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University of Ottawa

Instrumental Ensemble Settings of In Nomines
composed in England (1550-1650)

by

Noreen Dertinger

DEPARTMENT OF MUSIC

Presented to the Faculty of Arts
in partial fulfillment of the requirements
for the degree of M. Music



Noreen Dertinger, Ottawa, Canada, 1991



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ABSTRACT

In Nomine is the Latin title given to English compositions of the sixteenth and seventeenth centuries having the Sarum antiphon *Gloria tibi Trinitas* as their *cantus firmus*.¹ Many composers, from Taverner to Purcell, composed at least one work based on this *cantus firmus*. The transition from a primarily vocal style to one for instrumental performance is evident.

This study deals with a selected part of the *In Nomine* complex using methods developed in the scholarship of the *L'homme Armé* pieces.² The purpose of this project is to compile, in one place, an in-depth study of the history of this genre, a description and listing of the sources, and an analysis of selected *In Nomines*. It is hoped that this will contribute to the understanding of a genre that played an

¹ A few of the keyboard works using this *cantus firmus* have retained reference to the antiphon *Gloria tibi Trinitas* in their titles.

² see Cohen, Judith. *The Six Anonymous L'homme Armé Masses* in Naples, Biblioteca Nazionale, MS VI E 40. American Institute of Musicology, 1968; Giller, Don. "The Naples L'Homme Armé Masses and Caron: A Study in Musical Relationships" *Current Musicology*, 32 (1981) 7-28; Lockwood, Louis. "Aspects of the L'Homme Armé Tradition" *Proceedings of the Royal Musical Association*, 100 (1974) 97-122; Perkins, Leeman. "The L'Homme Armé Masses of Busnoys and Okeghem: A Comparison" *The Journal of Musicology* 3 (1984) 363-396 and Taruskin, Richard. "Antoine Busnoys and the L'Homme Armé Tradition" *Journal of the American Musicological Society* 34 (1986) 255-293.

important role in the development of the techniques employed in instrumental ensemble music.

The first chapter provides a historical overview of the *In Nomine* and descriptions of the principal manuscripts important in the study of this complex. In chapter two the principal manuscripts are described. This is supplemented, in an appendix, by a list of the known instrumental ensemble versions of the *In Nomines* composed in England between 1550 and 1650. Chapter three deals with one of the most puzzling questions: what was the role of the *In Nomine* in the sixteenth- and seventeenth-centuries? The final chapter consists of a comparison of *In Nomines* by composers selected from the later part of the first period as well as from the second period of development, including Thomas Tallis, Robert Parsons (senior), Nicholas Stogers, Alfonso Ferrabosco (senior), and William Byrd. The criteria in selecting these composers was their personal connections and influence upon each other, as seen by examining pertinent historical and biographical information, and clear evidence of emulation. In commenting on the features of the pieces selected for analysis I have emphasized stylistic characteristics, relationships and evidence of emulation, and composers' individual uses of various compositional devices that contribute to the development of an important form.

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PREFACE

The reformation led to many changes in musical practices across Europe. In England the Royal Visitation that began in 1547 brought an end to many ceremonies and practices associated with the Roman Catholic church. One significant change was that churches were ordered to replace the Latin antiphons with music from the *English Book of Services* of 1548. As a result, the Latin rite was abolished except in places where Latin could be readily understood. By 1549 Latin church services were mostly discontinued and the resulting dissolution of several monasteries led to the discontinuation of choirs with a long tradition of sacred music. The changes caused by restrictions applied to music resulted in major changes including an expansion of instrumental music throughout Europe.

Interest in the history of the development of chamber music increased during the first half of the twentieth century. Ernst Meyer has suggested that the *In Nomine* is the first true chamber music and forerunner of modern chamber music.¹ The *In Nomine* is considered to be of primary importance in the history of chamber music because

¹ Meyer, Ernst H. *Early English Chamber Music*. London: Lawrence and Wishart, (1982) 91.

most of the prominent composers experimented with it.² In *Nomines* play an important role in studying the history of instrumental ensemble music because they are considered to be the earliest chamber music.

Scholars have successfully solved the mystery of the origin of the *In Nomine*; however one of the main questions remaining that has still not been satisfactorily answered is why this *cantus firmus* was so popular. Were these pieces composed primarily for instrumental performance? Was the primary role one of the training of musicians, or may this be attributed to the practice of modelling work on that of proven masters?

The composition of *In Nomines* appears to have been limited to the sixteenth and seventeenth centuries: there are no known *In Nomines* from before the mid-sixteenth century and the composition of this form diminished as new forms of instrumental music began to become established with the transition to the mid-seventeenth century.

² There are over one hundred and fifty known examples by approximately fifty-eight composers from John Taverner to Henry Purcell; of these approximately three-quarters are contained in two manuscripts: British Museum Additional 31390 and Oxford Bodleian Library MSS Mus. Sch. d. 212-216.

CHAPTER 1

HISTORY OF THE 'IN NOMINE'

Until the beginning of this century, the history of the numerous pieces entitled *In Nomine* was obscure.¹ In 1936, Ernst Meyer suggested that the *cantus firmus* employed in these pieces had a Gregorian origin.² A decade later Gustave Reese announced that he had discovered the source of the *In Nomine*³: it is the thirteenth-century *Sarum* antiphon *Gloria tibi Trinitas*. The primary assignment of this antiphon is to First Vespers and it appears to have migrated to Second Vespers.⁴ The earliest *In Nomines*⁵ are transcriptions of the *Benedictus* from John Taverner's six-

¹ *In Nomine* is one of the most frequently encountered titles found in partbooks compiled between 1550 and 1700. The text of the antiphon *Gloria tibi trinitas* does not contain the words *In Nomine*; therefore the origin of the pieces remained unknown.

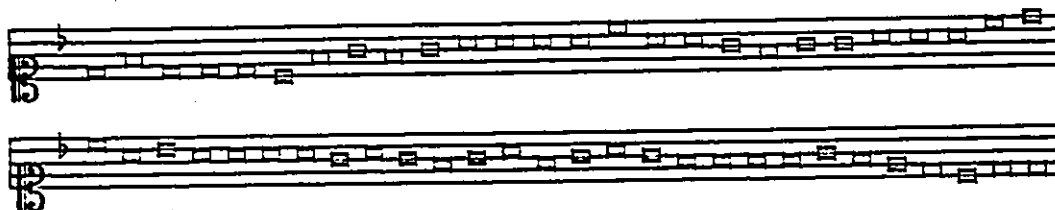
² 'The *In Nomine* and the Birth of Polyphonic Instrumental Style in England'. *Music and Letters* xvii (1936) 26.

³ Robert Donington and Thurston Dart published a similar report almost simultaneously in their article 'The Origin of the *In Nomine*'. *Music and Letters* xxx (1949) 101-106.

⁴ Proctor, Francis and Christopher Wordsworth. *Brevarium ad usum insignis Ecclesiae Sarum*. 3 vols. Cambridge: Almae Matris Academiae, 1879-1886.

⁵ The earliest compositions date from the 1520s or 30s.

voice mass *Gloria tibi trinitas*⁶. All of the subsequent pieces bearing the title *In Nomine* are based on the *Sarum* antiphon *Gloria tibi Trinitas*; many of them paraphrase the opening of the Taverner model.



Example 1-1: *Cantus firmus, Mass Gloria tibi trinitas, Benedictus.*

Taverner's *Benedictus* has been transcribed for various performing forces including organ, lute and unspecified ensemble. The identity of the scribe who prepared these transcriptions is unknown; however, it is unlikely that Taverner himself was responsible for any of them. Possibly the *Benedictus* of Taverner's mass became detached from the rest of the work and circulated as a separate movement that was copied by students learning contrapuntal techniques. For approximately one hundred years, from the mid-sixteenth to the mid-seventeenth centuries, Taverner's setting of this

⁶ Taverner's *Benedictus* sets the words *In Nomine*, hence the titles of the individual pieces. The only complete statement of the original cantus firmus occurs in this movement.

cantus firmus attracted several imitations employing the same *cantus firmus*.

The composition of *In Nomines* based on the Taverner model appears to have been limited to the sixteenth- and seventeenth-centuries: there are no known *In Nomines* from before the mid-sixteenth century and the composition of this form diminished as new forms of instrumental music began to become established with the transition to the mid-seventeenth century. Almost every prominent English composer produced at least one setting of this melody for keyboards, lute or ensemble.⁷

The *In Nomines* for keyboard belong to the tradition of plainsong settings composed for liturgical purposes.⁸ Some theorists speculate that the *In Nomine* may have been associated with the festival '*In Nomine Jesu Christi*'. The length of the *cantus firmus* and that it always remained unchanged led to the supposition that the *In Nomine* may have belonged to an introit[us] of this festival and been played as an accompaniment to the entrance of the priests.⁹ Meyer

⁷ There are also a few lute intabulations but these do not appear to be as common.

⁸ The *In Nomines* for keyboard have generally retained the title *Gloria tibi trinitas*.

⁹ Meyer, *In Nomine*, 26. Meyer refutes this theory because there is insufficient evidence to prove any connection between the *In Nomine* and the *In Nomine Jesu Christi*.

believes that the earliest *In Nomines* were played in the church because many *In Nomines* were composed by church organists. Denis Stevens suggests the possibility of these pieces being played in churches as opening or closing voluntaries because the vogue of "voluntary" and the *In Nomine* came into use at approximately the same time.¹⁰ If this is the case, then the *In Nomines* in the Fitzwilliam Virginal Book, the Mulliner Book and various other keyboard books may have been used for this purpose.

The keyboard *In Nomines* are outnumbered by those for unspecified performing forces: there are approximately 150 extant compositions attributed to 58 composers. This form is of great importance because it is one of the earliest forms showing characteristics of the transition of a predominantly vocal style to one composed specifically for performance by instrumental performing forces.¹¹ According to Meyer the *In Nomines* were "not only 'a music for

¹⁰ Stevens, Denis. *The Mulliner Book: A Commentary*. London: Stainer and Bell (1974) 134.

¹¹ Several scholars believe that the *In Nomine* is the earliest manifestation of music composed specifically for performance by viol consort; the earliest was Ernst H. Meyer; Gustav Reese, Robert Donington and Thurston Dart, Robert Weidner, Donald R. Key and Warwick Edwards all subsequently supported this theory in their discussions of the form.

listeners', but also 'music for players,' a real chamber music."¹²

There are three approximate periods of composition of "ensemble" *In Nomines*. The earliest *In Nomines* were composed between 1550 and 1570. They are written in a predominantly vocal style: long phrases with unclear endings, slower rhythmic values and few leaps. The middle period of development spans from approximately 1570 to 1600. This period marks the beginning of the transition to an instrumental form. Significant from this period are the rapid leaps, fast scalar runs and sectional contrasts. The final period of development, which spans from 1600 to about 1680, is characterized by the development of an independent instrumental style.

The most likely reason for the large number of *In Nomines* is that they grew out of a tradition of imitating the work of established masters.¹³ Imitation in the Renaissance also may have served to pay homage or as a type of competition to prove superiority. *Imitatio* was one of the key features of Franco-Flemish secular music of the fifteenth century; one of the best known examples of this is

¹² Meyer, (1936) 29.

¹³ The concept of emulation will be considered in greater detail in chapter 4.

the *L'homme armé* tradition. The traditions of fifteenth century French music may have influenced early English compositions; indeed, in London, British Library, MS Additional 31390, the pieces based on french chansons seem to be predominant.¹⁴ The *L'homme armé* and the *In Nomine* form large groups of settings of a single antecedent during their respective time periods. What makes the two traditions similar is that in both cases several composers have based their work on a single compositional theme.

Approximately 58 composers are associated with the development of the ensemble *In Nomine*; they are listed below in table 1-1.

¹⁴ Weidner, (1960) 27.

Table 1-1. Summary list of *In Nomines* and their Composers.¹⁵

Composer ¹⁶	Number of parts:				
	3	4	5	6	7
John Taverner		1			
William Whytebroke		1			
Thomas Preston		1			
Robert Golder		1			
Johnson		1			
Robert Johnson (senior)			1		
T. Pointz		1	1		
Christopher Tye		1	21	1	
Thomas Tallis		2			
Osbert Parsley		2	3		
Robert Parsons (senior)		2	1		2
Robert White		4	1		1
[?Philip] Alcock			1		1
Henry Mudd		1	2		
William Mundy			2		
John Thorne		1			
Brewster		1	1		
Edward Hake			1		
Mallorie			2		
Nayler			1		
Picforth			1		
Henry Stonings		1	1		
Nicholas Strogers			5	1	
Clement Woodcock			3		
Edward Blancks				1	
Alfonso Ferrabosco (senior)			3		
William Byrd		2	5		
John Sadler			1		
John Baldwin		1	1		
Elway Bevin			2		
John Bull			1		
John Mundy			2	2	

¹⁵ Based on the list from Warwick, (1980) "*In Nomine*".

¹⁶ Brief biographical details of these composers are provided in Appendix I.

Composer	Number of parts:				
	3	4	5	6	7
Richard Alison			1		
John Bucke		1			
Arthur Cocke			1		
John Eglestone			2		
Edward Gibbons			1		
John Gibbs			1		
Matthew Jeffries			2		
Thomas Mericocke			1		
William Randall			1		
William Stannar			1		
Leonard Woodeson			4		
John Milton				1	
Thomas Weelkes		1	2		
Alfonso Ferrabosco (junior)			3	3	
Orlando Gibbons		1	4		
John Ward (senior)		1	2		
Thomas Tomkins	2				
[?Richard Dering]			1		
William Cranford			1		
John Jenkins				2	
Simon Ives			1		
William Lawes				2	
John Ward (junior)		5			
John Banister			1		
George Gill			1	1	
John Withy			1		
Henry Purcell				1	1
Total	2	37	94	16	5

It is difficult to trace the lives and geographical connections of the composers associated with the *In Nomine*. Oxford, London, Ely and Cambridge are the four main focal points in the development of the early and middle *In Nomine*.¹⁷ Most of the composers spent at least a small

¹⁷ Weidner, Robert W. "New Insights on the Early <In Nomine>," *Revue Belge de Musicologie*, xv (1961) 32. Most of the centers that the composers of the *In Nomines* are associated with are within close range of each other; the most distant known centers are York (John Thorne), Chester (White) and Exeter (Parson's birthplace).

amount of time at one of these places. Oxford has been suggested as the probable birthplace of this genre, because the three earliest composers who influenced its preliminary development, Taverner, Tye and Tallis, were affiliated with the University there.¹⁸ London and the Chapel Royal also played a significant role in the training of many of the composers listed in Table 1-1.¹⁹ Ely and Cambridge are also important centers in the development of the early *In Nomine*. Christopher Tye held a post at Ely where Robert White first came into contact with him. Both composers later held posts at Cambridge.

The lives of many of the composers listed in table 1-1 centered around the church. Almost all of these men participated in church choirs, as singers and or organists; some of the more talented ones were named to the Chapel Royal and others served as Choir Masters or teachers at the various churches throughout England. Most of the musicians associated with the Chapel Royal composed liturgical music for church and secular music, both choral and instrumental.

¹⁸ Weidner, (1961) 32.

¹⁹ Weidner, (1961) 32.

In England, Royal patronage for music was liberal during the sixteenth century. Many of the Kings and Queens prided themselves on their elaborate musical establishments. King Henry VIII, himself a performer and composer, was a particularly enthusiastic patron of music who supported the court musicians liberally.²⁰ As a result he attracted several outstanding musicians to the court. By 1547 he employed players of viols, sackbuts, flutes, lutes, harps, a rebec, a virginal, bagpipes, instrument makers, copyists and introduced violinists from Italy to add variety to the instrumentation.²¹ The *In Nomine* has been enumerated amongst the compositional output of many of the Royal musicians but there is no extant record of their performance as ensemble music.

It was during King Henry's reign that John Taverner composed the mass *Gloria tibi trinitas* that would eventually provide the model for the *In Nomine* tradition. Initially the piece appears to have been imitated by some of Taverner's contemporaries who were employed in the

²⁰ The singing-men of the Chapel Royal did not receive any remuneration but in return for their services they were given a good training in music and other subjects which ensured them a good career either in the cathedrals or elsewhere. King Henry VIII paid for the University education of several choristers who were no longer employable in the choir after their voices broke.

²¹ Norman Hyde, *Four Faces of British Music*. Worthing: Churchman Publishing (1985) 9.

Cathedrals.²² From Tallis onwards this *cantus firmus* appears to have become popular with the composers associated with the Chapel Royal: at least half of the known pieces are composed by musicians who were educated or employed there. Some of the most innovative development of this style is attributed to prominent figures in this establishment.²³

The two most important musicians associated with the early *In Nomine* tradition, besides Taverner, are Thomas Tallis and Christopher Tye. Thomas Tallis served in the court of Henry VIII from 1537 when he was appointed a Gentleman of the Chapel Royal in 1537. Tallis composed the first *In Nomines* that show characteristics of a transition to more elaborate compositional techniques.²⁴ No composer composed as many *In Nomines* as Christopher Tye.²⁵ The innovations in Tye's *In Nomines*, such as the use of more elaborate rhythmic patterns, bigger leaps and motivic development, foreshadow the stylistic development of the *In*

²² Some of Taverner's contemporaries include William Whytebroke, Thomas Preston, Robert Golder and Robert Johnson senior.

²³ Christopher Tye and William Byrd are credited with the introduction and development of some of the most innovative techniques found in this repertoire.

²⁴ This issue will be addressed in more detail in chapter 4.

²⁵ There are twenty-one *In Nomines* attributed to Tye. At some point Tye served as music tutor to Edward VI.

Nomines by composers such as Robert Parsons, Robert White and William Byrd. Like Tallis, Tye continued to be employed in the court of Queen Elizabeth I.

Three prominent composers associated with the early development of the *In Nomine*, Thomas Tallis, Robert Parsons senior and William Byrd were employed in the court of Elizabeth I. Thomas Tallis and William Byrd were initially connected through a teacher-pupil and a professional relationship. Elizabeth I granted them a licence, jointly, to print and publish music. Byrd served as Organist and Master of the Choristers at Lincoln Cathedral from 1563 to 1572. On the 25th of January 1569 Robert Parsons, a Gentleman of the Chapel Royal drowned, and Byrd was appointed in his place on Feb 22 1570. In 1570 Byrd was appointed to the Chapel Royal; from 1572 Byrd and Tallis held a joint appointment as organist. In 1575, Tallis and William Byrd were jointly granted a special 21 year monopoly for printing music books and music paper. All other publishers were forbidden to infringe on this monopoly or they faced a fine of forty shillings. When Tallis died in 1585 Byrd leased the monopoly to a printer. In 1596, when the monopoly expired, the Queen granted a similar monopoly to two of Byrd's students, Thomas Morley (c. 1557 to 1602)²⁶

²⁶ Morley is not known to have composed any *In Nomines*.

and Thomas Tomkins (1572-1656). Two composers associated with the middle period of development of the *In Nomine*, Alfonso Ferrabosco senior and Elway Bevin²⁷ also served in the court of Elizabeth I.

Several musicians who had served in the Chapel Royal of Elizabeth I were retained in the establishment of James I. They include William Byrd²⁸, John Bull²⁹ and Thomas Tomkins, John Jenkins, John Mundy and Orlando Gibbons.³⁰ Gibbons is one of the most important composers associated with the late development of the *In Nomine*.³¹ Five *In Nomines*, one four-part and four five-part pieces, are attributed to him. The five-part pieces best illustrate the assimilation of the contrapuntal techniques of the preceding composers into a style that is intended for instrumental performance.

The *In Nomine* tradition was continued, to a lesser

²⁷ Bevin was a student of Tallis.

²⁸ Byrd was by this time 80 years old.

²⁹ Bull was more closely associated with the keyboard tradition of the *In Nomine*. He became the first music professor at Gresham college in 1596.

³⁰ Together Byrd, Tomkins and Gibbons compiled *Parthenia*, the first book published for the virginals.

³¹ Key (1960) 309. According to Key, Gibbons may be one of the greatest composers of consort music. There are approximately thirty-seven works for strings attributed to this composer.

degree, by some composers associated with the final period of its development. William Lawes was appointed Gentleman of the Chapel Royal in 1602 and later served as Musician Ordinary to King Charles I. John Banister served in the King's musicke and was briefly leader of the King's band under Charles II. One of the most prominent musicians to be employed in the court of Charles II (and James II) was Henry Purcell, composer for the violins and organist of the Chapel Royal.

By the mid seventeenth century composition of the *In Nomine* tapered off and eventually died out completely.³² By this time music composed specifically for performance by instrumental ensembles had become firmly established. No contemporary sources commenting on the *In Nomine* tradition and its performance survive.³³ Roger North gives only a very brief, unimpressed account of the genre:

It is a sort of harmonious murmur, rather than music; and in a time when people lived in tranquillity and at ease, the enterテインement was agreeable, not unlike confused singing of birds in a grove. It was adapted to the use of private families and societies; and for that purpose chests of violls, consisting of 2 trebles, 2 means, and 2 bases were contrived to fulfill 6 parts, and no thro-base was then thought of; that was reserved to other kinds of musicke.³⁴

³² The latest known examples are attributed to Henry Purcell.

³³ Morley does not discuss this form in his treatise *A Plaine and Easie Introduction to Practical Music*.

³⁴ Roger North in Edwards, (1980), "In Nomine". The original spelling has been retained in this quotation.

In the eighteenth century, no new pieces based on the Taverner model emerged. Music historian Charles Burney scored some of the *In Nomines*³⁵ but aside from the occasional brief entries, in music histories³⁶, the *In Nomine* was ignored. Interest in this form revived at the beginning of this century: in the 1920's Ernst Hermann Meyer began to research this form and some composers, most notably

³⁵ One of his *In Nomines*, along with an Ave Maria, attracted the attention of Burney, who copied it into his manuscript (London, British Library, MS Additional 11586, now in the British Library).

³⁶ A short list of histories including accounts of the *In Nomine* are listed below:

Fellowes, E. H. *Orlando Gibbons and his family* 2nd edition. London: Oxford University Press, 1951.

Hand, Colin. *John Taverner his Life and Music*. London: Eulenburg Books, 1978.

Hawkins, Sir John. *A General History of the Science and Practice of Music*. New York: Dover Publications, 1963.

Burney, Charles. *A General History of Music*. New York: Dover Publications, 1957.

Davey, Henry. *History of English Music*. New York: Da Capo Press, 1969.

Hayes, Gerald R. *Musical Instruments and Their Music*. London, Oxford University Press, 1930.

Howes, Frank. *William Byrd*. London: Oxford University Press, 1925.

Parry, C. Hubert. *The Oxford History of Music*, Vol. III. London: Oxford University Press, 1938.

Pulver, Jeffrey. *A Dictionary of Old English Music and Musical Instruments*, London: Kegan Paul, 1923.

Reese, Gustave. *Music in the Renaissance*. New York: W. W. Norton 1959.

Van den Borren, Charles. *The Sources of Keyboard Music in England*. London: Novello and Company 1913.

Walker, Ernest. *A History of Music in England*. Oxford: Clarendon Press 1924.

Richard Strauss and Peter Maxwell Davies, quoted selected *In Nomines* in their music.³⁷

To summarize, the *In Nomine* was an important form in the history of the development of English compositional style. Because of the lack of contemporary documentation a large part of the history surrounding this form has been lost; it was only at the middle of this century that the discovery of the antecedent was formally announced. This led to a period of concentration on the study of this form in the 1960's³⁸ and a study of manuscript sources in the 1970's.³⁹ After this, although many questions about the *In Nomine* remained unanswered, research into this form diminished.

³⁷ Edwards (1980), "In Nomine", 232. Strauss quoted one of Bull's *In Nomines* in *Die Schweigsame Frau*. Peter Maxwell Davies has quoted *In Nomines* of Taverner, Blitheman and Bull in his two *Taverner Fantasias*, *Seven In Nomine* and his opera *Taverner*.

³⁸ Key, Donald Rochester. "Two Manuscripts of Instrumental Ensemble Music for the Elizabethan Period (British Museum MS Additional 31390 and Bodleian Library MSS .D 212-216), diss., Boston University, 1960; and Weidner, Robert Wright. "The Early *In Nomine*: A Genesis of Chamber Music," diss., U. of Rochester, 1960.

³⁹ Warwick Edwards, 1974.

CHAPTER 2

MANUSCRIPT SOURCES

In Nomine is one of the most frequently encountered titles in sixteenth and seventeenth century English manuscripts: many manuscripts from this period contain at least one *In Nomine*. The two principal sources for study of this form, up to the middle of the seventeenth century, are London, British Library, MS Additional 31390 and Oxford, Bodleian Library, MSS Mus. Sch. d. 212-216. Together these manuscripts contain approximately two-thirds of the 150 known settings of the *In Nomine cantus firmus*. There is a small amount of duplication between these two manuscripts: eleven of the *In Nomines* are found in both sources and a further two appear twice in Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16. Some of the earliest *In Nomines* are included in London, British Library, MS Additional 31390, including most of the contributions made by the three composers who contributed to the preliminary development of this form: Taverner, Tallis and Tye; Oxford, Bodleian Library, MSS Mus. Sch. d. 212-216 contain works by a broader range of composers from Taverner to Orlando Gibbons.

I. PRINCIPAL PRIMARY SOURCES:

London, British Library, Additional MSS 31390

London, British Library, MS Additional 31390 is a single-volume dating from approximately 1578.¹ Its dimensions², 40 x 32 cm, and the arrangement of the parts on the page have caused this volume to be called a "coffee table" manuscript. The music is arranged horizontally, perpendicularly and upside-down, so that several people can sing or play from the same part. Title pages with almost identical headings such as "A booke of *In Nomines* and other Solfainge songs of v; vi; vii and viii parts for voyces and instruments. Vermis & non homo.", are included at both ends of the manuscript.

This manuscript passed through several hands before being purchased by the British Library. A notation on f. 129, "B. Gates 13th 1727", suggests that during the
 8
 eighteenth century London, British Library, MS Additional 31390 was owned by the composer Bernard Gates. It passed through the libraries of the North and Le Strange Families

¹ This date is taken from f. 3: the signature "W 1578" is at the end of this composition.

² These are the outside dimensions of the modern cover.

and in 1843 was part of the library of Edward F. Rimbault.³ In 1880, London, British Library, MS Additional 31390 was purchased by the British Library (then the British Museum) from Julian Marshall, Esq. There is a notation describing the purchase from Marshall at the beginning of the manuscript. The dates 10 July 1880, 28 March, and 9 April, 1881 probably refer to installments of payment.

London, British Library, MS Additional 31390 has undergone preservation treatment; therefore, it is no longer in its original state. Fragments of the original binding--brown tooled calf or goat skin with gold tooled decorations and borders--are pasted inside the front cover of the new binding. The pages have been re-attached to hinges of more modern paper; blank mounts have been left at regular intervals to compensate for the differences in the thickness of the paper. According to Warwick Edwards, there is some evidence that the manuscript may have originally been compiled beginning with what is now folio 129--in the opposite order from that suggested by the two sets of folio numbers.⁴ Edwards believes that this order of compilation would be more natural because then f. 127, a chart to help

³ Edwards, Warwick. "The Sources of Elizabethan Consort Music," diss., U. of Cambridge, 1974, 24.

⁴ Edwards, (1974) 92. There are two sets of folio numbers, one more recent than the other but neither seems to date from the initial compilation of this manuscript.

the student learn his notes, and f. 128v, a table explaining mensurations, would appear at the beginning of the manuscript.⁵ There is no other evidence to suggest a reverse compilation; presentation of the parts from either end of the manuscript seems feasible.

The identity of the scribe who originally compiled this manuscript is not known. The signature 'W 1578' occurs on some leaves: ff.3, 30 and 48.⁶ 'W' may have been 'William Whalley--a petition appears on his behalf on folio 128.⁷ A more likely possibility is one of the composers represented in the manuscript. Woodcocke is a likely candidate because his name appears most frequently on the pieces.⁸

-
- ⁵ This chart gives the following mensurations:
1. Perfect mode, perfect time, perfect prolation,
 2. Perfect mode, perfect time, imperfect prolation
 3. Imperfect mode, imperfect time, perfect prolation
 4. Imperfect mode, imperfect time, imperfect prolation.

⁶ Edwards, (1974) 94. Edwards believes that the date on folio 48 is in the same hand as the correction which it follows, and also in the same hand as the rest of the manuscript. Therefore, he concludes that 1578 is the date when the original collection was being corrected and that the copying of the music began several years earlier.

⁷ Edwards, (1974), 95. Edwards feels that the date of Whalley's matriculation from Cambridge (1581) indicates that he would have been too young to compile London, British Library, MS Additional 31390.

⁸ Edwards, (1974) 96.

London, British Library, MS Additional contains 128 compositions: 42 *In Nomines*, 39 Continental compositions⁹, 28 English vocal compositions and 19 miscellaneous instrumental compositions. All the music is textless. Several of the *In Nomines* are identifiable only by their *cantus firmi* as no title is indicated on the folios where they appear. There are instances in which two separate pieces are notated on one opening.¹⁰

Only a few *In Nomines* have four parts like the model; in at least two cases, Taverner, f. 101 and Tallis, f. 112, the fifth part, in the tenor, is a later addition. Most of the *In Nomines* in London, British Library, MS Additional 31390 are for five parts, there are also some six and seven part *In Nomines*. In both cases the style of the added part is much more elaborate, with larger leaps and faster rhythmic values, than the original four parts. No reason for their addition is noted in the manuscript but it is probable that they were added by a student experimenting with contrapuntal techniques or to allow for performance by a larger ensemble.

⁹ These works are attributed to Bertoldo Sperindio, Clemens, Crequillon, Croce, Alfonso Ferrabosco, Gallis, Dyrrick Gerardus, Gombert, Holland, Lassus, Meillert, Romano Verdelot and Phillipe van Wilder.

¹⁰ For example, f. 35 contains a piece attributed to Mundy notated in the inner set of parts and an *In Nomine* attributed to Tye in an outer set of parts.

Table 2-1. *In nomines* in London, British Library,
MS Additional 31390

Composer	Title	No. of parts	Folio
Anonymous.....		6.....	9
Strogers.....		6.....	10
D[r] Tye.....		6.....	21
Robert Parsons.....		7.....	24
Robert Parsons.....		7.....	25
Christopher Tye... "Free from all"		5.....	27
Christopher Tye... "Crye".....		5.....	28
Christopher Tye... "I comme".....		5.....	29
William Bird [Byrd].....		5.....	44
D[r] Tye.....		5.....	46
D[r] Tye..... "Blamles".....		5.....	47
Poynt.....		5.....	48
Jhonson.....		5.....	53
Strogers.....		5.....	55
Strogers.....		5.....	56
Stoninge.....		5.....	57
Bird.....		5.....	59
Tye..... "My Death".....		5.....	60v
Tye..... "Follow me".....		5.....	61
Tye..... "My Death".....		5.....	61
Dr. Tye..... "Trust".....			63
Dr. Tye..... "Beleve me".....		5.....	64
Dr. Tye..... "Farewell my good l[ord?] for ever.....		5.....	65
Dr. Tye..... "Saye so".....		5.....	65
Dr. Tye..... "re la re".....		5.....	66
Dr. Tye..... "Rounde".....		5.....	67
Dr. Tye..... "Surrexit non est hicc".....		5.....	70
Dr. Tye..... "Seldome sene".....		5.....	72
Dr. Tye..... "Reporte".....		5.....	73

Composer	Title	No. of parts	Folio
Dr. Tye.....	"Howlde fast".....	5.....	74
Dr. Tye.....	"Weepe No more Rachel".....	5.....	77
Dr. Tye.....	"Rachelle Weeping"....	5.....	78
Picforth.....		5.....	79
Anonymous.....		5.....	92
Anonymous.....		5.....	93
Robert Parsons.....		5.....	97
Clement Woodcocke.....		5.....	99
Clement Woodcocke.....		5.....	100
Taverner.....		4.....	101
Brewster.....		4.....	109
Malery.....		5.....	110
[Tallis]		4	112
Mudd.....		5.....	117
Wyll Byrd.....		5.....	121

Oxford, Bodleian Library, MSS MUS SCH. d. 212-216

Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16, is a set of five partbooks: Quintus¹¹, Medius, Contratenor, Tenor and Bassus, containing 63, 85, 91, 88 and 89 leaves respectively. According to Warwick Edwards these are actually two sets of five partbooks bound together as one. The name "Jo Evelyn"¹² on the title page of the tenor part indicates that they were either copied or owned by him.

These partbooks measure 29.7 by 20.3 cm. They have a limp parchment binding, probably contemporary, with traces of 2 x 2 tier green textile. The style of stitching indicates that these may have been looseleaf folios which were collated later. The first part of the manuscript contains *In Nomines* for four and five instruments, all copied by the same scribe. On different paper, in a second hand, are *In Nomines* by Alfonso Ferrabosco and Orlando Gibbons, and in a third hand, anthems for five and six

¹¹ On the verso of the title page of this partbook is: Tho: Lupo. -11, Jo: Ward. - 6, Cranford. -4) W: White -4. The meaning of this inscription is not clear but it may refer to some kind of payment.

¹² The name is not written clearly, this may also be "Jo Llewlyn".

parts. The inclusion of an *In Nomine* by Orlando Gibbons¹³ (1583-1625) indicates that this manuscript was probably compiled early in the seventeenth century.¹⁴ The content of these partbooks is outlined in Table 2-2.

The compositions are arranged according to the number of parts and divided into four categories: twenty-four *In Nomines* for four voices, forty *In Nomines* for five voices, nine added *In Nomines* and ten Anthems.

¹³ Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16 must have been compiled at some point after Gibbons composed the piece that appears in this collection. Therefore, the manuscript cannot have been compiled before the early seventeenth century.

¹⁴ Edwards, (1974) 201. The later layer begins at f. 69 in Oxford, Bodleian Library, MSS Mus. Sch. d. 212-5 and at f. 43 in 216.

Table 2-2. Contents of Oxford, Bodleian Library, MSS 212-216

I. 24 *In Nomines* for 4 voices.

Composer	Parts/Folio No.
Tye.....	i-iv: 3
John Taverner.....	i-iv: 4
Thomas Tallis.....	i-iv: 5
Robert Parsons.....	i-iv: 6
Thomas Wee[l]kes.....	i-iv: 7
Robert White.....	i-iv: 8
Henry Stoninge.....	i-iv: 9
John Thorne.....	i-iv: 10
Robert White.....	i-iv: 11
Orlando Gibbons.....	i-iv: 12
Henry Mudd.....	i-iv: 13
William Byrd.....	i-iv: 14
Thomas Prestone.....	i-iv: 15
Robert Parsons.....	i-iv: 16
William Bird.....	i-iv: 17
Robert White.....	i-iv: 18
Osbert Perslye.....	i-iv: 19
Thomas Tallis.....	i-iv: 20
Poyntz.....	i-iv: 21
Johnson.....	i-iv: 22
Robert Parsons.....	i-iv: 23
John Bucke.....	i-iv: 24
Whitebrooke.....	i-iv: 25
Osbert Persley.....	i-iv: 25

The following phrase occurs in Oxford, Bodleian Library, MSS
212-5: 'Heere endeth the songes of four parts, and heere
begin the songs of five partes'.

II. 40 *In Nomines* for 5 voices. Some of the *In Nomines* in
this section are marked 'probatum' in partbook ii. They
are indicated in the following list, by a "Prob"

Composer	Parts/Folio No.
John Eglestone.....	i-iv: 29; v: 3
Nichollas Stogers.....	i-iv: 30; v: 4
Leonarde Woodeson.....	i-iv: 31; v: 5
John Mundy.....	i-iv: 32; v: 6
William Bird.....	i-iv: 33; v: 7
Elway Bevin.....	i-iv: 34; v: 8
Alfonso Ferrabosco.....	i-iv: 35; v: 9 Prob
William Bird.....	i-iv: 36; v: 10
Alfonso Ferrabosco.....	i-iv: 37; v: 11
Edwarde Gibbons.....	i-iv: 38; v: 12
Alfonso Ferrabosco.....	i-iv: 39; v: 13
William Bird.....	i-iv: 40; v: 14
Thomas Mericocke.....	i-iv: 41; v: 15
Henry Stonynge.....	i-iv: 42; v: 16
Nichollas Stogers.....	i-iv: 43; v: 17
John Gibbs.....	i-iv: 44; v: 18
William Randall.....	i-iv: 45; v: 19
Dr. John Bull.....	i-iv: 46; v: 20
Robert Parsons.....	i-iv: 47; v: 21
William Stannar.....	i-iv: 48; v: 22
Tye.....	i-iv: 49; v: 23
Arthur Cocke.....	i-iv: 50; v: 24
Orlando Gibbons.....	i-iv: 51; v: 25
Robert White.....	i-iv: 52; v: 26
William Bird.....	i-iv: 53; v: 27 Prob
Leonarde Woodeson.....	i-iv: 54; v: 28
[Bruster?].	i-iv: 55; v: 29
Leonarde Woodeson.....	i-iv: 56; v: 30
Hake.....	i-iv: 57; v: 31
Leonarde Woodeson.....	i-iv: 58; v: 32
Nichollas Stogers.....	i-iv: 59; v: 33
William Mundy.....	i-iv: 60; v: 34 Prob

Composer	Parts/Folio No.
Richard Allison.....	i-iv: 61; v: 35
Nichollas Strogers.....	i-iv: 62; v: 36
Thomas Wee[l]kes.....	i-iv: 63; v: 37
Clemente Woodcocke.....	i-iv: 64; v: 38
Osbert Persley.....	i-iv: 65; v: 39
Elway Bevin.....	i-iv: 66; v: 40
Thomas Wee[l]kes.....	i-iv: 67; v: 41
John Egleston.....	i-iv: 68; v: 42 Prob

III. 9. added *In Nomines* for 5 voices by ferrabosco (1-3)
and [Orlando] Gibbons (4-9)

IV. Added Anthems

II. PERIPHERAL PRIMARY SOURCES:

There are two manuscripts that do not contribute directly to the early development of the *In Nomine*; however, they contain material that plays an important role in the study of the *In Nomine* complex and some of the theories developed about it. These are London, British Library, MS Additional 39550-4 and London, British Library, MS Additional 11586.

London, British Library, Additional 39550-4

London, British Library, MS Additional 39550-4, "The Southgate Collection", is a set of five (out of six) partbooks containing *fancies*, *In Nomines* and *pavans* for five and six viols by composers of the sixteenth century. The composers named in this collection include John Ward, William White, Thomas Ravenscroft, William Cranford, Richard Dering, Giovanni Coperario, Alfonso Ferrabosco -junior and senior, William Byrd and Thomas Lupo. The music was copied by at least three different hands. According to Warwick Edwards, the writer of the inner parts of the first Byrd *In nomine* has been identified as Sir Nicholas Le Strange of Hunstaaten; the remaining parts of this *In nomine* as well as Byrd's and Ferrabosco's second *In nomines* were copied by a

second hand. Ferrabosco's first and third *In nomines* were copied by a third hand.¹⁵

These partbooks belonged to [John] Barnard¹⁶, Charles Burney, [Thomas] Jones, Richard Clark, Reverend Sir F. A. Gore Ouseley and T. Southgate. The more recent ownership of these partbooks is outlined by Southgate on the foreleaf of the Quintus:

This was probably J. Jones whose books were sold Feb 13, 1826. (initials T. L. S - Thomas Lea Southgate-)

The volumes were, I believe bought by Richard Clark. Later they came into the possession of Rev. Sir. Frederick Arthur Gore, Buseby Bart, professor of Oxford, canon and rector of Hereford Cathedral and founder of St. Michael's College in Tenbury. He gave them to me.

(Signed by Southgate)

The main interest of this manuscript is in the attachments and annotations that are found in it - there are remarks added by R. Clark in pen and by Southgate in pencil. T. L. Southgate has added the following annotation to folio 28, an *In Nomine* by Will Bird: "The *In Nomine* used here is a Plain Song subject. It is the antiphon for vespers of Trinity [or] the antiphon *Gloria tibi Trinitas*."

¹⁵ Edwards, (1974) 204. Edwards states that this manuscript was not compiled later than the first decade of the 17th century--otherwise other later *In Nomines* would have been included.

¹⁶ A [John] Barnard was Minor Canon of St. Paul's in 1623.

It seems that these books contain pieces that may have at some point been 'graded' for some type of examination - most of the pieces have the words "scored by" accompanied by what appears to be a list of and a grade - usually B. Whether these were added at the time of composition or later remains to be determined.

Table 2-3. *In Nomines* in London, British Library, MS Additional 39550-4

Composer	Folio	Comments
Alfonso Ferrabosco (ii).....	19	
William Byrde	28	exam by Gibbs
William Byrde	30v	exam by Gibbs
Alfonso Ferrabosco (ii).....	85v/86r	

London, British Library, MS Additional 11586

London, British Library, MS Additional 11586, Charles Burney's "Musical Extracts", is an oblong manuscript measuring 30.5 cm by 24.6 cm. It contains versions of some *In Nomines* scored by Burney.¹⁷ The instrumentation is not designated but the parts are marked Cantus, Medius, Contratenor, Tenor and Bassus. On the verso of page 2 is the notation "Purchased from Mr. W. Chappell, 8 June 1839".

¹⁷ These appear to be the only *In Nomines* that have been scored by a later musician.

Table 2-4: *In Nomines* scored by Charles Burney

Composer	Title	No. of parts	Folio
Robt Parsons.....		5.....	8v
John Bull.....		5.....	30v
Robt White.....		5.....	33v

OTHER SOURCES

The descriptions of the following manuscripts are based on the catalogues of the various libraries and on Warwick Edwards manuscript descriptions. I have used standardized spellings of the composers' names. The *In nomine* content of these manuscripts is outlined in appendix II.

London, British Library, MS Additional 30513 is a keyboard book that contains many transcriptions of vocal music from the mid-sixteenth century as well as three consort works by Taverner, Johnson and White. This manuscript was compiled by Thomas Mulliner in the second half of the sixteenth century.¹⁸

¹⁸ Edwards, (1974) 88. The exact date of this manuscript has not been determined. Denis Stevens believes that it was compiled over a wide period of time (c1545-75). Denis Stevens, *The Mulliner Book: A Commentary*. London: Stainer and Bell, 1952.

Tenbury, St. Michael's College, MS 1464 is a bass-partbook containing some pieces with Latin text; the rest are untexted pieces. There are eight consort *In nomines* attributed to Byrd, Tye, Parsley, and White.

Cambridge, King's College, Rowe Music Library MS 316, is a Medius partbook which contains texted English anthems.¹⁹ The consort pieces include three *In nomines* by Parsons, Poynt and Tye.

London, British Library, MS Additional 4900 is bound in at the end of ff.58-67 of a manuscript copy of Francis Godwin's *Catalogue of the Bishops of England*.²⁰ It contains only one ensemble *In Nomine* which is probably a transcription since it is attributed to Taverner.

Oxford, Bodleian Library, MSS Mus. Sch. 984-8 is a set of five partbooks consisting of two main sections. The first section contains motets; the second contains two anthems, twelve songs by Byrd and some textless compositions including ten *In nomines*. Three of the *In nomines* are

¹⁹ Edwards, (1974) 101. Several of the anthems are adaptations of motets and Latin motets by Taverner, Shepherd, Tye, Tallis and Johnson and other composers who are not identified.

²⁰ Edwards, (1974) 103.

attributed to Nicholas Strogers, the remainder are attributed to Parsons, Byrd, Bull, White, Tye and Woodcock.

Oxford, Bodleian Library, MS Mus. Sch. M 423 is a countertenor partbook consisting of three main sections. Four *In nomines*, attributed to Poynt, Tye, William Byrd, and Parsons are in the second section of this manuscript.

Oxford, Bodleian Library, MS Mus. Sch. e. 1-5. This set of five partbooks contains mainly motets; there is only one *In Nomine* attributed to Sadler.²¹

London, British Library, MS Harley 7578 is the seventh in a volume containing eight manuscripts.²² The content of this manuscript consists mainly of the upper parts of English sacred and secular music. There are several untexted pieces, but Edwards believes that only one, *In Nomine Domini*, is instrumental; it is attributed to Johnson.

Washington, Folger Shakespeare Library, MS V.a.408: this manuscript was originally MS 7032. It contains one anonymous *In nomine*; the five other *In nomines* are attributed to Ferrabosco senior, Mallorie and Jeffries.

²¹ Edwards, (1974) 141. The words from the mass movement *In nomine* are at the head of the part in e.1.

²² Edwards, (1974) 142. According to Warwick Edwards, these pieces are unrelated.

Chelmsford, Essex County Record Office, MS D/DP Z 6/1 is a partbook which is in the same hand as Edward Paston's lute book.²³ The content consists mainly of texted English motets, as well as some Continental motets and a few consort pieces including three *In nomines* attributed to Strogers.

Chelmsford, Essex County Record Office, MS D/DP Z 6/2 is also a partbook in the same hand as the Edward Paston lute book.²⁴ There is only one four part *In nomine* in this manuscript.

London, British Library, MS Additional 29246 is a lute book, notated in Italian tablature, containing some consort pieces. There are seven *In nomines* attributed to White, Tallis, Taverner, Parsons and Strogers.

Tenbury, St. Michael's College, MSS 354-8: this set of five partbooks was written by the group A of Paston's scribes.²⁵ It contains eleven *In nomines* attributed to Johnson, White, Parsons, Taverner, Bull, and Byrd.

²³ Edwards, (1974) 158.

²⁴ Edwards, (1974) 169. The attribution is given in the index only.

²⁵ Edwards, (1974) 173.

London, British Library, MSS Add. 29401-5 is a set of five manuscripts written by the group B of Paston's scribes.²⁶ It contains anonymous songs and anthems which probably can mostly be attributed to Byrd, as well to Tallis and Alfonso Ferrabosco I.²⁷ The contents include four consort *In nomines* attributed to Parsons, Bull, Whyte and Byrd.

London British Library, MS Additional 34049 is a partbook that was written by the group C of Paston's scribes. The contents include five-part motets, masses--texted and untexted-- and three *In nomines* attributed to Bull, White and Byrd.

London, British Library, MS Additional 29427 is a partbook containing altus and contratenor parts. They were originally copied by different scribes on loose sheets of paper of different sizes. These were later bound together by Thomas Myriell. It contains mainly English anthems and many consort pieces including five *In nomines* attributed to Ferrabosco senior and Ferrabosco junior.

London, British Library, MS Additional 28996, a keyboard book, contains two instrumental *In nomines* notated in keyboard score, that are attributed to Parsons and Byrd.

²⁶ Edwards, (1974) 176.

Oxford, Christ Church, MSS Mus. 423-8 is a set of six partbooks containing fantasias, *In nomines*, pavans, and almains. There is one *In Nomine* attributed to Alfonso Ferrabosco senior.

Tenbury, St. Michael's College MS 1018 is a score containing motets, madrigals and consort pieces. There is one *In nomine* attributed to Alfonso Ferrabosco senior.

New Haven, Conn., Yale University, Filmer MSS A.11a-e: only five of the six partbooks are extant. There are four *In nomines*, three of the four are attributed to Alfonso Ferrabosco I; the fourth is attributed to Woodson.

New York Public Library, MSS Drexel 4180-5 is a set of six partbooks containing motets, anthems, songs and instrumental music. There are two *In nomines* attributed to Byrd and Parsons.

Dublin, Marsh Library, MSS Z.3.4.1-6, a set of six partbooks, contains approximately 150 instrumental pieces arranged in ascending order of number of parts.²⁸ The only known *In nomine* in this set is attributed to Alfonso Ferrabosco senior.

²⁷ Edwards, (1974) 176.

²⁸ Edwards, (1974) 234.

London, British Library, MSS Roy. app 74-76, three out of a set of four partbooks contains mainly church music with English text, mostly canticles, psalms and anthems.²⁹ The manuscript contains one *In nomine* attributed to T. Pointz.

London, British Library, MS Egerton 3665, notated like a modern score, contains eight *In nomines*. Three are attributed to Alfonso Ferrabosco I; the others are attributed to Parsons, Byrd, Munday and Stogers.

It is evident, from the large number of *In Nomines* preserved in these manuscripts, that this form played a significant role in the music of sixteenth and seventeenth century England. At least one version can be found of each extant *In Nomine*.³⁰ One of the principal difficulties in evaluating the attributions is that all of the manuscripts discussed above are collections of music prepared by scribes. Occasionally this leads to some discrepancies about authorship of a specific piece. The few musical variants between London, British Library, MS Additional 31390 and Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16 are very minor; they consist mainly of different accidentals. Together these manuscripts provide a wide

²⁹ Edwards, (1974) 245.

³⁰ See Appendix II for a full listing of *In Nomines* and concordances.

range of pieces from the early and middle periods of composition. London, British Library, MS Additional 11586 and London, British Library, MS 39550-4 confirm a continued interest in the *In Nomine* even though the composition of *In Nomines* diminished at the end of the seventeenth century. The remaining partbooks, although fragmentary, provide researchers with insight into the presentation of Renaissance music.

CHAPTER 3

In Nomine: ENSEMBLE OR EDUCATION?

What was the role of the *In Nomine* in the sixteenth and seventeenth centuries? Warwick Edwards has grouped textless English music of the sixteenth and seventeenth centuries into three categories: textless polyphonic music, dance music for unspecified performing forces and music for mixed consort.¹ According to Edward's classification, the *In Nomine* belongs to the category of textless polyphonic music. This allows for performance by any ensemble consisting of voices only, instruments only or any combination of performing forces having the necessary range and technique available to them. Two principal scenarios have been proposed: that these pieces were performed as chamber music or that they played a role in the training of musicians.

¹ Edwards, Warwick Anthony. "The Sources of Elizabethan Consort Music," diss., U. of Cambridge, (1974) 2. Textless polyphonic music includes *cantus firmus* settings for two to seven instruments not specified in any of the sources; dance music for unspecified performing forces of four to five parts consists primarily of *pavans*, *galliards*, *almains* and *jigs* as well as other miscellaneous pieces with a dance-like character, such as settings of ballad tunes. Music for mixed consort is mainly dance music played by a combination of plucked and non-plucked instruments, which are normally specified. Today this is frequently referred to as a 'broken consort'.

The theory that the *In Nomine* was the earliest manifestation of music composed specifically for performance by instrumental ensemble is questionable. Determination of the performing forces is problematic because there is no contemporary documentation that can be definitely associated with the *In Nomines*. The possibility of performance by either voices or instruments is mentioned in the title pages² of some of the manuscripts containing textless music while others are completely void of any indication of the purpose of the music.

The layout and content of London, British Library, MS Additional 31390 indicates that this manuscript may have been compiled for performance by an ensemble consisting only of instruments or for a mixed ensemble. Some of the most innovative writing found in the early and middle *In Nomines* is contained in this volume. Notably, those pieces that would appear to have been more suitable for instrumental performance are preserved in this manuscript along with some of the only known complete seven-part *In Nomines*.³

² The title pages of the two principal manuscripts containing *In Nomines*, London, British Library, MS Additional 31390 and Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16, allow for either vocal or instrumental performance.

³ These are found on folios 24 and 25 of London, British Library, MS Additional 31390. These pieces are both attributed to Robert Parsons.

Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16 is the only compilation of early English music devoted primarily to *In Nomines*.⁴ In contrast to London, British Library, MS Additional 31390, this set of partbooks contains a broader range of pieces from the early to the middle periods. Most of the pieces contained in these partbooks could easily be performed by a vocal ensemble.

Ernst Meyer believes that these pieces were composed for performance by viols: "the *Innomine* was a pure viol composition"⁵; however, there is no conclusive evidence to confirm this. It is not clear how common performance by viol consort was at this time: "It seems that from the 1570s to the early 1590s ensemble playing amongst English amateurs was not at all common except perhaps for duets on the popular lutes and kindred instruments."⁶ There are indications that certain instruments, such as viols were restricted to professional use and that amateurs generally learned to play virginals, lutes and other similar

⁴ This volume is entirely devoted to *In Nomines* with the exception of some Anthems added in the final layer of the manuscript.

⁵ Meyer, (1936) 31.

⁶ Edwards, (1974) 121. Also according to Edwards, the first published ensemble music suitable for an ensemble of five viols was Holborne's *Pavans, Galliards, Almaines and other short Aires...for Viols, Violins or other Musically Winded Instruments* (1599).

instruments.⁷ According to Meyer, from 1550 on the *In Nomine* was played in the Church, in Courts and in the homes of the upper classes:

The arrangement of the parts of the *Innomine* in the pseudo-score MS. Additional 31390 Brit. Mus, even seems to indicate that the *Innomines* were used principally in Court and Chamber.⁸

Meyer also states that "whether played in Court or home, this was definitely a music of the of the upper classes and not of the people."⁹ There does not appear to be any contemporary documentation to confirm this notion. Meyer appears to have arrived at this conclusion because he feels that the arrangement of the parts on the folio openings of London, British Library, MS Additional 31390 suggest performance in the courts rather than in the church: "This

⁷ Edwards, (1974) 121. "But how common were the viols in sixteenth-century England? Their frequent employment in professional circles, such as at the court, amongst town waits and in the theatre is beyond doubt, but their use as instruments for amateur entertainment may be questioned." See also Woodfill, Walter. *Musicians in English Society: from Elizabeth to Charles I.* New York: Da Capo Press, 1969, for an account of the use of instruments in professional and amateur circles in sixteenth and seventeenth century England.

⁸ Meyer, (1936) 30. Meyer believes that a report by Sir. John Hawkins in *A General History of the Science and Practice of Music*, stating that a gold chain and medal were presented to John Milton, father of the poet, by a Polish Prince visiting the Court, for the composition of an *In Nomine*, provides further proof that this repertoire was played in the Courts rather than in the Church.

⁹ Meyer, (1936) 30.

book was laid upon a table so that all the players could see their parts with ease; the music would certainly not have been read in this manner in the Church.¹⁰ This alone does not provide sufficient evidence to assume that this repertoire was restricted to the courts.

It is also possible that the role of the *In Nomine* was educational but there is not enough evidence to determine this. The title of London, British Library, MS Additional 31390. 'A booke of *In Nomines* and other Solfainge songs' of v, vj, vij: and viij: parts for voyces or instruments' implies that the *In Nomines* are 'solfainge' songs.¹¹ This theory is suggested by the notation in the *cantus firmus* of London, British Library, MS Additional 31390, folio 57, that 'this must be sung 4 notes lower'.¹² If these were indeed 'solfainge' songs, then this manuscript would probably have been compiled primarily for vocal rather than instrumental purposes.¹³ However, according to Edwards, textless music was not necessarily sung to solmization syllables but could

¹⁰ Meyer, (1936) 30.

¹¹ Meyer, (1936) 30: "It was perhaps also used for teaching purposes, as the name 'Solfainge' seems to indicate."

¹² Edwards, (1974) 78.

¹³ Edwards, (1974) 116. "Though the title allows for voices or instruments, the manuscript must have been compiled with the former uppermost in mind-it is difficult to imagine how one can sol-fa on an instrument."

never the less be vocalized since there seems to have been a practice of singing motets without their words.¹⁴ This practice may have carried over to the textless music found in sixteenth and seventeenth century English partbooks.

If London, British Library, MS Additional was intended for training musicians on instruments then the students may have been introduced to this manuscript after they had learned the basics of music. There is a chart on the verso of folio 127, London, British Library, MS Additional 31390 that may have been intended to help the student learn his notes.¹⁵ However, this chart must be considered within the context of the repertoire contained in the entire manuscript; it cannot be exclusively linked to the *In Nomines*.¹⁶ Within the complete context of London, British Library, MS Additional 31390, a primarily educational role seems to be unlikely. The chart in question could simply have been notated here before the manuscript was compiled

¹⁴ Edwards, (1974) 116. Accounts of this practice may be found in Morley's treatise *Plaine and Easie Introduction to Practicall Musick*. Ed. R. A. Harman, London, 1952, 292-93. "But I see not what passions or motions it (the motet) can stir up being sung as most men commonly do sing it, that is leaving out the ditty and singing only the bare note as it were a music made only for instruments."

¹⁵ Edwards, (1974) 82.

¹⁶ The other pieces contained in London, British Library, MS Additional 31390 are textless chansons, anthems and motets and miscellaneous instrumental pieces.

and therefore may not have been relevant to the content of the manuscript.

Another set of partbooks, London, British Library, MSS Additional 39950-4, contains annotations that may suggest an educational role. A few of the pieces in this set of manuscripts appear to have been 'graded' at some point since they have a letter grade and the notation "exam by". Whether these were added at the time of composition or added later is not clear. Since the manuscript seems to have been compiled by a scribe it is unlikely that the pieces contained within were submitted by the individuals to whom they are attributed. Therefore, we cannot assume that the 'grades' refer to the efforts of the composers whose names appear on the pieces. It is quite possible that these pieces were copied by people with an interest in the musical repertoire who compiled these books for their own personal use.

To conclude, the earliest *In Nomines* were almost certainly not conceived as pieces for performance by viol consort. A more likely scenario is that they were performed by various combinations of performing forces with suitable ranges. Lack of contemporary documentation about these pieces further complicates the matter. The most likely explanation would be that these pieces were not a form of

entertainment in the homes of the upper classes as proposed by Meyer. An educational role is another possibility although we do not have enough evidence to prove that the *In Nomines* were actually used in this way. A greater possibility is that these manuscripts were compiled by people with an antiquarian interest in music. If they were kept by the musicians for their own further study and 'private performance' among friends then their performance would almost certainly not have been recorded in the records of the upper classes.

CHAPTER 4

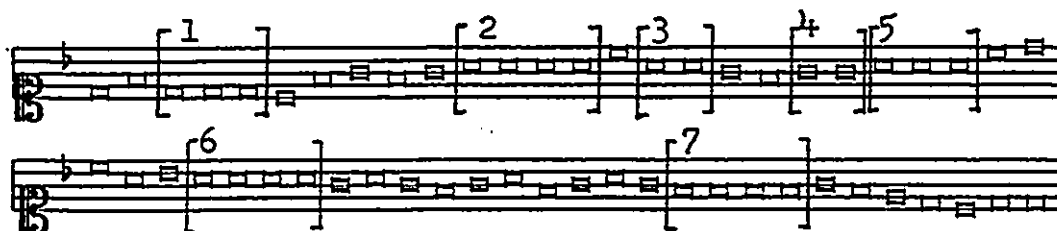
DEVELOPMENT OF A STYLE

The *In Nomine* complex is an example of *imitatio*, a central idea in Renaissance composition. The melodic outline of Taverner's *In Nomine* served as the model for all of the subsequent *In Nomines*. These pieces were probably composed by musicians who based their techniques on those of an established master while experimenting with more elaborate contrapuntal treatment. The *In Nomines* composed up to 1570 are characterized by primarily vocal melodic lines with long phrases, polyphonic texture and imitation. Within this structure composers began to experiment with an increased number of changes to the presentation of the *cantus firmus*. Individual parts were characterized by larger and more frequent leaps, rapid runs and motivic development. After 1600, evidence of instrumental writing is more apparent: sectional contrasts, rapid leaps and fast scalar passages are common, especially in some of the more advanced five-part *In Nomines* of William Byrd. The pieces chosen for discussion are drawn from the early and middle periods of development. *In Nomines* by Thomas Tallis, Robert White, Robert Parsons senior, Nicholas Stogers, Alfonso Ferrabosco senior and William Byrd have been selected because they best illustrate the role of imitation in the

development of this form. Taverner's *In Nomine* will serve as the point of comparison for these works.

1. Treatment of the cantus firmus

In the earliest *In Nomines*, the presentation of the *cantus firmus* adheres to that set forth in Taverner's piece.¹ Most frequently the '*In Nomine cantus firmus*' is in the d-mode²; others are transposed up a perfect fourth to the g-mode³. The *cantus firmus* is usually placed in the contratenor of the four part *In Nomines* and in the medius of the five part *In Nomines*. As the style progresses there is an increased incidence of modification to the *cantus firmus*; the most common change is the addition or deletion of a note. The seven points at which the original melody has repeated notes are the most common points of variation.



A few composers, most notably Robert Parsons and John Eglestone, have deviated from the standard placement of the of the cantus firmus. Parsons frequently places the *cantus firmus* in the superius; Eglestone has placed it in the tenor of one of his *In Nomines* and in the superius of the other. In later pieces the incidence of passing notes and small rhythmic figures increases; in addition, fragments of the *cantus firmus* permeate the "moving" voices. Table 4-1 outlines the treatment of the *cantus firmus*.

Table 4-1. Treatment of the *Cantus Firmus* in
London, British Library, MS Additional 31390 and
Oxford, Bodleian Library, MSS Mus Sch. d. 212-16.

I. *In nomines* in London, British Library, MS Additional
31390

Composer	Folio	Cantus firmus	Range	Signature
Anonymous.....	9	Medius	D-D	1 flat
Strogers.....	10	Medius	D-D	1 flat
Robert Parsons.....	24	Superius II	D-D	1 flat
Robert Parsons.....	25	Superius	G-G	1 flat
Christopher Tye	21b	Medius	D-D	1 flat
Christopher Tye.....	27a	Medius	D-D	1 flat
Christopher Tye.....	28	Medius	D-D	1 flat
Christopher Tye.....	29	Medius	D-D	1 flat
William Bird.....	44	Superius	G-G	2 flats
D[r] Tye.....	46	Medius	D-D	1 flat
D[r] Tye.....	47	Medius	D-D	1 flat
Poynt.....	48	Medius	D-D	1 flat
Jhonson.....	53	Superius	G-G	1 flat
Strogers.....	55	Medius	D-D	1 flat
Strogers	56	Medius	D-D	1 flat
Stoninge.....	57	Medius	D-D	1 flat*
Byrd.....	59	Medius	D-D	none
Tye.....	61a	Medius	D-D	none
Tye.....	61b	Medius	D-D	1 flat
Dr. Tye.....	63	Medius	D-D	1 flat
Dr. Tye.....	64	Medius	D-D	1 flat
Dr. Tye	65a	Contratenor	D-D	1 flat
Dr. Tye.....	65b	Medius	D-D	none
Dr. Tye.....	66	Medius	D-D	1 flat
Dr. Tye.....	67	Contratenor	D-D	none
Dr. Tye.....	70	Medius	D-D	none
Dr. Tye.....	72	Medius	D-D	none
Dr. Tye.....	73	Medius	D-D	none
Dr. Tye.....	74	Medius	D-D	1 flat
Dr. Tye.....	77	Medius	D-D	1-flat
Dr. Tye.....	78	Medius	D-D	1-flat
Picforth.....	79	Tenor	G-G	1 flat
Anonymous.....	92	Medius	D-D	none
Anonymous.....	93	Medius	D-D	1 flat
Robert Parsons.....	97	Medius	D-D	1 flat
Clement Woodcocke...	99	Contratenor	G-G	1 flat
Clement Woodcocke..	100	Superius	G-G	1 flat
Taverner.....	101	Medius	D-D	1 flat
Brewster.....	109	Contratenor	G-G	1 flat

Composer	Folio	Cantus firmus	Range	Signature
Malery.....	110			
Mudd.....	117	Medius	D-D	none
Wyll Byrd.....	121	Medius	D-D	1 flat

II. Oxford, Bodleian Library, MSS Mus Sch. d. 212-16

A. Four-part *In Nomines*

Composer	Folio	Cantus firmus	Range	Signature
Tye.....	3	Medius	D-D	1 flat
John Taverner.....	4	Contratenor	D-D	2 Bb's
Thomas Tallis.....	5	Contratenor	D-D	2 Bb's
Robert Parsons.....	6	Medius	G-G	1 flat
Thomas Wee[l]kes....	7	Contratenor	D-D	2 Bb's
Robert White.....	8	Contratenor	D-D	2 Bb's
Henry Stoninge.....	9	Contratenor	D-D	2 Bb's
John Thorne.....	10	Contratenor	D-D	2 Bb's
Robert White.....	11	Contratenor	D-D	2 Bb's
Orlando Gibbons.....	12	Contratenor	D-D	2 Bb's
Henry Mudd.....	13	Contratenor	D-D	2 Bb's
William Byrd.....	14	Contratenor	D-D	2 Bb's
Thomas Prestone.....	15	Contratenor	D-D	2 Bb's
Robert Parsons.....	16	Contratenor	D-D	2 Bb's
William Bird.....	17	Contratenor	D-D	2 Bb's
Robert White.....	18	Contratenor	D-D	2 Bb's
Osbert Perslye.....	19	Contratenor	D-D	2 Bb's
Thomas Tallis.....	20	Contratenor	D-D	2 Bb's
Poyntz.....	21	Contratenor	D-D	2 Bb's
Johnson.....	22	Medius	G-G	1 flat
Robert Parsons.....	23	Medius	G-G	1 flat
John Bucke.....	24	Medius	D-D	2 Bb's
Whitebrooke.....	25	Bassus	G-G	1 flat
Osbert Persley.....	25			

B. Five-part *In Nomines*

Composer	Folio	Cantus firmus	Range	Signature
John Eglestone.....29		Tenor	A-A	none
Nichollas Strogers..30		Medius	D-D	none
Leonarde Woodeson...31		Medius	D-D	none
John Mundy.....32		Tenor	D-D	1 flat
William Bird.....33		Contratenor	A-A?	none
Elway Bevin.....34		Medius	D-D	1 flat
Alfonso Ferrabosco..35		Contratenor	D-D	2 Bb's
William Bird.....36		Contratenor	D-D	2 Bb's
Alfonso Ferrabosco..37		Medius	D-D	2 Bb's
Edwarde Gibbons.....38		Medius	G-G	1 flat
Alfonso Ferrabosco..39		Medius	D-D	2 Bb's
William Bird.....40		Medius	D-D	2 Bb's
Thomas Mericocke....41		Medius	D-D	2 Bb's
Henry Stonynge.....42		Medius	D-D	2 Bb's
Nichollas Strogers..43		Medius	D-D	2 Bb's
John Gibbs.....44		Medius	D-D	2 Bb's
William Randall.....45		Medius	D-D	2 Bb's
Dr. John Bull.....46		Medius	D-D	2 Bb's
Robert Parsons.....47		Medius	D-D	2 Bb's
William Stannar.....48		Medius	D-D	2 Bb's
Tye.....49		Medius	D-D	2 Bb's
Arthur Cocke.....50		Medius	D-D	2 Bb's
Orlando Gibbons.....51		Medius	D-D	2 Bb's
Robert White.....52		Medius	D-D	2 Bb's
William Bird.....53		Medius	D-D	2 Bb's
Leonarde Woodeson...54		Medius	D-D	2 Bb's
[Bruster?].....55		Medius	D-D	2 Bb's
Leonarde Woodeson...56		Medius	D-D	2 Bb's
Hake.....57		Medius	D-D	2 Bb's
Leonarde Woodeson...58		Medius	D-D	2 Bb's
Nichollas Strogers..59		Medius	D-D	2 Bb's
William Mundy.....60		Bassus	A-A	none
Richard Allison.....61		Medius	D-D	2 Bb's
Nichollas Strogers..62		Medius	D-D	2 Bb's
Thomas Wee[l]kes....63		Contratenor	G-G	2 flats
Clemente Woodcocke..64		Contratenor	G-G	2 flats
Osbert Persley.....65		Contratenor	G-G	2 flats
Elway Bevin.....66		Contratenor	G-G	1 flat
Thomas Wee[l]kes....67		Contratenor	G-G	2 flats
John Egleston.....68		Superius	G-G	2 flats

Signatures: none means no flats in signature
 1 flat: Bb is indicated in signature
 2 flats: Bb and Eb are indicated in signature
 2 Bbs: Bb is indicated for both upper and
 lower octave

ii. Early In Nomines

Taverner's piece is written in the style of a *cantus firmus* motet, with long dovetailed phrases and long note values. In London, British Library, MS Additional 31390 a fifth part, in a different hand, has been added. The purpose of this added part may be to allow for more performers or to adapt this piece for instrumental performances.⁴ Apart from the discrepancy in the number of parts the variants between 31390 and Mus. Sch. 212-216 are generally limited to durations of single notes or accidentals.

The opening of Taverner's *In Nomine* presents two principal motives that are employed in many of the subsequent *In Nomines*.⁵ All of the voices begin with an ascending minor third, and, except for the *cantus firmus*, continue in descending scalewise motion. This work is

⁴ The style of this added part does not fit that of the other individual parts. Its range is larger—it spans a minor thirteenth instead of the minor tenth of the quintus or the minor eleventh of the contra-tenor and bassus. In addition, there are hints of instrumental intentions in the rhythmic movement, moving in faster values (*semiminums*) against minums and longer note values of the other parts.

⁵ These motives will be referred to throughout this chapter as motive 4-2a and motive 4-2b.

characterized by scalar motion and the occasional use of leaps.⁶

The image displays a musical score for the opening of Taverner's 'In Nomine'. It consists of two systems of staves. The first system has four staves, each with a different clef (soprano, alto, tenor, and bass). The second system has three staves (soprano, alto, and tenor). The music is written in a style characteristic of the English Renaissance, featuring scalar motion and occasional leaps. Above the first system, there are two labels: '4-2a' and '4-2b', which likely refer to specific intervals or chords. The notation includes various note values, rests, and bar lines.

Example 4-2. Opening of Taverner's *In Nomine*⁷

⁶ Normally this is more prominent in the fourth voice rather than the remaining ones. Some of the leaps employed in this voice appear to be uncharacteristically large; therefore, this part was probably added later.

⁷ Only the original four voices are transcribed in this example.

The melodic structure of the cadence is similar to that of the opening but this time Taverner employs faster rhythmic values. This cadence is of particular interest because it ends on g which is unusual for a piece in the d-mode. In addition, the bassus moves by only a minor second.⁸ Tension is increased by the F in the bassus followed by the F# in the contratenor.



Example 4-3. Cadence, Taverner's *In Nomine*

Two four-part *In Nomines* by Tallis are preserved in Oxford, Bodleian Library, MSS Mus Sch. d. 212-216.⁹ The melodic contour of these pieces is vocal but the overall structure is much more unified than that of Taverner's *In Nomine*. Unification is achieved through the use of

⁸ Weidner, (1960) 98.

⁹ The *In Nomine* on f. 20 of Oxford, Bodleian Library, MSS Mus Sch. d. 212-15 is also found on f. 93 of London, British Library, MS Additional 31390.

variation technique, sections of note against note writing and imitation.

Our first Tallis example, Oxford, Bodleian Library, MSS Mus Sch. d. 212-16, f. 5 is based on motive 4-2a. The structure is for the most part vocal and based on the principle of imitation. The successive motives are derived through variation of the preceding phrase.



Example 4-4. Opening, Tallis *In Nomine* I.

The treatment of the superius in approach to the final cadence in *In Nomine I* is reminiscent of the scalar motion in the opening.



Example 4-5. Cadence, Tallis *In Nomine I*

The phrases of Tallis' second *In Nomine*, Oxford, Bodleian Library, MSS Mus Sch. d. 212-16, f. 20¹⁰, are somewhat shorter and contain more leaps than Taverner's piece. In this piece motive 4-2a from Taverner's *In Nomine* and the "three-repeated note"¹¹ motive associated with Tye are prevalent. At first the three voices not having the cantus are imitative but soon the superius develops independently while the tenor and bassus continue in more or less strict imitation.

¹⁰ This piece is duplicated on f. 93 of London, British Library, MS Additional 31390. As in the Taverner piece, an extra voice has been added in London, British Library, MS Additional 31390, above the bassus. Probably for the same reasons explained above; this part frequently doubles notes already provided by the other voices.

¹¹ This motive is indicated on music examples as "3 notes".

The image displays a musical score for the opening of Tallis's 'In Nomine II'. It consists of four systems of staves, each containing three staves (treble, alto, and bass clefs). The music is written in a 16th-century style, featuring a mix of whole, half, quarter, and eighth notes, as well as rests. The key signature is one flat (B-flat), and the time signature is common time (C). The score is annotated with '3-notes' and '4-2a' above specific groups of notes, indicating rhythmic patterns or phrasing. The first system shows a complex interplay of voices, with the top staff having a '3-notes' annotation and the bottom staff having a '4-2a' annotation. The second system continues this pattern, with '3-notes' annotations above the top and bottom staves. The third system shows a similar structure, with '3-notes' annotations above the top and bottom staves. The fourth system concludes the opening, with '3-notes' annotations above the top and bottom staves. The overall texture is polyphonic, with multiple voices moving in parallel motion.

Example 4-6. Opening of Tallis In Nomine II

iii. Transition to the Middle period of development

Although the *In Nomines* by Tallis contain the beginnings of what could be considered to be an instrumental style, the general structure remains that of the *cantus firmus* vocal motet. In the middle period of development, the *In Nomine* still has features that are characteristic of the *cantus firmus* vocal motet; but the transition to a new compositional style is evident. Phrases are increasingly shorter, motivic development and unity become more prominent as the style progresses. Several of Tye's¹² *In Nomines* employ a variety of innovations; his compositional style encompasses contemporary techniques and foreshadow contrapuntal treatment of the early century style. Tye's work is probably equaled by that of Robert Parsons. The works of Robert White are not as progressive as those of Tye and Parsons; the outstanding feature of White's works is the motivic treatment.

¹² The works of Tye are not analyzed in this thesis since a detailed analysis of them has already been included in Key, Donald Rochester. "Two Manuscripts of Instrumental Ensemble Music for the Elizabethan Period (British Museum MS Additional 31390 and Bodleian Library MSS .D 212-216), diss., Boston University, 1960; and Weidner, Robert Wright. "The Early *In Nomine*: A Genesis of Chamber Music," diss., U. of Rochester, 1960.

The six *In Nomines*¹³ attributed to Robert Parsons make significant contributions to the development of this style. The four-part *In Nomine* in Oxford, Bodleian Library, MSS Mus Sch. d. 212-15, f. 16, is the most interesting of his four-part works. It is written in the form of a *cantus firmus* vocal motet. The most striking characteristic of this piece is the imitation of motives between the voices.¹⁴



Example 4-7. Imitation of motives in Parson's *In Nomine* à 4

The *In Nomine* à five is based on the development of a sequential motive, consisting of leaps of fourths and fifths. This work is unique because it is written in an

¹³ Three of the pieces are for four parts, one for five parts and the remaining two are for seven parts.

¹⁴ Key, (1960) 230. "This feature is very important to the development of instrumental music because it recognizes shows that contrast can be provided by a characteristic instrumental style in addition to the techniques used in vocal music".

antiphonal style, with one voice often contrasted against the other three. For example, in the opening the superius introduces the first motive, which is answered in turn by the contratenor and then, simultaneously by the tenor and bassus. In this piece, Parsons expands the "three repeated note" figure to four notes.



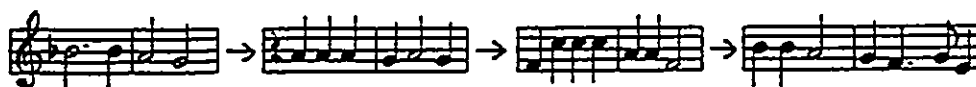
Example 4-8. Antiphonal writing in Parsons's
In Nomine à 5

The two *In Nomines*, signed "Parsons", in London, British Library, MS Additional 31390, ff. 24 and 25, are the only complete *In Nomines* for seven parts.¹⁵ These are in the form of *cantus firmus* motets. The melodic lines are

¹⁵ In the tradition of the early and middle *In Nomines*. There are two *In Nomines* in London, British Library, MS Additional 32377, attributed to Robert White and Alcock, which are thought to be for seven parts, but since only one partbook has been located we cannot be certain.

generally characterized by triadic motives, but are conjunct compared to Parson's later works.

The seven part *In Nomine*, London, British Library, MS Additional 31390, f. 23, has been attributed to Byrd¹⁶ but stylistically this piece is more in line with the work of Parsons. The strongest factors favouring the attribution of this work to Parsons rather than to Byrd are the use of successive points of development and the prominence of the device of three repeated notes—a device that appears to be employed much more prominently in the works of Parsons than those of Byrd. The successive points of imitation in this piece evolve as shown in example 4-9. Elements of the *In Nomines* of Taverner, motive 4-2a and Tye's device of three repeated tones are also prominent in this work.



Example 4-9. Sequential motive, Parsons, *In Nomine* à 7, I

Four ensemble *In Nomines* are attributed to Robert

¹⁶ This attribution is given on f. 10 of London, British Library, MS Additional 32377.

White.¹⁷ The influence of Tye is present but to a lesser degree than in the works of Parsons. The influence of Tye's style on White is best illustrated in White's *In Nomine à 4*, 212-15, f. 8. This piece contains several points of imitation; each point bears a rhythmic or melodic relationship to the one preceding it. The use of chromaticism is also based on that employed by Tye. White's compositional style is further characterized by the simultaneous use of minor second dissonances and cross relations, as seen in example 4-11.



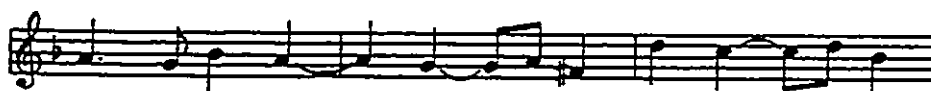
Example 4-10. Opening of White, *In Nomine à 4*,
Oxford, Bodleian Library, MSS Mus. Sch. d. 212-15, f. 8

¹⁷ White is a common surname associated with sixteenth century instrumental music; thus there is some confusion about the authorship of these pieces. William White and Matthew White were significant composers of approximately the same era; however, characteristics of style, some of which may come from the relationship, and influence of Christopher Tye, lead us to attribute authorship of these pieces to Robert White. Robert White studied with Tye and married his daughter Ellen Tye. Therefore, there is reason to believe that pieces signed White and displaying evidence of influence by Tye should be attributed to Robert White.



Example 4-11. Minor second dissonances in White
In Nomine à 4

One of the most interesting early *In Nomines* by White is his *In Nomine à 5*, 212-15 f. 18. This piece is based upon a sequential pattern that is prevalent from beginning to end and even found in the *cantus firmus*. This work is very chromatic which in turn leads to more "tension" between the parts.



Example 4-12. Sequential motive in White, *In Nomine à 5*



Example 4-13. Chromaticism in White, *In Nomine* à 5.

iv. Middle In Nomines

The *In Nomines* of the seventeenth century remain similar, in outline, to the vocal *cantus firmus* motet; however, sectional contrast with well developed themes, rapid leaps and individual parts that rapidly span wide ranges are increasingly common. These features are especially well illustrated in the works of Stogers, Ferrabosco and Byrd.

The three five-part *In Nomines* attributed to Stogers¹⁸ are characteristic of works dating from the late sixteenth century. The most important feature of the *In Nomines* attributed to him is the use of sectional contrast.

Our first example by Stogers, found on f. 56, London, British Library, MS Additional 31390¹⁹ can be divided into three sections. The opening section is based on a descending triadic motive while the second section uses the melodic inversion of this motive.

¹⁸ London, British Library, MS Additional 31390 contains three *In Nomines* signed Stogers. It is difficult to determine the true authorship of these *In Nomines*: an E. Stogers has been suggested as the author of at least two of these pieces. The fact that they are included in 31390, suggests that they were composed before 1578 but their style is characteristic of the late sixteenth century. Therefore, these were probably all composed by Nicholas Stogers.

¹⁹ This *In Nomine* is duplicated on f. 30 in Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16.



A. Motive from section 1.



B. Motive from section 2.

Example 4-14. Triadic motive, Strogers, *In Nomine* à 5, 1.

The second Stroger's *In Nomine* is based on motive 4-2a, from Taverner's *In Nomine*. The *cantus firmus* is in a 'quintuple' meter, the others in a duple meter. Apart from its meter this piece does not present any significant innovations in the development of the *In Nomine* style.

Our third example from the pen of Strogers is based on motive 4-2b. Like the previous pieces by Strogers, this composition is based on the imitative treatment of a triadic subject. Sectional contrast is provided briefly by a theme based on repeated notes. The opening section is based on an ascending triadic motive while the second is based on a descending motive.



Example 4-15, Sectional contrast in Stroger's *In Nomine*
à 5, III

The three early Ferrabosco *In Nomines*²⁰, further develop Strogers' use of sectional contrast. More importantly, they introduce a rhythmic vitality and structural unity. Ferrabosco achieves structural unity through the melodic relationship of the various points to one another and the formal organization of the points of imitation. The first point of imitation is frequently recapitulated after the second point is introduced. The most striking feature of the early Ferrabosco *In Nomines* is the use of rapid rhythmic figures and extremely rapid leaps. Ferrabosco's use of elaborate rhythms are best illustrated in *In Nomine* à 5, Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16.

²⁰ A total of six *In Nomines* in Mus. Sch. d. 212-216 are attributed to the name Alfonso Ferrabosco. Since there were three composers by the same name active in England it is difficult to determine who wrote what. According to Weidner, (1960) 60, Alfonso Ferrabosco senior was in England until 1578, the date attributed to London, British Library, MS Additional 31390; therefore, it is not impossible that he composed some of the *In Nomines* that are attributed to Ferrabosco junior. According to Weidner, the elder Ferrabosco's interest in this form may have been aroused through his friendship with Byrd. The three early *In Nomines* are attributed to Alfonso Ferrabosco senior. The *In Nomines* at the end of Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16. have been attributed to Alfonso junior.

The image displays a musical score for a piece titled "Example 4-16. Elaborate rhythms in Ferrabosco". The score is organized into five systems, each consisting of five staves. The notation is complex, featuring a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system shows a melodic line in the upper staves and a more active bass line. The second system continues this pattern with intricate rhythmic patterns. The third system shows a more complex interplay between the staves. The fourth system features a dense, fast-moving melodic line in the upper staves. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

Example 4-16. Elaborate rhythms in Ferrabosco
In Nomine à 5, Oxford, Bodleian Library,
 MSS Mus Sch. d. 212-16.

v. Culmination of a style

The middle period of development of the *In Nomine* is characterized by the *In Nomines* of William Byrd.²¹ While some features of the later development of the *In Nomine* are foreshadowed in his works, stylistic elements from the early stages of the development of this form also can be seen.

The two four-part *In Nomines* are in the style of *cantus firmus* vocal motets with little trace of instrumental writing. The first four-part *In Nomine* illustrates the principle of sectional contrast. Like Parsons, Byrd has transposed the *cantus firmus* to g and placed it in the superius. The more elaborate of Byrd's four-part *In Nomines*²² is based upon motive 4-2a of Taverner's piece. This piece suggests an instrumental style with the employment of a faster rhythmic values and a freer treatment of the individual melodic parts.

²¹ Seven *In Nomines* by William Byrd are preserved in London, British Library, MS Additional 31390 and Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16. Three are in London, Briths Library, MS Additional 31390 and are in four in Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16.. Two of the *In Nomines* in the Oxford partbooks are duplicates of those included in London, British Library, MS Additional 31390.

²² Folio 17 of Oxford, Bodleian Library, MSS Mus. Sch. d. 212-16.



Example 4-17. Opening, Byrd *In Nomine à 4*, II

Of the five-part *In Nomines*, only two contain material significant to the development of a distinct instrumental style. These are obviously influenced by the rhythmic treatment seen in the three Ferrabosco *In Nomines*. The character of the closing sections in the *In Nomine à 5*, Oxford, Bodleian Library, MSS Mus Sch. d. 212-16, f.40 and London, British Library, MS. 31390 are clearly instrumental.

In Nomine à 5 Oxford, Bodleian Library, MSS Mus Sch. d. 212-16., f. 40²³ is characterized by rhythmic and melodic variety. Like Stroger's third *In Nomine* this is a prime example of sectional contrast. There are three main sections, the first based on the imitative treatment of the principle subject, a descending scale, the second consists

²³ Folio 59 in London, British Library, MS Additional 31390.

of several short motives. The final section, consisting of rapid scalar passages, is the climax of this work.

In Nomine, London, British Library, MS 31390, f. 121, is instrumentally the most advanced of Byrd's five part *In Nomines*. This work consists of two main sections: the first is similar to that employed in the *In Nomine* à 5, f. 40, the second based on several shorter motives including repeated notes and scalar passages. The opening of this piece appears to have been influenced by the opening of Parson's earlier *In Nomine* à 7 in use of the ascending sixth leap in the opening phrase. Another influence probably drawn from the work of Parsons is the antiphonal pairing of voices.²⁴.

²⁴ The voices in the opening of Parson's *In Nomine* à five are paired in an "antiphonal style".

The image displays two systems of musical notation, each consisting of five staves. The notation is in a historical style, likely from a 16th-century manuscript. The first system has a bracket labeled '4-2a' over the first staff, and another '4-2a' over the third staff. A '6th' label is placed below the first staff. The second system also has '4-2a' brackets over the first, third, and fifth staves. A '6th' label is placed below the fifth staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Example 4-18. Opening, Byrd *In Nomine à 5*,
London, British Library, MS 31390 f. 121

The *In Nomine* is clearly a sixteenth century example of *imitatio* for which Taverner's *In Nomine* served as the compositional model. In the earliest *In Nomines*, the presentation of the *cantus firmus* is similar to that set forth in Taverner's piece. The *In nomines* of the middle period of development still have features that are characteristic of the *cantus firmus* vocal motet; but the transition to a new compositional style is evident. Phrases are shorter and motivic development and unity are more common. The principal innovations of the early and middle period of development, sectional development and rhythmic vitality are assimilated in the two late five-part *In Nomines* attributed to William Byrd.

CONCLUSION

We can only speculate on the reasons for the popularity of the melody *Gloria tibi Trinitas* as a *cantus firmus*. The use of this melody *Gloria tibi* seems to have important implications. The antiphon *Gloria tibi trinitas* was associated with one of the Greater feasts in the Sarum Rite. Taverner's Mass *Gloria tibi Trinitas*, composed while he was employed at Cardinal College¹, was probably written in celebration of Trinity Sunday. It is possible that in the turmoil of the Reformation and the transition away from Latin services² various composers employed *Gloria tibi Trinitas* as a *cantus firmus* to maintain a link with past traditions. Approximately twenty years separate the composition of Taverner's Mass and the large number of pieces bearing the title *In Nomine*. These pieces may have been composed as a sort of homage to Taverner as well as to retain a link with past traditions. The melody *Gloria tibi trinitas* was probably so well known that no words needed to be notated and thus allowed a part of the Latin

¹ Cardinal College was dedicated to the Holy Trinity.

² In 1549 the *Book of Common Prayer* was adopted to provide uniformity in the Anglican Church and its use enforced by law.

church service to be preserved for private use.

It is important to remember that the pieces contained in these manuscripts were copied, or written out from memory, by scribes thus increasing the possibility for errors or other variations.³ An in depth study of the annotations found in some of these manuscripts as well as a detailed examination of other documents preserved in the various Cathedrals may enable us to discover the role of *In Nomine*: Was it intended for performance by instrumental ensemble? Did it play a role in the formal training of musicians? Or were these manuscripts compiled by people with an antiquarian interest in music? Being able to determine the significance of annotations, such as those found in London, British Library, MSS Additional 39550-4 would further aid us in discovering the exact role of the *In Nomines* and other pieces contained in English partbooks of the sixteenth and seventeenth centuries.

³ In copying manuscripts, the scribes do not always seem to have retained the original layout of the parts. Also, they may have added their own annotations to explain their reasoning behind making a change or "corrected" what they believed to be errors in the original versions.

The question of determining authenticity of these pieces is further complicated since in many cases one or more parts have been lost from some of the sets of partbooks. Also, at this time manuscripts remained unbound until a sufficient number of pieces had been collected for binding. As a result pages have been lost, misplaced or even bound into other manuscripts as endpapers. Therefore, it is essential, where possible⁴ to examine and compare the versions contained in these manuscripts with the autograph scores. This in itself would allow us to clarify many of the unanswered questions about the *In Nomines*.

⁴ It is probable that a large number of the autographs are not extant.

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APPENDIX 1

APPENDIX 1 is intended as a chronological guide only; therefore, in most cases only brief notes have been provided. For full biographies, and work lists, the reader is referred to the *New Grove Dictionary of Music and Musicians* and/or *The Dictionary of National Biography*. Biographical details are not available for some of these composers, but their names have been inserted for the sake of continuity.

John Taverner (flourished c1490-c1545): Organist at Boston Parish and Cardinal College (now Christ Church Cathedral), c. 1530. He is considered to be one of the most important English composers in the early sixteenth century. In 1528 charges of heresy were brought against Taverner but he was later forgiven by cardinal Wolsey. His most important compositions are the festal Masses, Magnificats and Votive antiphons. The mass *Gloria tibi trinitas* holds an important place in the history of Elizabethan music because the *Benedictus* served as the model for the *In Nomines*.

William Whytebroke [Whitebroke] (fl. 1520-1550): Possibly chaplain of Cardinal College (later known as Christ Church Cathedral) and Minor Canon, St. Paul's, c. 1531-35. There is no definite connection between him and the William Whitebrook who is said to have become the sub-Dean at St. Paul's in 1566. None of the *In Nomines* attributed to Whytebroke have a christian name on them.

Thomas Preston (? d. after 1559): May have been organist at Magdalen College, Oxford, 1543, and at Trinity College, Cambridge, as organist and choirmaster from 1547 and 1552 and from 1554-1559. It is possible that he served as organist at St. George's, Windsor between 1552 and 1554.

Robert Golder (1510-after 1563): English organist and (possibly) composer, he was a Master of the Choristers of St. George's Chapel at Windsor castle.

Robert Johnson, senior (c1500-c1560): A Scottish Priest and composer who fled to England in order to escape charges of heresy, he probably settled at Windsor. There are numerous attributions of music to the name Johnson, therefore authorship cannot be stated with absolute certainty.

T. Pointz [Poynte, Poynts, Poyntz, Poynt] (fl. 1555-1584): may be identifiable with Robert Poyntz (b. Winchester c1535), part of a famous Essex family who became a perpetual fellow of the New College of Oxford, August 26, 1554 and graduated with a BA on June 5 1556, and an MA on May 27 1560.

Christopher Tye (c1505-1572): 1536 B. Mus Cambridge; Mus D. Canterbury and Oxford. Chorister and Gentleman of the Chapel Royal. From 1537 he was a lay clerk at King's College.

Thomas Tallis [Tally, Talles] (c1505-1585) He was organist at the Abbey of the Holy Cross at Waltham in Essex. In 1575, Tallis and William Byrd were jointly granted a special 21 year monopoly for printing music books and music paper.

Osbert Parsley [Persley] (1511-1585): English composer and singer. An inscription on the North Side of Exeter Cathedral indicates that he was the singing master for fifty years at Norwich, Cathedral. Although he does not appear to have come into direct contact with the Chapel Royal, it does not seem unreasonable to believe, because of the proximity of Norwich, to Ely and Doddington, that he came under the influence of Christopher Tye.

Robert Parsons, senior, (1530-1570): (or Persons) was born in Exeter. He was sworn in as a Gentleman of the Chapel Royal on the 17th of October 1563; he drowned at Newmark-upon-Trent on the 25th of January 1570. He was a church composer.

Robert White (c1538-1574): his date of birth is not definitely known; however, the date of his matriculation with a B. Mus. from Cambridge, on the 13th of December 1560, indicates that he was probably born c.1534. He succeeded Christopher Tye when the latter retired from his post of the Master of the Choristers at Ely Cathedral in 1561; he held this post until 1566. He married Ellen White, the daughter of Christopher Tye.

[?Philip Alcock]

Henry Mudd (?-?c1588): organist at St. Paul's Cathedral, 1573; Vicar-Choral there from 1574. From 1575 to his death he was parish clerk at St. Dunstan in the West.

William Mundy [Munday] (c1555-1630): Gentleman of the Chapel Royal. He was Vicar-Choral of St. Paul's at the time of his death.

John Thorne (c1519-1573): appointed organist of York Minster 24 July 1542, previously organist within the choir. In 1552 restrictions brought a halt to the organ music and Thorne's services as organist were no longer required but as Master of the Choiristers he was ordered to assist in the singing of the Divine Service. He later became 'Clerk of the Fabric, from 1561 for ten years.

Brewster [Brusser, Bruster, Brusters] (fl. mid 16th century) English composer, two *In Nomines* are attributed to Brewster.

Edward Hake: Few biographical details about this composer are available. There has been some confusion of identity between the English composer John Hake, (fl. 1560) and Edward Hake, author of some prefatory material to William Daman's *The Psalms of David*, 1579. An Edward Hake was named in 1547 as a member of the choir of St. George's choir, Windsor.

Mallorie (fl. c1575) early exponent of cantus firmus based instrumental music in England in mid 16th century.

Nayler [mid-late 16th c.]

Picforth [mid-late 16th c.]

Henry Stonings (fl. 1600) prominent English composer during the reign of Queen Elizabeth I and King James I.

Nicholas Stogers (fl. 1560-75): was a composer of sacred and instrumental music of the early seventeenth century, and was an organist. From 1564 to 1575 Stogers was a parish clerk at St. Dunstan in the West, London. During this time he was in charge of the music there and probably played the organ.

Clement Woodcock [Woodcoke, Woodecock] (fl. c1575): the extant compositions by Woodcock date from the mid-sixteenth century. He made major contributions to the development of early consort music in England.

Edward Blancks [Blanck, Blankes, Blanq] (c1550-1633): English composer. He was a London wait from 1582-1594. His works consist mainly of liturgical compositions, although he composed some ensemble music including at least one *In Nomine*. He composed a six-part consort song, *With Wayling Voyce*, based upon the *In Nomine cantus firmus*.

Alfonso Ferrabosco, senior, (fl. 1544-87): seems to have settled in England, possibly Greenwich, before 1546 when Queen Elizabeth conferred a pension upon him. He served in the court of Elizabeth I from approximately 1562-68.

William Byrd (c1543-1623): Organist and Master of the Choristers at Lincoln Cathedral from 1563 to 1572. In 1570 Byrd was admitted to the Chapel Royal; from 1572 he held a joint appointment, with Thomas Tallis, as organist.

John Sadler

John Baldwin (before 1560-1615)

Elway Bevin (b. c1554-70, d. 1623-38): Organist Bristol Cathedral and Gentleman Extraordinary of the Chapel Royal, 1589-1637. He was a student of Thomas Tallis.

John Bull (?1562/3-1628): Mus. Doc., Oxford (1652-1628): Studied with William Blitheman. Organist Hereford Cathedral 1582; organist and Gentleman of the Chapel Royal 1585; First Gresham professor, 1596-1617; musician to Prince Henry 1611; organist Antwerp 1617 - 1628. He died in Antwerp.

John Mundy (c1555-1630): Mus. Doc Oxford. 1624. First studies with his father William Munday. He was an organist at Eton college and St. George's, Windsor. Contributed to the Triumphs of Oriana.

Richard Alison [Allison, Allinsson, Allyson, Aloyson] (fl. 1592-1606)

John Bucke

Arthur Cocke

John Eglestone

Edward Gibbons (c1565-c1650): Mus. Bac. Cambridge (and Oxford). Master of Choristers at King's College, Cambridge, and later succentor at Exeter cathedral.

John Gibbs

Matthew Jeffries: Mus. B., Oxford, 1593. Vicar-Choral of Well's Cathedral.

Thomas Mericocke

William Randall (?mid-16th-?1621): Chorister of Exeter Cathedral and Organist of the Chapel Royal, 1592 to ?1621.

William Stannar: English composer possibly identifiable with William Stonnard.

Leonard Woodeson

John Milton (c1563-1647): English composer; father of the poet. Milton senior contributed to Triumphs of Oriana.

Thomas Weelkes (1578-c1640) Mus. B. Oxford 1603. Organist Winchester College 1597, and Chichester Cathedral, 1608. Contributor to Triumphs of Oriana.

Alfonso Ferrabosco, junior (?1578-1628): a viol player and composer he was the son of Alfonso Ferrabosco senior. Ferrabosco junior was primarily associated with the Ben Jonson in the development of the masque. He served as music tutor to the future Charles I and succeeded Coperario as a Royal musician in 1626.

Orlando Gibbons (1583-1625): Mus. Bac. Cambridge, Mus. Doc., Oxford. Gentleman of the Chapel Royal, 1604. Organist at Westminster Abbey, 1623.

John Ward, senior, (1571-1638): probably chorister at Canterbury Cathedral.

Thomas Tomkins (1572-1656) Mus Bac, Oxford. 1607 Student of William Byrd. Organist of Worcester Cathedral and later Gentleman of the Chapel Royal.

[?R. Dering] [?Richard Deering] (c1580-1630): Mus. B. Christ Church, Oxford. 1610. Composer and organist.

William Cranford (late 16th - c1650-75): may have been a lay vicar at St. Paul's Cathedral.

John Jenkins (1592-1678)

Simon Ives (1600-1662)

William Lawes (1582-1602-d.1645): He was killed at the siege of Chester. Brother of Henry Lawes. Vicar-Choral, Chichester, Gentleman of the Chapel Royal 1602. Musician Ordinary to King Charles I.

John Ward, junior

John Banister (1625-1679) composer, violinist and flageolet player.

George Gill

John Withy (early 17th c.-after 1673): English composer and lyra viol player. Composed music mainly for bass viol and lyra viol.

Henry Purcell (1659-1695): chorister in Chapel Royal until 1573. In 1677 was appointed as composer extraordinary for the king's violins. In 1679 or 80 he succeeded John Blow as organist at Westminster Cathedral. He was appointed organist of the Chapel Royal ca. 1682.

APPENDIX 2

MANUSCRIPTS CONTAINING 'IN NOMINES'

Appendix 2 lists the known ensemble *In Nomines* from the early and middle periods of composition. It consists of five sections:

- Four-Part *In Nomines*
- Five-Part *In Nomines*
- Six-Part *In Nomines*
- Seven-Part *In Nomines*
- In Nomines* with an undetermined number of parts

Each section is arranged in chronological order.

For each of the pieces I have included the name of the composer, title¹, and the manuscripts where they have been found.² In 31390 and 212-16 folio numbers are given. In 'other' p. refers to page and f. refers to folio. Roman numbers following a manuscript, or numbers in square brackets refer to the voice, for example, a I or [1] refers to the top voice, a II or [2] to the second voice, and so on. An apostrophe ' indicates that a piece is on the verso of a folio.

Manuscripts listed in the concordances:

316 Cambridge, King's College, Rowe Music Library MS 316

¹ A title is given only when a descriptive other than *In Nomine* is attached to the piece.

² 31390 and 212-16 were examined first hand, the listings for the 'other' manuscripts are based on manuscript catalogues and on Edwards, "The Sources of Elizabethan Consort Music," diss., U. of Cambridge, 1974.

Z 341-6 Dublin, Marsh Library, MSS Z.3.4.1-6
 11586 London, British Library, Additional 11586
 17792 London, British Library, Additional 17792
 28996 London, British Library, Additional 28996
 29246 London, British Library, Additional 29246
 29401-5 London, British Library, Additional 29401-5
 29427 London, British Library, Additional 29427
 29996 London, British Library, Additional 29996
 30513 London, British Library, Additional 30513
 31390 London, British Library, Additional 31390
 32377 London, British Library, Additional 32377
 34049 London, British Library, Additional 34049
 39550-4 London, British Library, Additional 39550-4
 47844 London, British Library, Additional 47844
 2049 London, British Library, Additional 2049
 4900 London, British Library, Additional 4900
 3665 London, British Library, Egerton 3665
 7578 London, British Library, Harley 7578
 74-76 London, British Library, Royal app 74-76
 24 London, British Library, Royal Music Library 24.d.2
 4180-5 New York Public Library, Drexel 4180-5
 E423 Oxford, Bodleian Library, Mus. Sch. E423
 984-8 Oxford, Bodleian Library, Mus. Sch. 984-8
 212-216 Oxford, Bodleian Library, Mus. Sch. d. 212-216
 e.1-e.5 Oxford, Bodleian Library, Mus. Sch. e. 1-5
 423-8 Oxford, Christ Church, Mus. 423-8
 436 436 Oxford, Christ Church, Mus. 436
 463-7 Oxford, Christ Church, Mus. 463-7
 484-8 Oxford, Christ Church, Mus. 484-8
 389 Tenbury, St. Michael's College, 389
 Tenbury, St. Michael's College, 1018
 1464 Tenbury, St. Michael's College, 1464
 354-8 Tenbury, St. Michael's College, 354-8

Thomas Wode part books

TWQ=Quintus, Dublin, Trinity College, MS F.5.13

TWA=Altus, British Library, MS Additional 33933

TWT=Tenor, Edinburgh University Library, MS La. 111.483

TWB=Bassus, Edinburgh University Library, MS La. 111.483

408 Washington, Folger Shakespeare Library, MS V.a.408

Filmer New Haven, Yale University,

Library of the School of Music MSS A.11a-e

Appendix 2: Four-Part In Nomines:

Composer	Title	31390 Folio	212-216 ¹ Folio	Page or folio numbers in other manuscripts
Taverner, John ²		101	4	30513 f. 41' (kybd) 4900 f. 61' 389 p. 73 24 f. 22' 29246 f. 54' (lute) 354, 356-8 f. 21'
Whytebroke, [William]			25	
Preston, Thomas			15	
Golder, [Robert]				24 f 24
Johnson		53	22	30513 f. 52 (kybd) 389 p. 74 7578 f. 115
Pointz, T.			21	354, 356-358, f. 16 76 f. 45
Tye, [Christopher]			3	

¹ Only part books 212-215 include parts for the four-part In Nomines. 216 contains the superius parts for only the five-part In Nomines.

² Additional 31390 has an extra part, in a different hand, probably added later.

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Tallis, Thomas			5	22597 f. 54 29246 f. 53' (lute) 354, 356-8 f. 19' TWQ f. 17 TWQ f. 63 TWA f. 73 TWT p. 163 TWB p. 168
Tallis, Thomas ³		93	20	389 p. 75 22597 f. 56 TWQ f. 17' TWA f. 73' TWT p. 163 TWB p. 169
Parsley, Osbert			19	
Parsley, Osbert			26	
Parsons, Robert			6	
Parsons, Robert			23	
White, Robert			8	30513 f. 85' (kybd) 22597 f. 54' 29246 f. 53 (lute) 354, 356-7 f. 18'; 358 f. 18

³ 31390 has extra part that was probably added later.

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
White, Robert ⁴			11 and 16	22597 f. 55'
White, Robert			18	
White, Robert				P2 f. 1 29246 f. 54 (lute) 354-58 f. 16'
Mudd, Henry			13	
Brewster		109		
Stonings, Henry			9	
Byrd, William			14	354, 356-8 f. 17'
Byrd, William			17	
Baldwin, John	Upon In Nomine			24 f 123'
Bucke, John			24	

⁴ Although 22597 and MSS Mus Sch. d 212-15, f. 16 attribute this piece to Parsons, it is stylistically closer to the work of White. This piece is attributed to White in MSS M's Sch. d. 212-15 f. 11.

Five-Part In Nomines:

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Pointz, [T.]	In Nomine	48		316 f. 30' E423 p. 180 32377 f. 15' 22597 f. 34' 2049 II f. 15' 2049 III f. 12 2049 IV f. 13
Tye [Christopher]	Beleve me	64		
Tye [Christopher]	Blamles	47		22597 f. 33'
Tye [Christopher]	[In Nomine] Crye	28		
Tye, Christopher	[In Nomine] Farewell my good 1. for ever	65		
Tye, Christopher	[Follow me]	61	49, 216: 23	984, 986-8 no. 91; 985 no, 92 E423 p. 181
Tye [Christopher]	[Free from all]	27		
Tye, Christopher	[Howld Fast]	74		1464 f. 10
Tye [Christopher]	I comme	29		

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Tye, Christopher	[My death bedde]	61		1464 f. 9
Tye, Christopher	[Rachels Weeping]	78		
Tye, Christopher	Re la re			389 p. 70
Tye, Christopher	Report	66		
Tye, Christopher	Rounde	67		
Tye, Christopher	Saye so	65		
Tye, Christopher	Seldom sene	72		
Tye, Christopher	Surrexit non est hic	70		
Tye, Christopher	Trust	63		32377 f. 16'
Tye, Christopher	[Weepe no more Rachel]	77		32377 f. 11
Tye, Christopher		46		1464 f. 11
Parsley, Osbert	Upon v minims		65; 216: 39	
Parsley, Osbert				

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Parsley, Osbert Parsons, Robert		97	47; 216: 21	32377 f. 20' 984, 986-988 no. 84; 985 no. 85 316 f. 30' E423 p. 183 389 p. 7 32377 f. 14' 22597 f. 36' 29246 f. 55 (lute int) 354, 356-58 f. 42' 355 f. 41' 29401-5 f. 52' 29996 f. 68 4180 f. 75' 4181 f. 76 4182 f. 78 4183 f. 71 4184 f. 52' 3665 f. 156
White, Robert				1464 f. 12 984, 986-8 no. 90; 985 no. 91 32377 f. 11' Pl f. 60' 29246 f. 56 (Lute Int) 354, 356-58 f. 43'; 355 f. 42' 29401-5 f. 54' 34049 f. 46'

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Mudd [Henry] ⁵	de Profundis	117	60; 216: 34	389 p. 78
Mudd [Henry?]				3665 f. 158
Mundy, William				984, 986-88 no. 98; 985 no 99
Mundy, [William?] ⁶				389 p. 205
Brewster				32377 f. 12
Hake [Edward] ⁷		110	55; 216: 29	4180 f. 58'
Mallorie				4181 f. 77
Mallorie				4182 f. 79'
Nayler				4183 f. 72'
Picforth				4184 f. 53'
			57; 216: 31	389 p. 76
				408 f. 16'
				316 f. 33'
		79		32377 f. 15

⁵ Thomas Mudd has been proposed as a possible composer but he was born ca. 1560 and would have been to young to have a piece incl. in a manuscript dated before 1578

⁶ This piece is found with other pieces by contemporaries of William rather than John Mundy.

⁷ 389 refers to this composer as Hawkes.

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Stonings, Henry ⁸		57	42; 216: 22	
Strogers, Nicholas		56	30; 216: 4	984, 986-8: no. 86; 985 no. 87 32377 f. 19' 29246 f. 55' (lute int)
Strogers, Nicholas			43; 216: 17	984, 986-8: no. 88; 985 no. 89 3665 f. 159
Strogers, Nicholas		55	63; 216: 36	984, 986-8 no. 87 985 no. 88 389 p. 13 P1 f. 61
Strogers, Nicholas				32377 f. 20
Strogers, Nicholas				P1 f. 27'
Woodcocke, Clement			64; 216: 36	984, 986-8 no. 92; 985 no. 93
Woodcocke, Clement		99		
Woodcocke, Clement	In Nomine Domine	100		

⁸ The top part is written a fourth higher in 31390. A rubric at the beginning reads "this must be sung [not 'played'] 4 notes lower"

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Ferrabosco, Alfonso, senior			35; 216: 9 212: 71; 213-14: 75' 215: 74'; 216: 49'	389 p. 200 32377 f. 7' 408 f. 7' 29427 f. 55' 2049 III: f. 14 2049 IV: f. 14' C423: f. 59', C424: C424: f. 33' C425: f. 55' C426: f. 7' C428: f. 51' 463-466 f. 10'; 467 f. 12' Filmer f. 50' 4180 f. 58 [1] 4181 f. 76' [2] 4182 f. 78' [4] 4183 f. 71' [5] 4184 f. 53 [3] 39550, 52-54 f. 30; 39551 f. 29 23.4 1-3 f. 84'; 23.4 4 f. 34'; 23.4 6 f. 62' 3665 f. 61

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Ferrabosco, Alfonso, senior			37; 216: 11 212: 71 213: 76' 214: 76' 215: 75' 216: 50'	463-66: f. 11; 467: f. 13 1018: f. 25' Filmer f. 51' 39550: 52-54: f. 29' 39551: f. 28' 3665: f. 59'
Ferrabosco, Alfonso, senior			39; 216: 13	32377 f. 7 29427 f. 55 Filmer f. 49' 39550, 52-54 f. 29; 39551: f. 28 3665 f. 67
Byrd, William		44		
Byrd, William			33; 216: 7	1464 f. 8 389 p. 72 32377 f. 9'
Byrd, William			36; 216: 10	39550, 52-54 f. 28' 39551 f. 27'
Byrd, William		59	40; 216: 14	39550, 52-54 f. 30' 39551 f. 29'
Byrd, William		121	53; 216: 27	984, 986-8: no. 85; 985: no. 86

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Byrd, William				E423 p. 182 389 p. 71 32377 f. 8' 22597 f. 35' 354, 356-58 f. 44'; 355 f. 43' 29401-5 f. 55' 34049 f. 47' 2049 II f. 15' 2049 III f. 12' 2049 IV f. 13' 29996 f. 68' (Kybd) 4180 f. 75' 4181 f. 75' 4182 f. 77' 4183 f. 70' 4184 f. 52 3665 f. 156' e.1 f. 8; e.2 f.6; e.3 f. 6; e.4 f.5; e.5 f. 6
Sadler, John	In Nomine Domine			
Baldwin, John				24 f. 84'
Bevin, Elway			34; 216: 8	
Bevin, Elway			66; 216: 40	

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Bull, John			46; 216: 20	984, 986-88: no. 89; 985: no. 90 29401-5 f. 53' 34049 f. 45' 354, 356-58: f. 41'; 355 f. 40'
Mundy, John			32; 216: 6	
Mundy, John			60; 216: 34	
Alison, Richard			61; 216: 35	
Cocke, Arthur			50; 216: 24	
Eglestone, John			29; 216: 3	
Eglestone, John			68; 216: 42	
Gibbons, Edward			38; 216: 12	
Gibbs, John			44; 216: 18	
Mericocke, Thomas			41; 216: 15	
Randall, William			45; 216: 19	
Stannar, William			48; 216: 22	

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Ferrabosco, Alfonso, junior			69v 216: 43v;	C64-9 403-8 436 468-72 527-30 716-20 1004 1024 177 92-6 29427 Z3.4 1-6
Ferrabosco, Alfonso, junior			212: 69v; 213-15: 70; 216: 44	29427 f. 54 C64-9 403-8 436 468-72 527-30 716-20 1004 1024 17792-6 Z3.4 1-6

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
Ferrabosco, Alfonso, junior			212: 69v 213-15: 70v 216: 44v	C64-9 403-8 436 468-72 473-78 527-30 1024 17792-6 1,145 Z3.4 1-6

Six-Part In Nomines:

Composer	Title	31390 Folio	212-216 Folio	Page or folio numbers in other manuscripts
[Anon]		9		
Tye, Christopher		21		32377 f. 13 [1,2]
Strogers, Nicholas ⁹		10	59; 216: 33	47844 f. 2' 32377 f. 18'
Blanckes, Edward				389 p. 194 [2?]
Mundy, John				24 f. 63
Mundy, John				24 f. 64'

⁹ In some sources, such as MSS Mus Sch. d. 212-16, this *In Nomine* is treated as a five-part work.

Seven-Part In Nomines:

Composer	Title	31390 Folio	Page or folio numbers in other manuscripts
Parsons, [Robert] ¹⁰		24	74 f. 33' 32377 f. 10
Parsons, [Robert]		25	32377 f. 13
White, Robert			32377 f. 10'
Alcock, Philip			32377 f. 17

¹⁰ In 32377 this composition is attributed to Byrd. Stylistically this fits into the works of Parsons.

In Nomines with an Undetermined Number of Parts

Composer	Title	31390 Folio	Page or folio numbers in other manuscripts
Alcock, [Philip]			408 f. 15'
Jeffries, [Matthew]			408 f. 18'
Jeffries, [Matthew]			408 f. 25