musical source: Hymnorum f. 184').

211. BYRD, [William]

Christe redemptor: a 4

354 f. 22

\*(1)

357 f. 22

\*(3)

356 f. 22

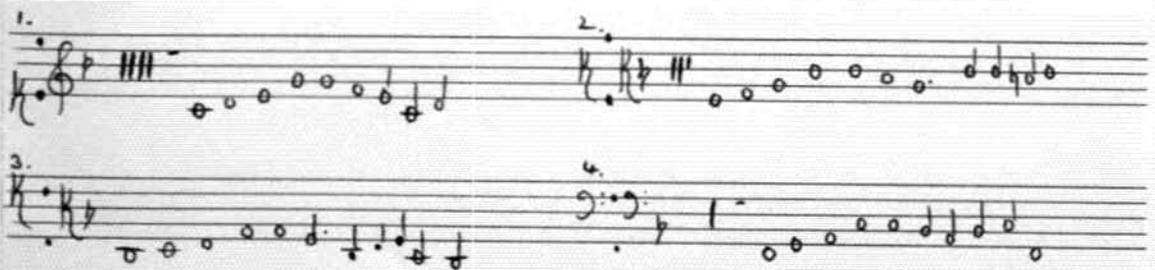
\*(2)

358 f. 22

\*(4)

EDITION: ByrdW', xvij, 118 (verse 1)

212. BYRD, [William]

Christe redemptor: a 4

29246 f. 48' \*(1) lute intabulation, 356 f. 22' \*(2)

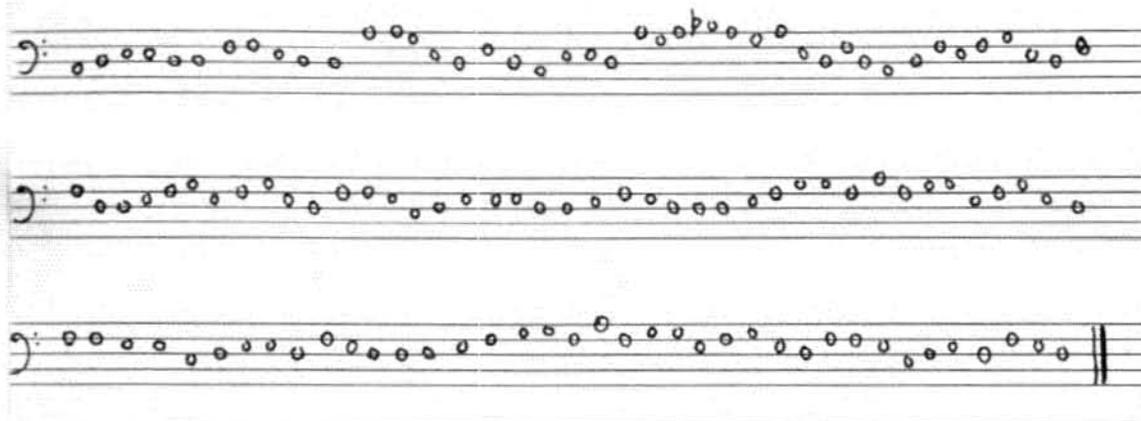
minor 3rd higher

357 f. 22' \*(3)

354 f. 22' \*(1)

358 f. 22' \*(4)

EDITION: ByrdW', xvij, 119 (verse 2)

Cantus firmus settings: Christus resurgens

The cantus firmus is a Sarum antiphon sung before Easter Mattins. The following setting commences with the eleventh note of the plainsong (musical source: FrereA, ij, plate 241).

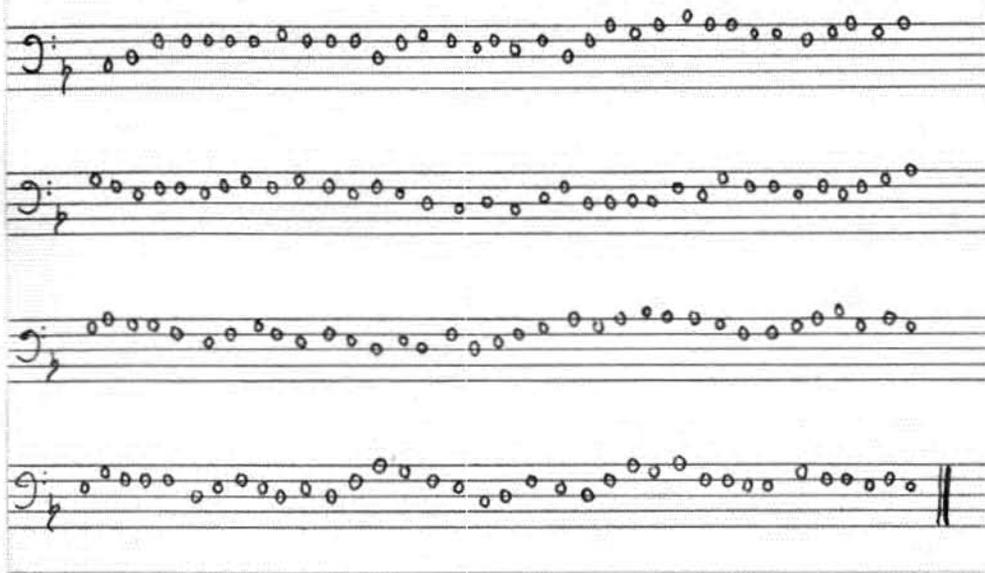
213. TYE, [Christopher]

Christus resurgens: a 5

31390 f. 76

EDITION: TyeI, 88

The wide range of the parts and passages like bar 32 of the top part (in the printed edition) suggest that this piece was composed for instruments and not voices.

Cantus firmus settings: Dum transisset

The cantus firmus is a Sarum responsory sung at Easter Mattins. Each of the following settings commences with the seventh note of the plainchant (musical source: FrereA, ij, plate 236).

214. TYE, [Christopher]

Dum transisset once agayne: a 5

31390 f. 33

EDITION: TyeI, 67

The manuscript 31390 may well have been compiled in the reverse order from that suggested by the foliation (cf. Volume One, pp. 92-4, and note to TC 306). If this is so the present composition is an isolated one added to the manuscript after the other three Dum transissets which are grouped together, and the adjunct 'once agayne' is explained.

215. TYE, [Christopher]

Dum trancisset Sabatum: a 5

Handwritten musical score for item 215. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a key signature of one flat and a time signature of 3/4. The score includes first and second endings, indicated by '1. +', '2.', and '3.' above the notes. The first ending leads to the second ending, which then leads to the third ending. The piece concludes with a double bar line and repeat dots.

31390 f. 68

EDITION: TyeI, 71

216. TYE, [Christopher]

Dum trancisset Sabatum: a 5

Handwritten musical score for item 216. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a key signature of one flat and a time signature of 3/4. The score includes first and second endings, indicated by '1. +', '2.', and '3.' above the notes. The first ending leads to the second ending, which then leads to the third ending. The piece concludes with a double bar line and repeat dots.

31390 f. 69

EDITION: TyeI, 75

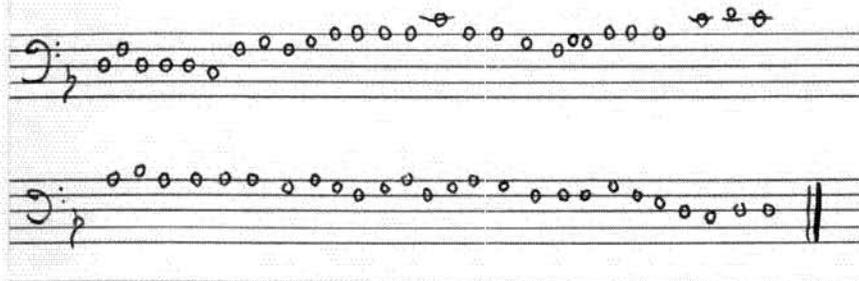
217. TYE, [Christopher]

Dum trancisset: a 5

Handwritten musical score for item 217. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a key signature of one flat and a time signature of 3/4. The score includes first and second endings, indicated by '1. +', '2.', and '3.' above the notes. The first ending leads to the second ending, which then leads to the third ending. The piece concludes with a double bar line and repeat dots.

31390 f. 71

EDITION: TyeI, 79

Cantus firmus settings: Gloria tibi Trinitas: four parts

The cantus firmus is a Sarum antiphon sung at First Vespers on Trinity Sunday. Nearly all the settings listed below have the title 'In nomine' and the origins of this practice are explained in DoningtonOI and ReeseOE. See also the note to Taverner's four-part In nomine (TC 235) (musical source: FrereA, ij, plate 286).

218. BALDWIN, John

Upon in nomine

24 f. 123'

EDITION: HM, cxxxiv, 10

219. BREWSTER

In nomine

31390 f. 109

This piece appears to have been accidentally copied into a section of the manuscript containing only five-part compositions. Meyer assumed that a fifth part was missing and catalogued the piece as Brewster's second five-part In nomine.

## 220. BUCKE, John

## In nomine

The musical score for 'In nomine' by John Bucke consists of four staves. The first two staves are labeled '1.' and '2.+' and the last two are labeled '3.+' and '4.+'. The notation includes various rhythmic values and accidentals.

212 f. 24

(1)

214 f. 24

(3)

213 f. 24

(2)

215 f. 24

(4)

## 221. BYRD, William

## In nomine

The musical score for 'In nomine' by William Byrd consists of four staves. The first two staves are labeled '1.' and '2.' and the last two are labeled '3.' and '4.+'. The notation includes various rhythmic values and accidentals.

354 f. 17'

\*(1)

212 f. 14

(1)

356 f. 17'

\*(2)

213 f. 14

(2)

357 f. 17'

\*(3)

214 f. 14

(3)

358 f. 17'

(4)

215 f. 14

(4)

EDITION: ByrdW', xvij, 80 (In nomine a 5 no. 1)

358 gives 'Mr. Parsons' as the composer, but this is not the only doubtful attribution in the manuscript (cf. TC 236).

## 222. BYRD, William

## In nomine

212 f. 17

(1)

214 f. 17

(3)

213 f. 17

(2)

215 f. 17

(4)

EDITION: ByrdW<sup>1</sup>, xvij, 83 (In nomine a 5 no. 2)

## 223. GOLDBER, [Robert]

## In nomine

24 f. 24

## 224. JOHNSON

## In nomine

30513 f. 52

keyboard score,  
4th lower

357 f. 16

\*(3)

358 f. 16

(4)

31390 f. 53

212 f. 22

(1)

389 p. 74

(3)

213 f. 22

(2)

7578 f. 115

\*(1)

214 f. 22

(3)

354 f. 16

\*(1)

215 f. 22

(4)

356 f. 16

\*(2)

EDITIONS: MB, xv, 190; HM, cxxxiv, 8

31390 has an extra part which was obviously added later (printed in MB). The same part was probably copied into one of the missing part-books which accompanied 389 as this source states that the In nomine is in five parts.

## 225. MUDD, Henry

## In nomine

Musical score for Henry Mudd's 'In nomine'. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The first staff is marked '1.' and the second '2.'. The third staff is marked '3.' and the fourth '4.'. The music is written in a single system with a key signature of one flat and a common time signature.

212 f. 13  
213 f. 13

(1)  
(2)

214 f. 13  
215 f. 13

(3)  
(4)

## 226. PARSLEY, Osbert

## In nomine

Musical score for Osbert Parsley's 'In nomine'. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The first staff is marked '1.' and the second '2.'. The third staff is marked '3.' and the fourth '4.'. The music is written in a single system with a key signature of one flat and a common time signature.

212 f. 19  
213 f. 19

(1)  
(2)

214 f. 19  
215 f. 19

(3)  
(4)

EDITION: ParsleyIN

MeyerM: In nomine a 4 no. 1.

## 227. PARSLEY, Osbert

## In nomine

Musical score for Osbert Parsley's 'In nomine'. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The first staff is marked '1.' and the second '2.'. The third staff is marked '3.' and the fourth '4.'. The music is written in a single system with a key signature of one flat and a common time signature.

212 f. 26  
213 f. 26

(1)  
(2)

214 f. 26  
215 f. 26

(3)  
(4)

MeyerM: In nomine a 4 no. 2.

228. PARSONS, Robert

In nomine

212 f. 6  
213 f. 6

(1)  
(2)

214 f. 6  
215 f. 6

(3)  
(4)

MeyerM: In nomine a 4 no. 1.

229. PARSONS, Robert

In nomine

212 f. 23  
213 f. 23

(1)  
(2)

214 f. 23  
215 f. 23

(3)  
(4)

MeyerM: In nomine a 4 no. 3.

230. POINTZ, T.

In nomine

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 21 | (1) | 215 f. 21 | (4) |
| 213 f. 21 | (2) | 76 f. 45  | +   |
| 214 f. 21 | (3) |           |     |

The beginning of each part is missing in 76.

231. PRESTON, Thomas

In nomine

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 15 | (1) | 214 f. 15 | (3) |
| 213 f. 15 | (2) | 215 f. 15 | (4) |

232. STONINGS, Henry

In nomine

|          |     |          |     |
|----------|-----|----------|-----|
| 212 f. 9 | (1) | 214 f. 9 | (3) |
| 213 f. 9 | (2) | 215 f. 9 | (4) |

## 233. TALLIS, Thomas

## In nomine

The musical score for 'In nomine' by Thomas Tallis is presented in four staves. The first staff (1.) is in treble clef and contains a melodic line with a '+' sign below the first measure. The second staff (2.) is in treble clef and contains a series of chords. The third staff (3.) is in bass clef and contains a melodic line with a '+' sign below the first measure. The fourth staff (4.b.) is in bass clef and contains a series of chords. The score is divided into two systems, with the first system containing staves 1 and 2, and the second system containing staves 3 and 4.

|              |              |            |      |
|--------------|--------------|------------|------|
| 22597 f. 54  | *(3)         | 213 f. 5   | (2)  |
| 29246 f. 53' | (1) lute     | 214 f. 5   | (3)  |
|              | intabulation | 215 f. 5   | (4)  |
| 354 f. 19'   | *(1)         | TWQ f. 17  | (1)  |
| 356 f. 19'   | *(2)         | TWQ f. 63  | (2)  |
| 357 f. 19'   | *(3)         | TWA f. 73  | *(3) |
| 358 f. 19'   | (4)          | TWT p. 163 | (2)  |
| 212 f. 5     | (1)          | TWB p. 168 | *(4) |

MeyerM: In nomine a 4 no. 1

## 234. TALLIS, Thomas

## In nomine

The musical score for 'In nomine' by Thomas Tallis is presented in four staves. The first staff (1.) is in treble clef and contains a melodic line. The second staff (2.) is in treble clef and contains a series of chords. The third staff (3.) is in bass clef and contains a melodic line. The fourth staff (4.b.) is in bass clef and contains a series of chords, with an 'added part' indicated above the staff. The score is divided into two systems, with the first system containing staves 1 and 2, and the second system containing staves 3 and 4.

|             |      |            |      |
|-------------|------|------------|------|
| 31390 f. 93 | *+   | 215 f. 20  | (4)  |
| 389 p. 75   | (3)  | TWQ f. 17' | *(1) |
| 22597 f. 56 | *(3) | TWA f. 73' | *(3) |
| 212 f. 20   | (1)  | TWT p. 163 | *(2) |
| 213 f. 20   | (2)  | TWB p. 169 | *(4) |
| 214 f. 20   | (3)  |            |      |

MeyerM: In nomine a 4 no. 2. 31390 has an additional part which was obviously added later. The same part was probably copied into one of the missing part-books which accompanied 389 as this source states that the In nomine is in five parts.

## 235. TAVERNER, John

## In nomine

|              |                |            |      |
|--------------|----------------|------------|------|
| 30513 f. 41' | keyboard score | 356 f. 21' | *(2) |
| 31390 f. 101 |                | 357 f. 21' | *(3) |
| 4900 f. 61'  | (1)            | 358 f. 21' | (4)  |
| 389 p. 73    | (3)            | 212 f. 4   | (1)  |
| 24 f. 22'    |                | 213 f. 4   | (2)  |
| 29246 f. 54' | (1) lute       | 214 f. 4   | (3)  |
|              | intabulation   | 215 f. 4   | (4)  |
| 354 f. 21'   | *(1)           |            |      |

EDITION: HM, cxxxiv, 5

31390 has an extra part which was obviously added later. The same part was probably copied into one of the missing part-books which accompanied 389 as this source states that the *In nomine* is in five parts. Strictly speaking this piece is neither instrumental nor Elizabethan, but since it is the prototype of all Elizabethan consort *In nomine*s it is included in the catalogue. The music was originally the setting of the words 'in nomine Domini' from the 'Benedictus' of Taverner's Mass *Gloria tibi Trinitas* (printed in *TCM*, j, 148). In *DayC* f. 35' and *Lbm Add.* 15166 f. 88' the same music is found adapted to the words 'In trouble and adversity' (modern edition: *TCM*, iij, 199) while *Add.* 30480-4 (f. 53 etc.) gives a version with the words 'O give thanks'. An arrangement for keyboard is in *Och Mus.* 371 f. 6' (printed in *Glyne*, 14). Lute arrangements are in *Cu Dd.* 2.11 f. 19; *Dd.* 9.33 f. 61; *EIR-Dm* 2.3.2.13 p. 426; *Mynshall* f. 10'. In 4900 the original Latin text is underlaid to the part.

## 236. THORNE, John

## In nomine

|            |      |           |     |
|------------|------|-----------|-----|
| 354 f. 20' | *(1) | 212 f. 10 | (1) |
| 356 f. 20' | *(2) | 213 f. 10 | (2) |
| 357 f. 20' | *(3) | 214 f. 10 | (3) |
| 358 f. 20' | (4)  | 215 f. 10 | (4) |

Attributed to White in 358.

## 237. TYE, [Christopher]

In nomine

Musical score for Tye's 'In nomine'. It consists of four staves. The first two staves are the upper voice, and the last two are the lower voice. The first staff has a first ending (1.) and a second ending (2.). The second staff has a first ending (1.) and a second ending (2.). The third staff has a first ending (1.) and a second ending (2.). The fourth staff has a first ending (1.) and a second ending (2.).

212 f. 3  
213 f. 3(1)  
(2)214 f. 3  
215 f. 3(3)  
(4)EDITION: TyeI, 1

## 238. WHITE, Robert

In nomine

Musical score for White's 'In nomine'. It consists of four staves. The first two staves are the upper voice, and the last two are the lower voice. The first staff has a first ending (1.) and a second ending (2.). The second staff has a first ending (1.) and a second ending (2.). The third staff has a first ending (1.) and a second ending (2.). The fourth staff has a first ending (1.) and a second ending (2.).

30513 f. 85'  
22597 f. 54'  
29246 f. 53\*keyboard score  
\*(3)  
(1) lute  
intabulation357 f. 18'  
358 f. 18'  
212 f. 8  
213 f. 8  
214 f. 8  
215 f. 8\*(3)  
(4)  
(1)  
(2)  
(3)  
(4)EDITION: HM, cxxxiv, 6; MB, j, 64 (keyboard score); WhiteI, 72MeyerM: In nomine a 4 no. 1..

## 239. WHITE, Robert

In nomine

Musical score for White's 'In nomine'. It consists of four staves. The first two staves are the upper voice, and the last two are the lower voice. The first staff has a first ending (1.) and a second ending (2.). The second staff has a first ending (1.) and a second ending (2.). The third staff has a first ending (1.) and a second ending (2.). The fourth staff has a first ending (1.) and a second ending (2.).

|              |     |           |     |
|--------------|-----|-----------|-----|
| 22597 f. 55' | (3) | 212 f. 16 | (1) |
| 212 f. 11    | (1) | 213 f. 16 | (2) |
| 213 f. 11    | (2) | 214 f. 16 | (3) |
| 214 f. 11    | (3) | 215 f. 16 | (4) |
| 215 f. 11    | (4) |           |     |

EDITIONS: ParsonsI; WhiteI, 75

MeyerM: In nomine a 4 no. 2. Though 22597 and 212-6 f. 16 both attribute the piece to Parsons the style is closer to White who is indicated in 212-6 f. 11.

240. WHITE, Robert

In nomine

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 18 | (1) | 214 f. 18 | (3) |
| 213 f. 18 | (2) | 215 f. 18 | (4) |

EDITION: WhiteI, 79

MeyerM: In nomine a 4 no. 3.

241. WHITE, [Robert]

In nomine

|             |              |            |      |
|-------------|--------------|------------|------|
| P2 f. 1     | (3,4)        | 356 f. 16' | *(2) |
| 29246 f. 54 | (1) lute     | 357 f. 16' | *(3) |
|             | intabulation | 358 f. 16' | (4)  |
| 354 f. 16'  | *(1)         |            |      |

EDITION: WhiteI, 26 (lute intabulation)

Not recorded in MeyerM.

242. WHYTBROKE, [William?]

In nomine

212 f. 25  
213 f. 25

(1)  
(2)

214 f. 25  
215 f. 25

(3)  
(4)

243. [anon.]

In nomine

30480 f. 73  
30481 f. 78

(1)  
(2)

30482 f. 72  
30483 f. 75

(3)  
(4)

Cantus firmus settings: Gloria tibi Trinitas: five parts

244. ALISON, Richard

In nomine

Musical score for Alison's 'In nomine'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). Measure 1 is a quarter note, measure 2 is a quarter note, measure 3 is a quarter note, measure 4 is a quarter note, and measure 5 is a quarter note. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4. The bottom staff contains a series of chords corresponding to the notes in the top staff.

212 f. 61

(2)

215 f. 61

(5)

213 f. 61

(3)

216 f. 35

(1)

214 f. 61

(4)

245. BALDWIN, John

In nomine: canon in subdiapason

Musical score for Baldwin's 'In nomine: canon in subdiapason'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). Measure 1 is a quarter note, measure 2 is a quarter note, measure 3 is a quarter note, measure 4 is a quarter note, and measure 5 is a quarter note. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4. The bottom staff contains a series of chords corresponding to the notes in the top staff.

24 f. 84'

Byrd's name at the top of the page in the manuscript refers to the continuation of his 'Great Service' and not, as Meyer thought, to this In nomine.

246. BEVIN, Elway

In nomine

Musical score for Bevin's 'In nomine'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). Measure 1 is a quarter note, measure 2 is a quarter note, measure 3 is a quarter note, measure 4 is a quarter note, and measure 5 is a quarter note. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4. The bottom staff contains a series of chords corresponding to the notes in the top staff.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 34 | (2) | 215 f. 34 | (5) |
| 213 f. 34 | (3) | 216 f. 8  | (1) |
| 214 f. 34 | (4) |           |     |

MeyerM: In nomine a 5 no. 1.

247. BEVIN, Elway

In nomine

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 66 | (2) | 215 f. 66 | (5) |
| 213 f. 66 | (3) | 216 f. 40 | (1) |
| 214 f. 66 | (4) |           |     |

MeyerM: In nomine a 5 no. 2.

248. BREWSTER

In nomine

|             |     |             |     |
|-------------|-----|-------------|-----|
| 984 no. 98  | (1) | 214 f. 55   | (3) |
| 985 no. 99  | (2) | 215 f. 55   | (5) |
| 986 no. 98  | (3) | 216 f. 29   | (1) |
| 987 no. 98  | (4) | 4180 f. 58' | (1) |
| 988 no. 98  | (5) | 4181 f. 77  | (2) |
| 389 p. 205  | (2) | 4182 f. 79  | (3) |
| 32377 f. 12 | (1) | 4183 f. 72  | (5) |
| 212 f. 55   | (2) | 4184 f. 53' | (4) |
| 213 f. 55   | (4) |             |     |

This In nomine exists in two different versions. That in 984-8 and 32377 is probably the earlier. There are substantial differences in the allotment of material between parts 3 and 4.

249. BULL, John

In nomine

Musical score for John Bull's 'In nomine'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord.

|              |      |              |      |
|--------------|------|--------------|------|
| 984 no. 89   | (1)  | 29402 f. 53' | (2)  |
| 985 no. 90   | (2)  | 29403 f. 53' | (4)  |
| 986 no. 89   | (3)  | 29404 f. 53' | (5)  |
| 987 no. 89   | (4)  | 29405 f. 53' | (3)  |
| 988 no. 89   | (5)  | 34049 f. 45' | *(1) |
| 354 f. 41'   | *(1) | 212 f. 46    | (2)  |
| 355 f. 40'   | (5)  | 213 f. 46    | (3)  |
| 356 f. 41'   | *(2) | 214 f. 46    | (4)  |
| 357 f. 41'   | *(4) | 215 f. 46    | (5)  |
| 358 f. 41'   | *(3) | 216 f. 20    | (1)  |
| 29401 f. 53' | (1)  |              |      |

EDITIONS: HM, cxxxiv, 12; MB, ix, 86

250. BYRD, [William]

In nomine

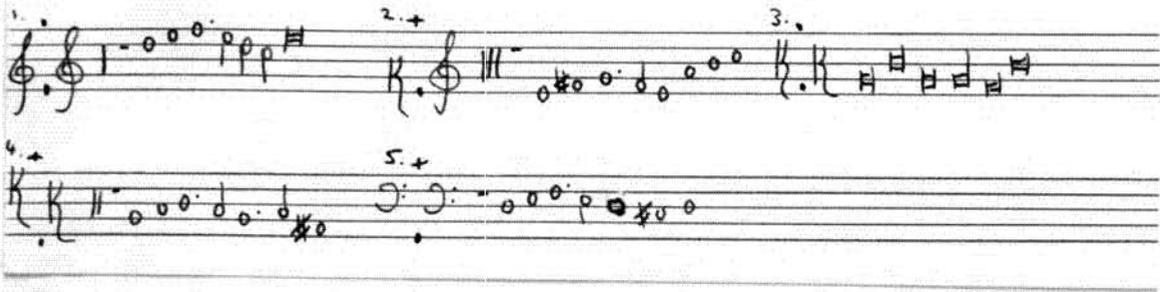
Musical score for William Byrd's 'In nomine'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord.

31390 f. 44

EDITION: ByrdW', xvij, 86 (In nomine a 5 no. 1)

## 251. BYRD, William

## In nomine



|             |     |           |     |
|-------------|-----|-----------|-----|
| 1464 f. 8   | (5) | 213 f. 33 | (3) |
| 389 p. 72   | (2) | 214 f. 33 | (4) |
| 32377 f. 9' | (1) | 215 f. 33 | (5) |
| 212 f. 33   | (2) | 216 f. 7  | (1) |

EDITION: ByrdW', xvij, 90 (In nomine a 5 no. 2)

In 32377 this piece is identified as 'the sharps', and 389 gives '#' to distinguish it from TC 254.

## 252. BYRD, William

## In nomine

|           |     |              |     |
|-----------|-----|--------------|-----|
| 212 f. 36 | (3) | 39550 f. 28' | (2) |
| 213 f. 36 | (2) | 39551 f. 27' | (1) |
| 214 f. 36 | (4) | 39552 f. 28' | (3) |
| 215 f. 36 | (5) | 39553 f. 28' | (4) |
| 216 f. 10 | (1) | 39554 f. 28' | (5) |

EDITION: ByrdW', xvij, 94 (In nomine a 5 no. 3)

## 253. BYRD, William

## In nomine

|             |     |              |     |
|-------------|-----|--------------|-----|
| 31390 f. 59 |     | 39550 f. 30' | (1) |
| 212 f. 40   | (2) | 39551 f. 29' | (2) |
| 213 f. 40   | (3) | 39552 f. 30' | (3) |
| 214 f. 40   | (4) | 39553 f. 30' | (4) |
| 215 f. 40   | (5) | 39554 f. 30' | (5) |
| 216 f. 14   | (1) |              |     |

EDITION: ByrdW', xvij, 98 (In nomine a 5 no. 4)

## 254. BYRD, William

## In nomine

|              |      |                 |                |
|--------------|------|-----------------|----------------|
| 31390 f. 121 |      | 29404 f. 55'    | (5)            |
| 984 no. 85   | (1)  | 29405 f. 55'    | (3)            |
| 985 no. 86   | (2)  | 34049 f. 47'    | *(1)           |
| 986 no. 85   | (3)  | 212 f. 53       | (2)            |
| 987 no. 85   | (4)  | 213 f. 53       | (3)            |
| 988 no. 85   | (5)  | 214 f. 53       | (4)            |
| E423 p. 182  | (3)  | 215 f. 53       | (5)            |
| 389 p. 71    | (3)  | 216 f. 27       | (1)            |
| 32377 f. 8'  | (1)  | 2049 II f. 15'  | +(2)           |
| 22597 f. 35' | (4)  | 2049 III f. 12' | +(4)           |
| 354 f. 44'   | *(1) | 2049 IV f. 13'  | +(5)           |
| 355 f. 43'   | (5)  | 29996 f. 68'    | keyboard score |
| 356 f. 44'   | *(2) | 4180 f. 75      | (1)            |
| 357 f. 44'   | *(4) | 4181 f. 75'     | (2)            |
| 358 f. 44'   | *(3) | 4182 f. 77'     | (4)            |
| 29401 f. 55' | (1)  | 4183 f. 70'     | (5)            |
| 29402 f. 55' | (2)  | 4184 f. 52      | (3)            |
| 29403 f. 55' | (4)  | 3665 f. 156'    | +              |

EDITION: ByrdW', xvij, 103 (In nomine a 5 no. 5)

This In nomine is identified as the 'b' in 389 to distinguish it from TC 251.

## 255. COCKE, Arthur

## In nomine

Handwritten musical score for Arthur Cocke's 'In nomine'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). The first measure is a whole note chord, the second is a half note chord, the third is a half note chord, the fourth is a half note chord, and the fifth is a half note chord.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 50 | (2) | 215 f. 50 | (5) |
| 213 f. 50 | (3) | 216 f. 24 | (1) |
| 214 f. 50 | (4) |           |     |

## 256. EGLESTONE, John

## In nomine

Handwritten musical score for John Egglestone's 'In nomine'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). The first measure is a whole note chord, the second is a half note chord, the third is a half note chord, the fourth is a half note chord, and the fifth is a half note chord.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 29 | (2) | 215 f. 29 | (5) |
| 213 f. 29 | (3) | 216 f. 3  | (1) |
| 214 f. 29 | (4) |           |     |

## 257. EGLESTONE, John

## In nomine

Handwritten musical score for John Egglestone's 'In nomine'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into five measures, each marked with a number and a plus sign (1.+ through 5.+). The first measure is a whole note chord, the second is a half note chord, the third is a half note chord, the fourth is a half note chord, and the fifth is a half note chord.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 68 | (2) | 215 f. 68 | (5) |
| 213 f. 68 | (3) | 216 f. 42 | (1) |
| 214 f. 68 | (4) |           |     |

258. FERRABOSCO, Alfonso I

In nomine

Musical score for Ferrabosco's 'In nomine'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is divided into three systems, each starting with a first ending bracket. The first system has a first ending bracket over measures 1-4. The second system has a first ending bracket over measures 5-8. The third system has a first ending bracket over measures 9-12. There are various musical notations including notes, rests, and accidentals.

|                |       |               |      |
|----------------|-------|---------------|------|
| 389 p. 200     | (2)   | 464 f. 10'    | *(4) |
| 32377 f. 7'    | (3)   | 465 f. 10'    | *(2) |
| 408 f. 2       | (1)   | 466 f. 10'    | *(3) |
| 29427 f. 55'   | (3)   | 467 f. 12'    | *(5) |
| 212 f. 35      | (3)   | Filmer f. 50' |      |
| 213 f. 35      | (2)   | 4180 f. 58    | (1)  |
| 214 f. 35      | (4)   | 4181 f. 76'   | (2)  |
| 215 f. 35      | (5)   | 4182 f. 78'   | (4)  |
| 216 f. 9       | (1)   | 4183 f. 71'   | (5)  |
| 212 f. 71      | *(2)  | 4184 f. 53    | (3)  |
| 213 f. 75'     | *(3)  | 39550 f. 30   | (1)  |
| 214 f. 75'     | *(4)  | 39551 f. 29   | (2)  |
| 215 f. 74'     | *(5)  | 39552 f. 30   | +(3) |
| 216 f. 49'     | *(1)  | 39553 f. 30   | (4)  |
| 2049 III f. 14 | *+(2) | 39554 f. 30   | +(5) |
| 2049 IV f. 14' | *+(5) | 2341 f. 84'   | (1)  |
| C423 f. 59'    | (4)   | 2342 f. 84'   | (2)  |
| C424 f. 33'    | (3)   | 2343 f. 84'   | (5)  |
| C425 f. 55'    | (1)   | 2344 f. 34'   | (3)  |
| C426 f. 7'     | (2)   | 2346 f. 62'   | (4)  |
| C428 f. 51'    | (5)   | 3665 f. 61    |      |
| 463 f. 10'     | *(1)  |               |      |

MeyerM: In nomine a 5 no. 1. The cantus firmus part in 389 could equally well belong to the In nomine following.

259. FERRABOSCO, Alfonso I

In nomine

Musical score for Ferrabosco's 'In nomine'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score is divided into three systems, each starting with a first ending bracket. The first system has a first ending bracket over measures 1-4. The second system has a first ending bracket over measures 5-8. The third system has a first ending bracket over measures 9-12. There are various musical notations including notes, rests, and accidentals.

|           |     |            |      |
|-----------|-----|------------|------|
| 212 f. 37 | (2) | 212 f. 71  | *(2) |
| 213 f. 37 | (3) | 213 f. 76' | *(3) |
| 214 f. 37 | (4) | 214 f. 76' | *(4) |
| 215 f. 37 | (5) | 215 f. 75' | *(5) |
| 216 f. 11 | (1) | 216 f. 50' | *(1) |

|               |      |              |     |
|---------------|------|--------------|-----|
| 463 f. 11     | *(1) | 39550 f. 29' | (1) |
| 464 f. 11     | *(4) | 39551 f. 28' | (2) |
| 465 f. 11     | *(2) | 39552 f. 29' | (3) |
| 466 f. 11     | *(3) | 39553 f. 29' | (4) |
| 467 f. 13     | *(5) | 39554 f. 29' | (5) |
| 1018 f. 25'   | *    | 3665 f. 59'  |     |
| Filmer f. 51' |      |              |     |

MeyerM: In nomine a 5 no. 2. 389 p. 200 may be an additional source, see the previous item.

260. FERRABOSCO, Alfonso I In nomine

Handwritten musical score for Ferrabosco's 'In nomine'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 5/4 time. It features a complex rhythmic pattern with many eighth and sixteenth notes. The score is divided into three measures, each starting with a first ending bracket. The first measure is marked with a '1.' and a first ending bracket. The second measure is marked with a '2.' and a first ending bracket. The third measure is marked with a '3.' and a first ending bracket. The score ends with a double bar line and a repeat sign.

|             |     |               |     |
|-------------|-----|---------------|-----|
| 32377 f. 7  | (3) | Filmer f. 49' |     |
| 29427 f. 55 | (3) | 39550 f. 29   | (2) |
| 212 f. 39   | (2) | 39551 f. 28   | (1) |
| 213 f. 39   | (3) | 39552 f. 29   | (3) |
| 214 f. 39   | (4) | 39553 f. 29   | (4) |
| 215 f. 39   | (5) | 39554 f. 29   | (5) |
| 216 f. 13   | (1) | 3665 f. 67    |     |

MeyerM: In nomine a 5 no. 3.

261. GIBBONS, Edward In nomine

Handwritten musical score for Gibbons' 'In nomine'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 5/4 time. It features a complex rhythmic pattern with many eighth and sixteenth notes. The score is divided into three measures, each starting with a first ending bracket. The first measure is marked with a '1.' and a first ending bracket. The second measure is marked with a '2.' and a first ending bracket. The third measure is marked with a '3.' and a first ending bracket. The score ends with a double bar line and a repeat sign.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 38 | (2) | 215 f. 38 | (5) |
| 213 f. 38 | (3) | 216 f. 12 | (1) |
| 214 f. 38 | (4) |           |     |

262. GIBBS, John

In nomine

Musical score for John Gibbs' 'In nomine'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and features three distinct melodic lines, each marked with a number (1, 2, 3) at the beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 44 | (2) | 215 f. 44 | (5) |
| 213 f. 44 | (3) | 216 f. 18 | (1) |
| 214 f. 44 | (4) |           |     |

263. HAKE, [Edward]

In nomine

Musical score for Edward Hake's 'In nomine'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and features five distinct melodic lines, each marked with a number (1, 2, 3, 4, 5) at the beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

|           |     |           |     |
|-----------|-----|-----------|-----|
| 389 p. 76 | (3) | 214 f. 57 | (4) |
| 212 f. 57 | (2) | 215 f. 57 | (5) |
| 213 f. 57 | (3) | 216 f. 31 | (1) |

389 refers to this composer as 'Hawkes'.

264. MALLORIE

In nomine

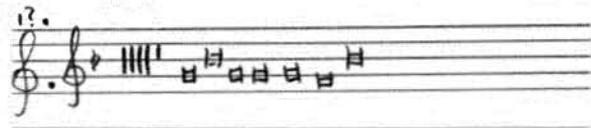
Musical score for Mallorie's 'In nomine'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in 3/4 time and features three distinct melodic lines, each marked with a number (1, 2, 3) at the beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

|              |  |            |     |
|--------------|--|------------|-----|
| 31390 f. 110 |  | 408 f. 16' | (1) |
|--------------|--|------------|-----|

265. MALLORIE

In nomine

316 f. 33' (1?)



266. MERICOCKE, Thomas

In nomine



212 f. 41

(2)

215 f. 41

(5)

213 f. 41

(3)

216 f. 15

(1)

214 f. 41

(4)

267. MUDD, [Henry]

In nomine



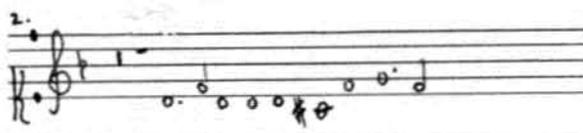
31390 f. 117

MGG lists this piece amongst the compositions of Thomas Mudd I in an article on this composer. But Thomas Mudd was born c1560 and would have been too young to have a piece included in a manuscript dated before 1578.

268. MUDD, [Henry?]

In nomine: de profundis

389 p. 78 (2)



269. MUNDY, John

In nomine



24 f. 65'

270. MUNDY, John

In nomine



212 f. 32 (2)  
213 f. 32 (3)  
214 f. 32 (4)

215 f. 32 (5)  
216 f. 6 (1)

271. MUNDY, William

In nomine

212 f. 60  
213 f. 60  
214 f. 60

(2)  
(3)  
(4)

215 f. 60  
216 f. 34

(5)  
(1)

272. MUNDY, [William?]

[In nomine]

3665 f. 158

This piece is found in the source in company with other pieces by contemporaries of William rather than John Mundy. The similarity of the opening with the previous item also suggests that William is the composer.

273. NAYLER

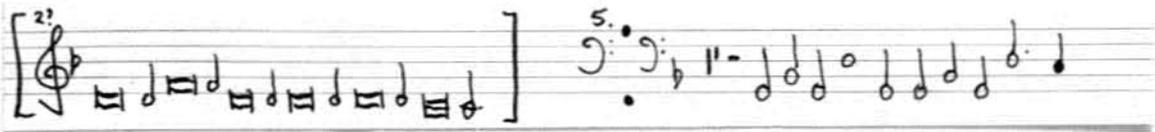
In nomine

32377 f. 15

(1)

274. PARSLEY, [Osbert]

In nomine: upon v minums



1464 f. 11 (5)

Not recorded in MeyerM.

275. PARSLEY, Osbert

In nomine

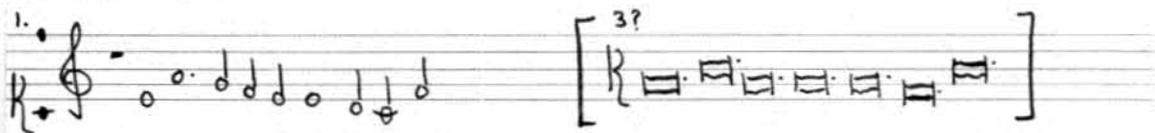


|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 65 | (2) | 215 f. 65 | (5) |
| 213 f. 65 | (3) | 216 f. 39 | (1) |
| 214 f. 65 | (4) |           |     |

MeyerM: In nomine a 5 no. 1.

276. PARSLEY, [Osbert]

In nomine



32377 f. 20' (1)

MeyerM: In nomine a 5 no. 2.

## 277. PARSONS, Robert

## In nomine

The image shows a musical score for Robert Parsons' 'In nomine'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features three distinct melodic lines labeled '1.', '2.', and '3.'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, with a '5. 4.' marking above it. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals.

|              |              |              |                 |
|--------------|--------------|--------------|-----------------|
| 31390 f. 97  |              | 29401 f. 52' | (1)             |
| 316 f. 30'   | (2)          | 29402 f. 52' | (2)             |
| 984 no. 84   | (1)          | 29403 f. 52' | (4)             |
| 985 no. 85   | (2)          | 29404 f. 52' | (5)             |
| 986 no. 84   | (3)          | 29405 f. 52' | (3)             |
| 987 no. 84   | (4)          | 212 f. 47    | (2)             |
| 988 no. 84   | (5)          | 213 f. 47    | (3)             |
| E423 p. 183  | (3)          | 214 f. 47    | (4)             |
| 389 p. 7     | (2)          | 215 f. 47    | (5)             |
| 32377 f. 14' | (1)          | 216 f. 21    | (1)             |
| 22597 f. 36' | (4)          | 29996 f. 68  | *keyboard score |
| 29246 f. 55  | (1) lute     | 4180 f. 75'  | (1)             |
|              | intabulation | 4181 f. 76   | (2)             |
| 354 f. 42'   | *(1)         | 4182 f. 78   | (4)             |
| 355 f. 41'   | (5)          | 4183 f. 71   | (5)             |
| 356 f. 42'   | *(2)         | 4184 f. 52'  | (3)             |
| 357 f. 42'   | *(4)         | 3665 f. 156  | +               |
| 358 f. 42'   | *(3)         |              |                 |

See also TC 721. Lute arrangements a fourth lower are in Cu Dd.2.11 f. 73' and EIR-Dm Z.3.2.13 p. 136 and 274 (the last two are anonymous and untitled). EIR-Dtc D.3.30 p. 130 is another lute arrangement 'set forth by H. R.' Keyboard arrangements include one by Byrd printed in MB, xxviiij, 12.

## 278. PICFORTH

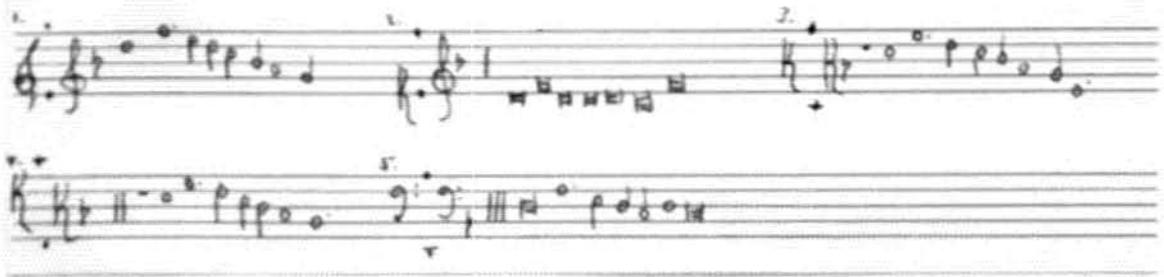
## In nomine

The image shows a musical score for Picforth's 'In nomine'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features three distinct melodic lines labeled '1.', '2.', and '3.'. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature, with a '5. 4.' marking above it. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals.

31390 f. 79

## 279. POINTZ, [T.]

In nomine



31390 f. 48

316 f. 30'

E423 p. 180

32377 f. 15'

(2)

(4)

(4)

22597 f. 34'

2049 II f. 15'

2049 III f. 12

2049 IV f. 13

(3)

+(2)

+(3)

+(5)

Despite its circulation in six different sources the opening of this In nomine seems to be garbled. In two of the parts (1 and 3) the opening point is repeated after a few breves in a manner uncharacteristic of the period, and it looks as if an early scribe or arranger tacked on some extra material at the beginning of the piece. 32377 further complicates the position by prefixing three breves of the point starting on *g*. An attempt at reconstructing Pointz's original thoughts on the matter is set out below. Two breves have been cut from the opening:



## 280. RANDALL, William

In nomine



212 f. 45

213 f. 45

214 f. 45

(2)

(3)

(4)

215 f. 45

216 f. 19

(5)

(1)

281. SADLER, John

In nomine Domini

|          |     |          |     |
|----------|-----|----------|-----|
| e.1 f. 8 | (1) | e.4 f. 5 | (4) |
| e.2 f. 6 | (2) | e.5 f. 6 | (5) |
| e.3 f. 6 | (3) |          |     |

282. STANNAR, William

In nomine

|           |     |           |     |
|-----------|-----|-----------|-----|
| 212 f. 48 | (2) | 215 f. 48 | (5) |
| 213 f. 48 | (3) | 216 f. 22 | (1) |
| 214 f. 48 | (4) |           |     |

283. STONINGS, Henry

In nomine

|             |     |           |     |
|-------------|-----|-----------|-----|
| 31390 f. 57 |     | 214 f. 42 | (4) |
| 212 f. 42   | (2) | 215 f. 42 | (5) |
| 213 f. 42   | (3) | 216 f. 16 | (1) |

The top part is written a fourth higher in 31390. A rubric at the beginning reads 'This must be sung [NB not 'played'] 4 notes lower'.

## 284. STROGERS, Nicholas

## In nomine

31390 f. 56

984 no. 86

985 no. 87

986 no. 86

987 no. 86

988 no. 86

32377 f. 19'

(1)

(2)

\*(3)

(4)

(5)

(1)

29246 f. 55'

212 f. 30

213 f. 30

214 f. 30

215 f. 30

216 f. 4

(1) lute  
intabulation

(2)

(3)

(4)

(5)

(1)

MeyerM: In nomine a 5 no. 2.

## 285. STROGERS, Nicholas

## In nomine

984 no. 88

985 no. 89

986 no. 88

987 no. 88

988 no. 88

212 f. 43

(1)

(2)

(3)

(4)

(5)

(2)

213 f. 43

214 f. 43

215 f. 43

216 f. 17

3665 f. 159

(3)

(4)

(5)

(1)

+

MeyerM: In nomine a 5 no. 3.

286. STROGERS, Nicholas

In nomine



31390 f. 55

984 no. 87

985 no. 88

986 no. 87

987 no. 87

988 no. 87

389 p. 13

(1)

(2)

(3)

(4)

(5)

(2)

P1 f. 61

212 f. 62

213 f. 62

214 f. 62

215 f. 62

216 f. 36

(5)

(2)

(3)

(4)

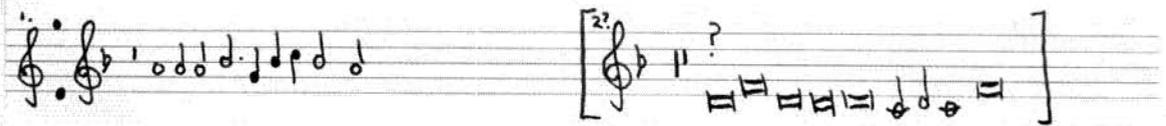
(5)

(1)

MeyerM: In nomine a 5 no. 5.

287. STROGERS, [Nicholas]

In nomine



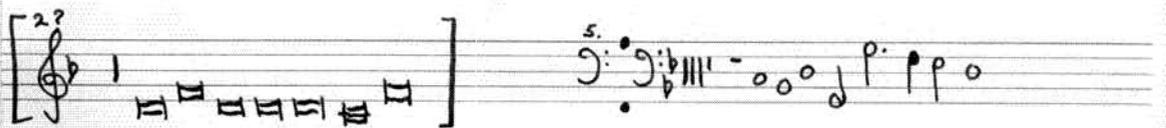
32377 f. 20

(1)

MeyerM: In nomine a 5 no. 6.

288. STROGERS, [Nicholas]

In nomine



P1 f. 27'

(5)

Not recorded in MeyerM.

289. TYE, [Christopher]

In nomine: Beleve me

31390 f. 64

EDITION: TyeI, 42

290. TYE, [Christopher]

In nomine: Blamles

31390 f. 47

22597 f. 33' \*(4)

EDITION: TyeI, 16

291. TYE, [Christopher]

[In nomine:] Crye

31390 f. 28

EDITIONS: TyeI, 34; HM, cxxxiv, 14

292. TYE, [Christopher]

In nomine: Farwell my good 1. for ever

31390 f. 65

EDITION: TyeI, 10

293. TYE, [Christopher]

In nomine: Follow me

31390 f. 61

984 no. 91 (1)  
 985 no. 92 (2)  
 986 no. 91 (3)  
 987 no. 91 (4)  
 988 no. 91 (5)

E423 p. 181 (3)  
 212 f. 49 (2)  
 213 f. 49 (3)  
 214 f. 49 (4)  
 215 f. 49 (5)  
 216 f. 23 (1)

EDITION: TyeI, 28

294. TYE, [Christopher]

[In nomine:] Free from all

31390 f. 27

EDITION: TyeI, 31

295. TYE, [Christopher]

In nomine: Howld fast

1464 f. 10

(5)

31390 f. 74

EDITION: TyeI, 56

No connection with the fifteenth-century 'Holde faste' in 24 f. 104.

296. TYE, [Christopher]

[In nomine:] I comme

31390 f. 29

EDITION: TyeI, 50

297. TYE, [Christopher]

In nomine: My deathe bedde

31390 f. 61

1464 f. 9

(5)

316 f. 31

(2)

EDITION: TyeI, 19

298. TYE, [Christopher]

In nomine: Rachels weepinge

Handwritten musical score for 'In nomine: Rachels weepinge' by Christopher Tye. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked with first, second, and third endings. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

31390 f. 78

EDITION: TyeI, 13

See note to TC 306.

299. TYE, [Christopher]

In nomine: Re la re

Handwritten musical score for 'In nomine: Re la re' by Christopher Tye. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked with first, second, and third endings. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

31390 f. 66

389 p. 70

\*(3)

EDITION: TyeI, 48

300. TYE, [Christopher]

In nomine: Reporte

Handwritten musical score for 'In nomine: Reporte' by Christopher Tye. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked with first, second, and third endings. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

31390 f. 73

EDITION: TyeI, 62

## 301. TYE, [Christopher]

In nomine: Rounde

31390 f. 67

EDITION: TyeI, 25

## 302. TYE, [Christopher]

In nomine: Saye so

31390 f. 65

EDITION: TyeI, 54

## 303. TYE, [Christopher]

In nomine: Seldom sene

31390 f. 72

EDITION: TyeI, 59

## 304. TYE, [Christopher]

In nomine: Surrexit non est hicc

31390 f. 70

EDITION: TyeI, 45

## 305. TYE, [Christopher]

In nomine: Trust

31390 f. 63

32377 f. 16' (1)

EDITIONS: TyeI, 39; HM, cxxxiv, 18

## 306. TYE, [Christopher]

[In nomine:] Weepe no more Rachel

31390 f. 77

EDITION: TyeI, 3

This piece immediately precedes 'Rachels weeping' (TC 298) in the manuscript. This sequence is however one of many which suggest that 31390 was compiled in the reverse order to that implied by the present

foliation (cf. TC 214). 'Weep no more Rachel' thus seems a logical sequel to 'Rachels weeping'.

307. TYE, [Christopher]

In nomine



31390 f. 46

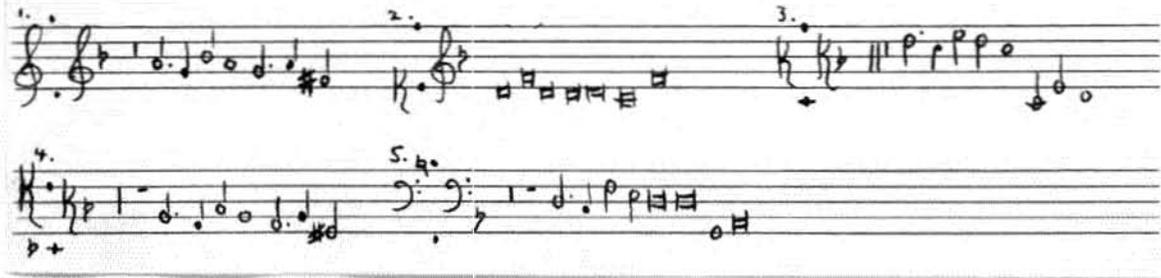
32377 f. 11

(1)

EDITION: TyeI, 22

308. WHITE, Robert

In nomine



|              |              |              |      |
|--------------|--------------|--------------|------|
| 1464 f. 12   | (5)          | 357 f. 43'   | *(4) |
| 984 no. 90   | (1)          | 358 f. 43'   | *(3) |
| 985 no. 91   | (2)          | 29401 f. 54' | (1)  |
| 986 no. 90   | (3)          | 29402 f. 54' | (2)  |
| 987 no. 90   | (4)          | 29403 f. 54' | (4)  |
| 988 no. 90   | (5)          | 29404 f. 54' | (5)  |
| 32377 f. 11' | (1)          | 29405 f. 54' | (3)  |
| P1 f. 60'    | (5)          | 34049 f. 46' | *(1) |
| 29246 f. 56  | (7) lute     | 212 f. 52    | (2)  |
|              | intabulation | 213 f. 52    | (3)  |
| 354 f. 43'   | *(1)         | 214 f. 52    | (4)  |
| 355 f. 42'   | (5)          | 215 f. 52    | (5)  |
| 356 f. 43'   | *(2)         | 216 f. 26    | (1)  |

EDITION: WhiteI, 83

309. WOODCOCKE, Clement

In nomine

|            |     |           |     |
|------------|-----|-----------|-----|
| 984 no. 92 | (1) | 212 f. 64 | (2) |
| 985 no. 93 | (2) | 213 f. 64 | (3) |
| 986 no. 92 | (3) | 214 f. 64 | (4) |
| 987 no. 92 | (4) | 215 f. 64 | (5) |
| 988 no. 92 | (5) | 216 f. 38 | (1) |

MeyerM: In nomine a 5 no. 1.

310. WOODCOCKE, Clement

In nomine

31390 f. 99

MeyerM: In nomine a 5 no. 2.

311. WOODCOCKE, Clement

In nomine Domine [sic]

31390 f. 100

MeyerM: In nomine a 5 no. 3.

312. WOODSON, Leonard

In nomine

212 f. 31  
213 f. 31  
214 f. 31

(2)  
(3)  
(4)

215 f. 31  
216 f. 5  
Filmer

(5)  
(1)

MeyerM: In nomine a 5 no. 1.

313. WOODSON, Leonard

In nomine

212 f. 54  
213 f. 54  
214 f. 54

(2)  
(3)  
(4)

215 f. 54  
216 f. 28

(5)  
(1)

MeyerM: In nomine a 5 no. 2.

314. WOODSON, Leonard

In nomine

212 f. 56  
213 f. 56  
214 f. 56

(2)  
(3)  
(4)

215 f. 56  
216 f. 30

(5)  
(1)

MeyerM: In nomine a 5 no. 3.

315. WOODSON, Leonard

In nomine

212 f. 58  
213 f. 58  
214 f. 58

(2)  
(3)  
(4)

215 f. 58  
216 f. 32

(5)  
(1)

MeyerM: In nomine a 5 no. 4.

316. [anon.]

[In nomine]

31390 f. 92

317. [anon.]

In nomine

24 f. 63'

318. [anon.]

408 f. 23

(1)

In nomine



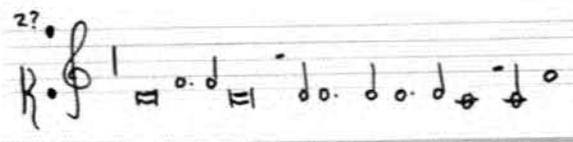
Cantus firmus settings: Gloria tibi Trinitas: six parts

319. BLANKES, Edward

In nomine

389 p. 194 (2?)

The music is underlaid with words beginning 'With waylinge voice from out the depth of sinne'.



320. MUNDY, John

In nomine



24 f. 63

MeyerM: In nomine a 6 no. 1.

321. MUNDY, John

[In nomine]



24 f. 64'

MeyerM: In nomine a 6 no. 2.

322. STROGERS, Nicholas

In nomine

|              |       |           |     |
|--------------|-------|-----------|-----|
| 31390 f. 10  |       | 213 f. 59 | (4) |
| 47844 f. 2'  | (4)   | 214 f. 59 | (5) |
| 32377 f. 18' | (1,3) | 215 f. 59 | (6) |
| 212 f. 59    | (2)   | 216 f. 33 | (1) |

212-6 treats this as a five-part In nomine; so does Meyer, identifying it as Strogers's fourth five-part In nomine.

323. TYE, [Christopher]

In nomine

|             |    |              |       |
|-------------|----|--------------|-------|
| 31390 f. 21 | *+ | 32377 f. 13' | (1,2) |
|-------------|----|--------------|-------|

EDITION: TyeI, 6

324. [anon.]

In nomine

31390 f. 9

Cantus firmus settings: Gloria tibi Trinitas: seven parts

325. ALCOCK, [Philip?]

In nomine

32377 f. 17 (3?)

326. PARSONS, [Robert]

In nomine

31390 f. 25

32377 f. 13 (3)

MeyerM: In nomine a 7 no. 1.

327. PARSONS, [Robert]

In nomine

31390 f. 24  
32377 f. 10

+  
(2)

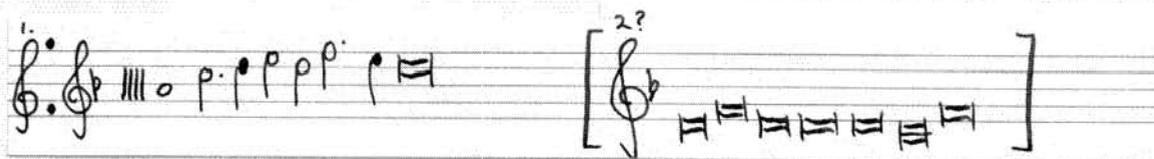
74 f. 33'

\*+

MeyerM: In nomine a 7 no. 2. 32377 attributes the piece to Byrd. This is unlikely on the grounds that 31390 is a more reliable manuscript. Stylistically the piece does not seem worthy of Parsons, let alone Byrd.

328. WHITE, [Robert]

In nomine



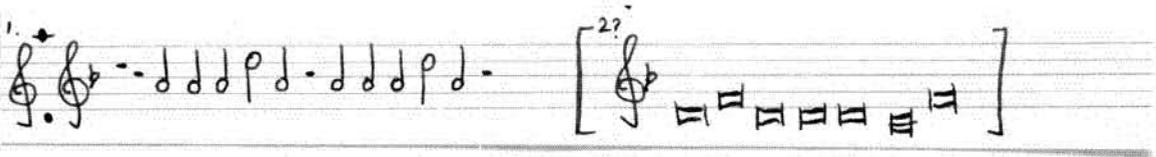
32377 f. 10'

(1)

Cantus firmus settings: Gloria tibi Trinitas: number of parts unknown

329. ALCOCK, [Philip?]

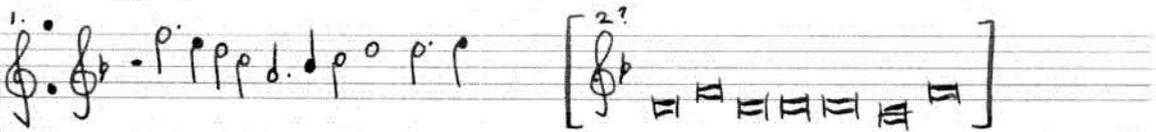
In nomine



408 f. 15' (1)

330. JEFFRIES, [Matthew]

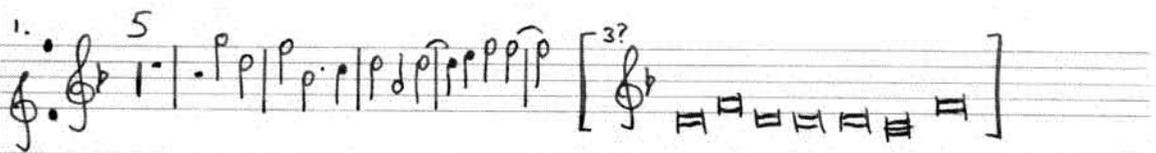
In nomine



408 f. 18' (1)

331. JEFFRIES, [Matthew]

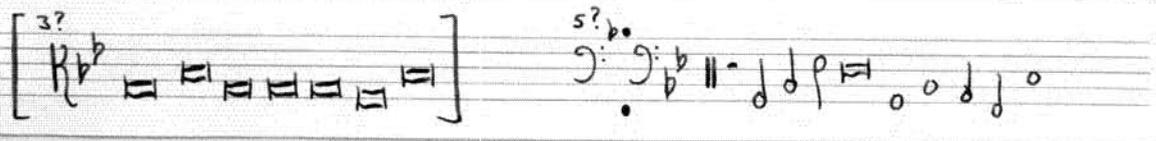
In nomine: Cranck[?]



408 f. 25 (1)

332. TYE, [Christopher]

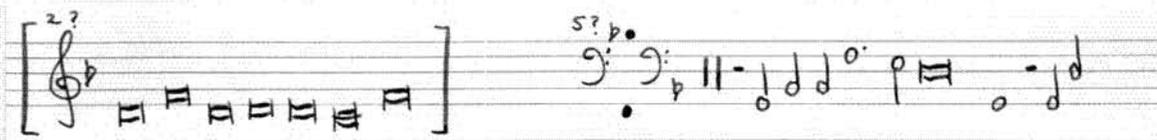
In nomine: The flatts



1464 f. 10' (5?)

## 333. TYE, [Christopher]

In nomine: My farrewell

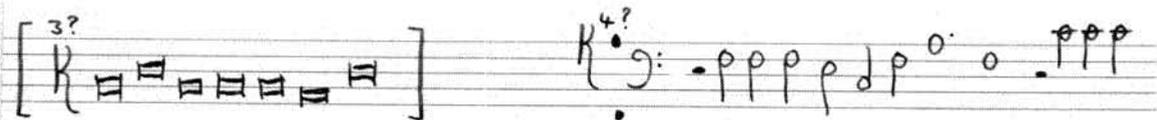


1464 f. 9' (5?)

No connection with Tye's five-part In nomine 'Farwell my good 1. for ever' (TC 292).

## 334. TYE, [Christopher]

In nomine

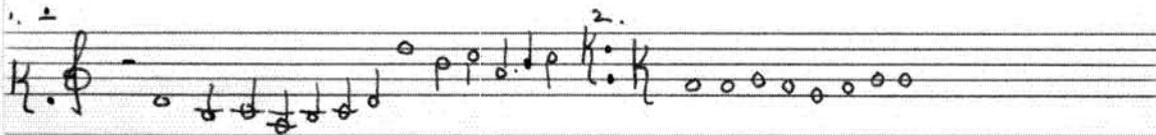


1464 f. 8' (4?)

Cantus firmus settings: Miserere

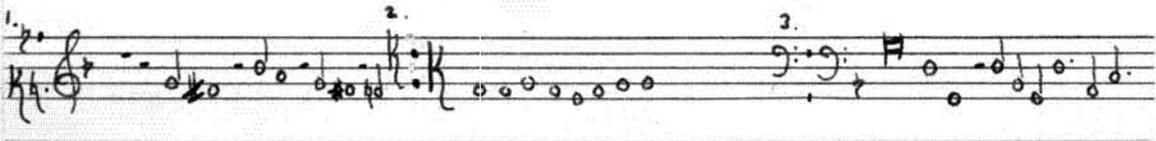
The cantus firmus is a Sarum antiphon used in the service of Compline on Sundays (musical source: FrereA, j, plate 6 and ij, plate 101).

335. GILES, [Nathaniel]

Miserere: a 2

24 f. 102'

336. [anon.]

Miserere: a 3?

389 p. 222

(1)

18937 f. 14

(2)

18936 f. 14

(1)

18939 f. 14

(3)

According to 389 this is a five-part Miserere, yet it seems to be complete in three parts and appears in only three out of the four part-books 18936-9.

## 337. BRAMLEY, R.

Miserere: a 4?

Handwritten musical score for 337. BRAMLEY, R. Miserere: a 4?. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The notation includes various note values, rests, and bar lines.

2049 I f. 17 (1)  
2049 III f. 19' \*(3)

2049 IV 20' (4)

## 338. BYRD, [William]

Miserere: a 4

Handwritten musical score for 338. BYRD, [William] Miserere: a 4. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The notation includes various note values, rests, and bar lines.

29246 f. 48' (1) lute intabulation, 18937 f. 36 (2)  
minor 3rd higher 18938 f. 18 \*(3)  
18936 f. 36 (1) 18939 f. 36 (4)

EDITION: ByrdW', xvij, 122 (Miserere a 4 verse 1)

## 339. BYRD, [William]

Miserere: a 4

Handwritten musical score for 339. BYRD, [William] Miserere: a 4. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a single melodic line. The notation includes various note values, rests, and bar lines.

29246 f. 48' (1) lute intabulation, 358 f. 23 \*(4)  
minor 3rd higher 18936 f. 20' \*(1)  
354 f. 23 \*(1) 18937 f. 20' \*(2)  
356 f. 23 \*(2) 18938 f. 3' \*(3)  
357 f. 23 \*(3) 18939 f. 20' (4)

EDITION: ByrdW', xvij, 123 (verse 2)

340. MALLORIE

Miserere: a 5

984 no. 75  
985 no. 76  
986 no. 75

(1)  
(2)  
(3)

987 no. 75  
988 no. 75  
408 f. 14'

\*(4)  
\*(5)  
(1)

341. [anon.]

Miserere: a 5

389 p. 222

(2?)

342. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 66'  
18937 f. 64'

(2)  
(3)

18938 f. 46'  
18939 f. 64'

(5)  
(6)

343. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 66'  
18937 f. 64'

(2)  
(3)

18938 f. 46'  
18939 f. 64'

(5)  
(6)

344. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 66'  
18937 f. 64'

(2)  
(3)

18938 f. 46'  
18939 f. 64'

(5)  
(6)

345. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 67  
18937 f. 65

(2)  
(3)

18938 f. 47  
18939 f. 65

(5)  
(6)

## 346. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 67  
18937 f. 65(2)  
(3)18938 f. 47  
18939 f. 65(5)  
(6)

## 347. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 67'  
18937 f. 65'(2)  
(3)18938 f. 47'  
18939 f. 65'(5)  
(6)

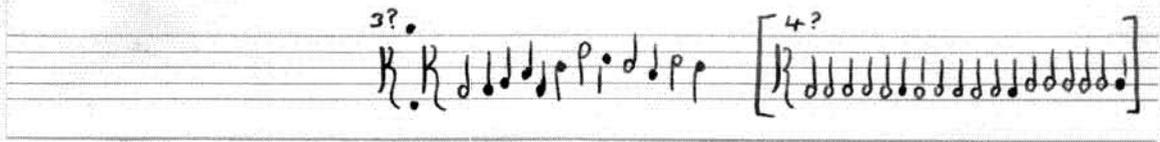
## 348. STEVENSON, [Robert?]

Miserere: a 6

18936 f. 67'  
18937 f. 65'(2)  
(3)18938 f. 47'  
18939 f. 65'(5)  
(6)

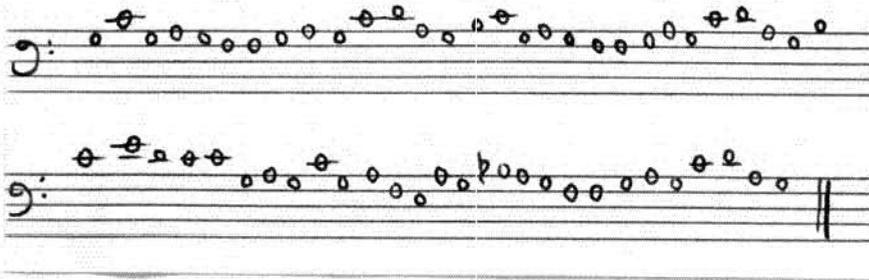
349. DOWGLIAS, Patrick

Miserere: upon 5 minums & a crochit: a 7



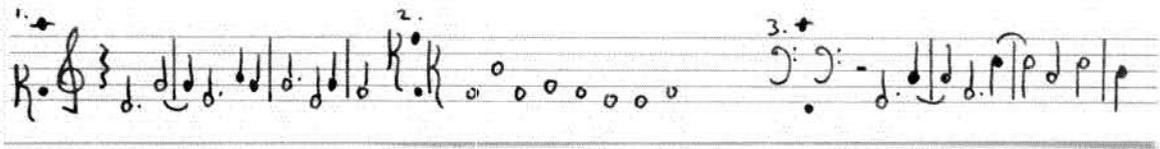
389 p. 90

(3?)

Cantus firmus settings: O lux beata Trinitas

The cantus firmus is a faburden derived from the Sarum hymn 'O lux beata Trinitas', sung at Vespers on the first Sunday after Trinity (see Hymnorum f. 66). The source used for the above quotation is the bass part (transposed up an octave) of a keyboard composition by John Redford in Lbm Add. 30513 f. 31' (printed in MB, j, 23). The relationship between plainsong and faburden is illustrated in TyeI p. x.

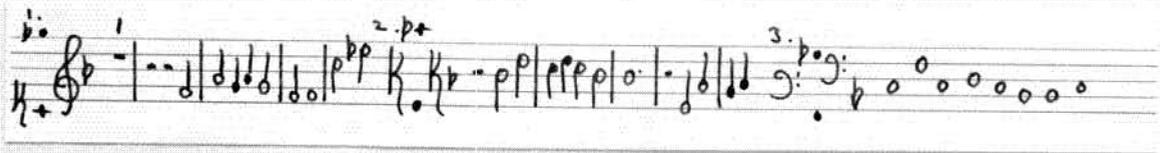
350. BALDWIN, John

O lux: a 3

24 f. 122'

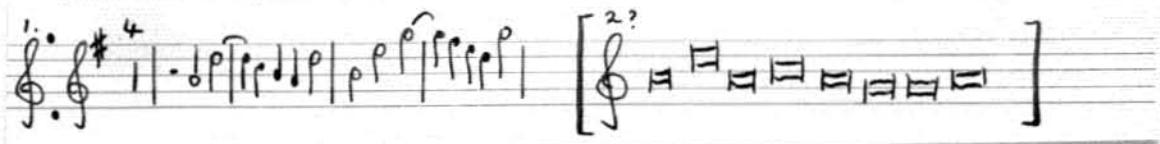
This setting omits notes 16 to 29 of the faburden cantus firmus.

351. PRESTON, [Thomas]

O lux: a 3

24 f. 118'

352. JOHNSON

O lux mundi [sic]: a 5?

408 f. 21'

(1)

353. TYE, [Christopher]

O lux: a 5

Musical notation for Tye's 'O lux'. The piece is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves. The first staff contains a melodic line with five distinct phrases, each marked with a number (1. through 5.) and a repeat sign. The second staff contains a bass line with corresponding notes and rests.

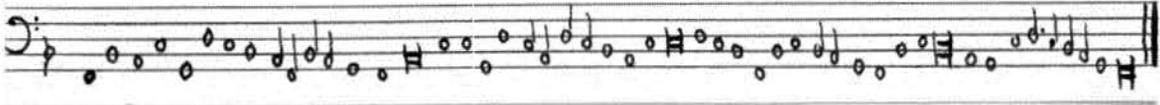
31390 f. 75

408 f. 20'

(1)

EDITION: TyeI, 99

In 408 this piece, like the previous one, is unaccountably entitled 'O lux mundi'.

Cantus firmus settings: Salva nos

The cantus firmus is transcribed from the sources given below. It bears no relation to the Sarum antiphons 'Salva nos Dominum vigilantes' (FrereA, ij, plate 101) and 'Salva nos Christe salvator' (FrereA, ij, plate 304 and iij, plate 532).

354. [anon.]

Salva nos: a 4

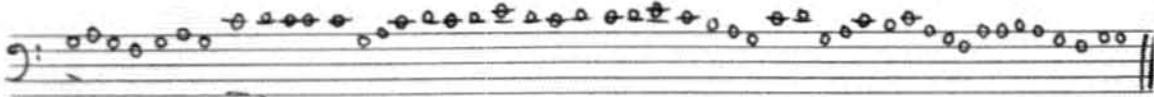
24 f. 110'

355. [anon.]

Salva nos: a 4

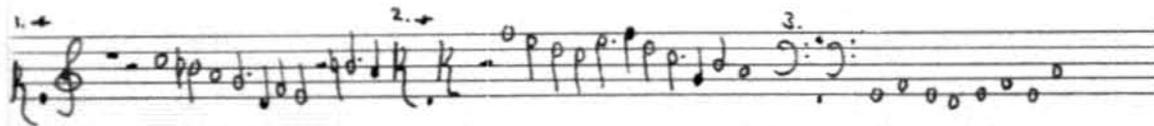
24 f. 111

Cantus firmus settings: Salvator mundi Domine



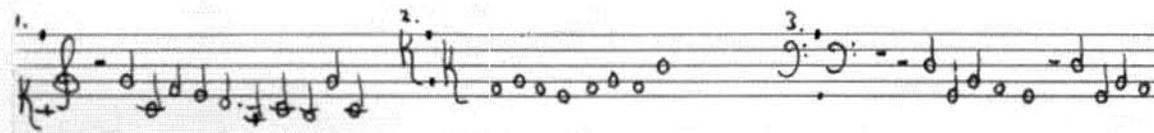
The cantus firmus is a Sarum hymn sung on certain special days at Compline. There are five verses (musical source: Hymnorum f. 5').

356. GILES, [Nathaniel] Salvator mundi: a 3



24 f. 111'

357. [anon.] Miserere [sic]: a 3



18936 f. 13' (1)                      18939 f. 13' (3)  
 18937 f. 13' (2)

358. [BYRD, William] Salvator: a 4



29246 f. 48      \*(f) lute intabulation

EDITION: ByrdW', xvij, 124 (Salvator mundi a 4 verse 1)

This piece is attributed to Byrd on the assumption that the scribe initially wrote the second verse of Salvator (TC 359) in the manuscript and ascribed it to Byrd. On realizing that he had omitted the first verse he added both verses as a pair without repeating the ascription (see NeighbourNC, 506).

359. BYRD, [William]Salvator: a 4

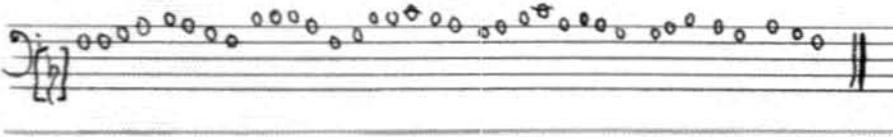
29246 f. 47'

(f) lute  
intabulation

29246 f. 48

\*(f) lute  
intabulationEDITION: ByrdW', xvij, 125 (verse 2)

See note to TC 358.

Cantus firmus settings: Sermone blando

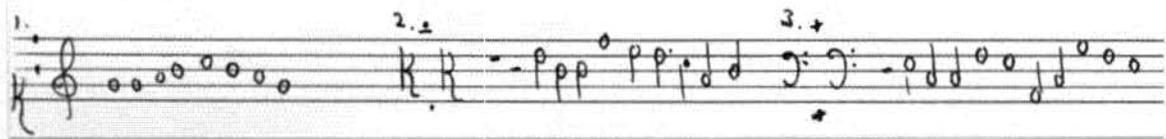
The cantus firmus is a Sarum hymn sung daily at Lauds from Low Sunday until Ascension. There are six verses (musical source: Hymnorum f. 49).

360. BALDWIN, John

Sermone: a 3

24 f. 112'

361. BYRD, [William]

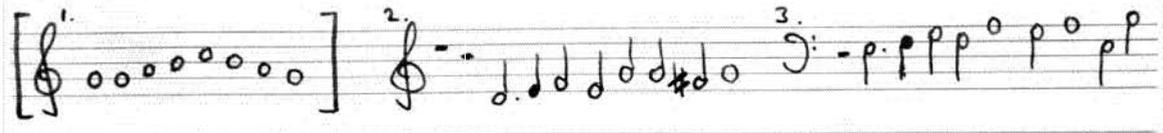
Sermone blando: a 3

|              |              |             |     |
|--------------|--------------|-------------|-----|
| 29246 f. 14' | (f) lute     | 18937 f. 6' | (2) |
|              | intabulation | 18939 f. 6' | (3) |
| 18936 f. 6'  | (1)          |             |     |

EDITION: ByrdW', xvij, 108 (Sermone blando a 3 verse 1)

In 18936-9 the piece is wrongly entitled 'Salvator mundi'.

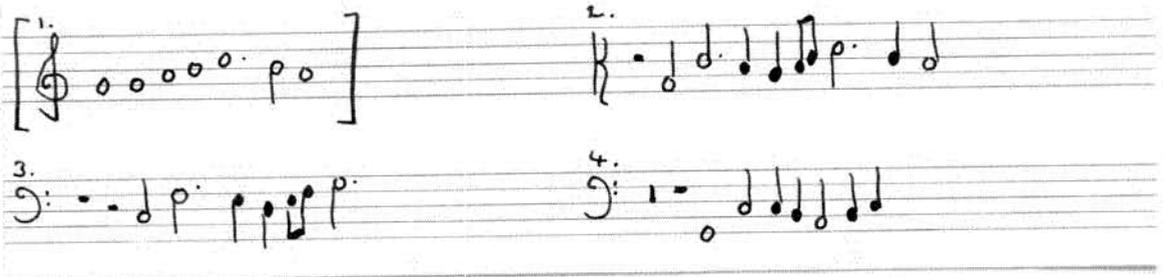
362. BYRD, [William]

Sermone blando: a 3

29246 f. 14' (1) lute intabulation

EDITION: ByrdW', xvij, 109 (verse 2)

363. BYRD, [William]

Sermone blando: a 4

29246 f. 15 (1) lute intabulation

EDITION: ByrdW', xvij, 127 (Sermone blando a 4 no. 1 verse 1)

364. BYRD, [William]

Sermone blando: a 4

29246 f. 15 (1) lute intabulation

EDITION: ByrdW', xvij, 128 (verse 2)

365. BYRD, [William]

Sermone blando: a 4

29246 f. 15' (1) lute intabulation

EDITION: ByrdW', xvij, 129 (verse 3)

366. [BYRD, William]

Sermone blando: a 4

354 f. 23' (1)  
356 f. 23' (2)

357 f. 23' (3)  
358 f. 23' (4)

EDITION: ByrdW', xvij, 131 (Sermone blando a 4 no. 2 verse 1)

This and the following anonymous piece occur in the middle of a group of Byrd hymns in this source. Also included is an anonymous Miserere identified elsewhere as being by Byrd (see TC 339).

367. [BYRD, William]

Sermone blando: a 4

|            |     |            |     |
|------------|-----|------------|-----|
| 354 f. 23' | (1) | 357 f. 23' | (3) |
| 356 f. 23' | (2) | 358 f. 23' | (4) |

EDITION: ByrdW', xvij, 132 (verse 2)

See note to TC 366.

368. MUNDY, [William]

Sermone blando: 1a pars: a 5



|               |      |                |      |
|---------------|------|----------------|------|
| E423 p. 151   | (3)  | 2049 III f. 21 | *(3) |
| 2049 I f. 18  | *(1) | 2049 IV f. 21' | *(4) |
| 2049 II f. 21 | *(2) | 3665 f. 158    |      |

3665 is entitled 'Hymnus'.

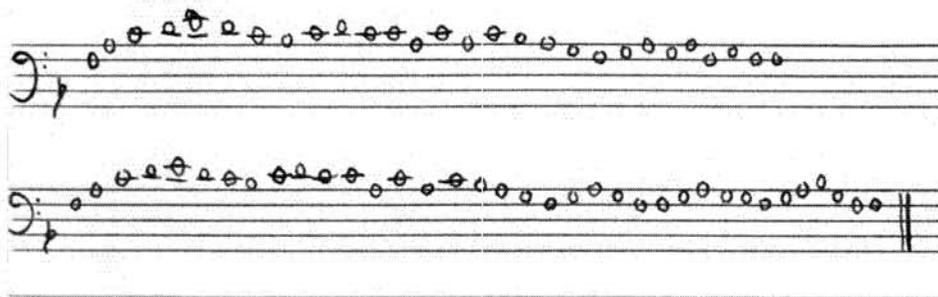
369. MUNDY, [William]

Sermone blando: 2a pars: a 5



|              |      |              |      |
|--------------|------|--------------|------|
| E423 p. 152  | (3)  | 17792 f. 66  | *(1) |
| 408 f. 18    | *(1) | 17793 f. 54' | *(3) |
| 4180 f. 80   | *(1) | 17794 f. 56' | *(4) |
| 4181 f. 97'  | *(3) | 17795 f. 19' | *(2) |
| 4182 f. 100' | *(2) | 17796 f. 51' | *(5) |
| 4183 f. 89   | *(5) | 3665 f. 159  |      |
| 4184 f. 73'  | *(4) |              |      |

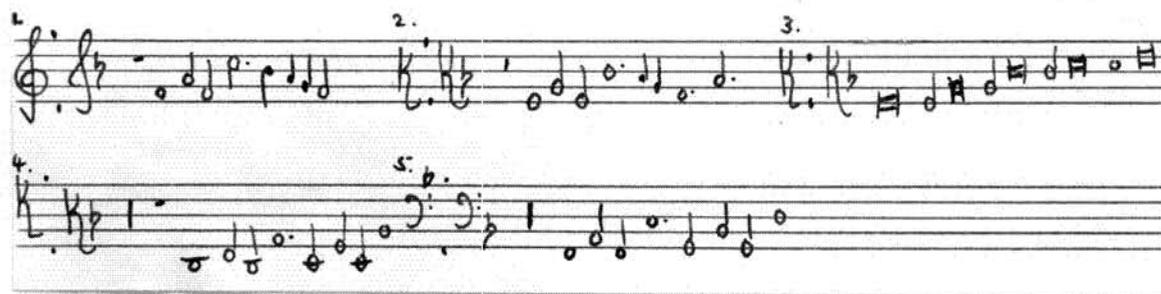
3665 is entitled 'Hymnus'.

Cantus firmus settings: Spes nostra

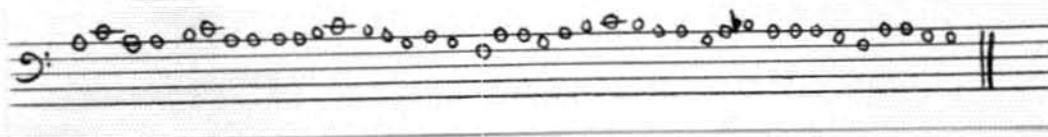
The cantus firmus is a Sarum antiphon sung at Trinity (musical source: FrereA, ij, plate 289).

370. PARSLEY, [Osbert]

Spease noster: a 5



31390 f. 120

Cantus firmus settings: Te lucis ante terminum

The cantus firmus is a Sarum hymn sung at Compline. There are three verses (musical source: Hymnorum f. 96').

371. BYRD, [William]

Te lucis: a 4

29246 f. 44' (1) lute intabulation

EDITION: ByrdW', xvij, 134 (Te lucis a 4 no. 1 verse 1)

372. BYRD, [William]

Te lucis: a 4

29246 f. 44' (1) lute intabulation

EDITION: ByrdW', xvij, 135 (verse 2)

373. BYRD, [William]

Te lucis: a 4

2. 6

3.

4. 2

29246 f. 45 (1) lute intabulation

EDITION: ByrdW', xvij, 136 (verse 3)

374. BYRD, [William]

Te lucis: a 4

2.

3.

4.

29246 f. 45 (1) lute intabulation

EDITION: ByrdW', xvij, 137 (verse 4)

375. BYRD, [William]

Te lucis: a 4

1.

2.

3.

4.

29246 f. 45' (1) lute intabulation

EDITION: ByrdW', xvij, 138 (verse 5)

376. BYRD, [William]

Te lucis: a 4

29246 f. 45' (1) lute intabulation

EDITION: ByrdW', xvij, 139 (verse 6)

377. BYRD, [William]

Te lucis: a 4

29246 f. 45' (1) lute intabulation

EDITION: ByrdW', xvij, 140 (verse 7)

378. BYRD, [William]

Te lucis: a 4

29246 f. 46 (1) lute intabulation

EDITION: ByrdW', xvij, 141 (verse 8)

379. BYRD, [William]

Te lucis: a 4

29246 f. 46' (f) lute intabulation

EDITION: ByrdW', xvij, 143 (Te lucis a 4 no. 2 verse 1)

380. BYRD, [William]

Te lucis: a 4

|             |              |            |      |
|-------------|--------------|------------|------|
| 29246 f. 47 | (f) lute     | 356 f. 24' | *(2) |
|             | intabulation | 357 f. 24' | *(3) |
| 354 f. 24'  | *(1)         | 358 f. 24' | (4)  |

EDITION: ByrdW', xvij, 144 (verse 2)

354-8 is wrongly entitled 'Precamur'.

381. BYRD, [William]

Te lucis: a 4

29246 f. 47 (f) lute intabulation

EDITION: ByrdW', xvij, 145 (verse 3)

382. BYRD, [William]

Te lucis: a 4

2.

4.

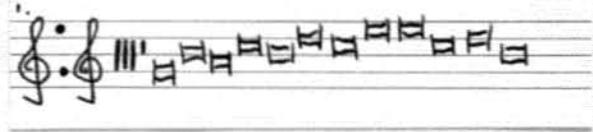
29246 f. 47' (f) lute intabulation

EDITION: ByrdW', xvij, 146 (verse 4)

Cantus firmus settings: Ut mi re

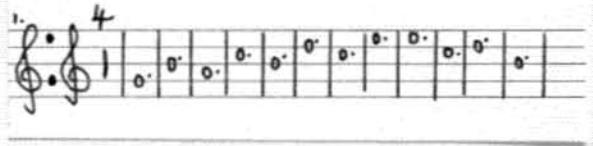
383. BYRD, William

32377 f. 5 (1)

Ut my re: 1a pars: a ?

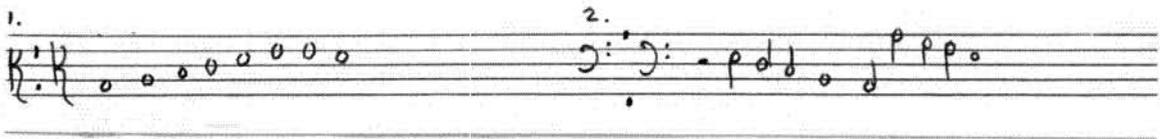
384. BYRD, William

32377 f. 5 (1)

Ut my re: 2a pars: a ?

Cantus firmus settings: Ut re mi

385. BALDWIN, John

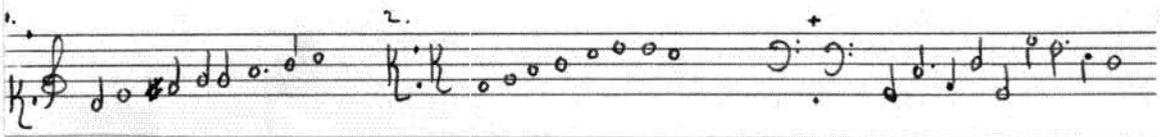
A duo upon ut re mi fa sol: a 2

24 f. 100'

24 f. 101'

The second source is a shortened version of the first.

386. WOODSON, Thomas

Ut re mee fa: a 3

24 f. 101'

387. PARSONS, [Robert]

Ut re me fa sol la: 1a pars: a 4

30480 f. 57' (1)  
 30481 f. 63' (2)  
 30482 f. 59' (3)

30483 f. 66 (4)  
 32377 f. 5 (1)

## 388. PARSONS, [Robert]

Ut re me fa sol la: 2a pars: a 4

30480 f. 57'

(1)

30483 f. 66'

(4)

30481 f. 64

(2)

32377 f. 5

(1)

30482 f. 60

(3)

## 389. PARSLEY, [Osbert]

Perslyes clocke: a 5

1464 f. 1'

(5)

30482 f. 70'

\*+(3)

30480 f. 70'

(1)

30483 f. 72'

(5)

30481 f. 75'

(4)

30484 f. 11'

(2)

EDITION: ParsleyPC

1464 is entitled 'The songe upon the deyall by Mr. Persely'. The contemporary index to 389 refers to an anonymous five-part piece entitled 'Ut re my fa sol la: upon the diall' on p. 91, but it was not in fact copied. The cantus firmus in 30482 is accompanied by a drawing of a dial.

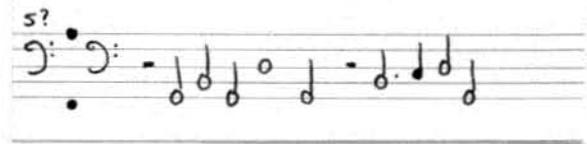


Cantus firmus settings: Cantus firmus missing and not identified

392. PARSLEY, [Osbert]

Super septem planetarum per naturam  
gammi: a ?

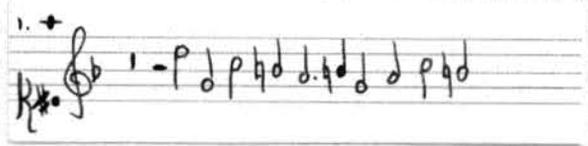
1464 f. 1 (5?)

EDITION: TCM, appendix, 55

393. [anon.]

Upon the plainsong: a ?

32377 f. 75' (1)



394 - 400. Vacant