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The In nomine from Taverner to Purcell:its sources and development.

By Virginia Brookes.



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UNIVERSITY OF SOUTHAMPTON
ABSTRACT
FACULTY OF ARTS
MUSIC
Master of Philosophy

THE IN NOMINE FROM TAVERNER TO PURCELL: ITS SOURCES AND DEVELOPMENT

By Virginia Brookes.

This study presents the In nomine in its historical context, and shows how an uniquely English instrumental form evolved from a section of a Mass setting, infiltrating the two main areas of instrumental music (keyboard and consort) at every level for a period of about 130 years, reflecting clearly all the developments which took place within the two genres.

The In nomine repertoire, deriving as it did from the benedictus of Taverner's mass Gloria tibi Trinitas, probably represented some of the earliest music for vocal/instrumental consort which was unrelated either to dance steps or a text.

Through the In nomine may be traced, on the one hand, the evolving instrumental consort style from its vocal origins through music 'apt for voices or viols' to the full scale viol consort, and on the other, the evolution of the technically demanding large scale keyboard works of Bull and Tomkins from the simple two-part composition of Nicholas Carleton I. Thus whilst the In nomine may not be said generally to have influenced the two major instrumental media, those of keyboard and consort, it is a true reflection of the remarkable developments that took place in both consort and keyboard music in England from about 1530 to 1660.

An up-to-date index of all extant In nomines is presented, complete with manuscript sources and printed editions of the works, together with descriptions of those manuscript sources. Most of the sources cited have been examined, and where this was not possible, acknowledgments have been made.

Also included are examples of hitherto unpublished In nomines for both consort and keyboard.

Introduction

The *In nomine* occupies an unique position in the repertoire of both consort and keyboard music of the Tudor and Jacobean periods, for not only is it a genre exclusive to English composers, but also its life cycle may be plotted quite precisely between Taverner and Purcell, a span of about a hundred and fifty years, during which time both consort and keyboard music in England expanded and developed in quite a remarkable way. Between these two major English composers lies a continuous stream of *In nomines* by both the most celebrated and obscure composers, and in almost every conceivable contemporary idiom.

The prototype was, of course, an arrangement, as a separate piece, of that part of the *Benedictus* of Taverner's mass 'Gloria tibi Trinitas' which has for its text 'In nomine Domini'.¹ In this section of the mass, the complex six-part texture is reduced to four parts, and the cantus firmus is heard in its entirety, in long, even notes. The earliest extant source in which this section of Taverner's mass appears as a separate piece is the *Mulliner Book*,² a volume of music for organ which contains, besides specifically keyboard music, arrangements of both consort and vocal music for the keyboard. The *Mulliner* transcription is almost a literal one, but in other early sources the composition appears in various disguises. In Och 371 (circa 1560), a diminutive volume of organ music, it has acquired keyboard embellishments, whilst Lbl Add 31390, which dates probably from pre 1578, contains a consort transcription with an added fifth part, and an English text 'In Trouble and Adversity'³ transforms it into an anthem suitable for use after the Reformation, when much Latin music was texted in the vernacular.

This is not the only section of Taverner's *Gloria tibi Trinitas* mass to achieve an independent existence, however, for in addition to the prototype there are two other transcriptions,⁴ untexted and both from

1. Donington; pp 101-6, and Reese: pp 7-22
2. MB:I.
3. As printed in Day:
4. Lbl Roy 24.d.2.

the six part sections of the mass where once again the cantus firmus is heard complete, 'Et expecto' from the credo and 'Osanna' from the benedictus. Each piece has the incipit of the text between the first two staves, and not underlaid, (as many texts are in much of the rest of the source) and may well have been intended for instrumental performance. These two six-part extracts are not to be found in any other source, unlike the celebrated prototypical four-part extract, from which grew a genre which spread fanwise and infiltrated almost every area of Tudor music. Why the prototype should have been so immensely popular is difficult to appreciate, but it may have been connected with Taverner's reputation both personal and political, as well as his reputation as a composer. The fifty four notes of the plainsong tune *Gloria tibi Trinitas*, with its arched phrases, must have provided just the framework to hold a textless composition together.

Although derived from a vocal source, the *In nomine* may be defined as an instrumental composition based on the plainsong melody *Gloria tibi Trinitas*. The earliest keyboard *In nomines* were given the title of the plainsong, '*In nomine*' being reserved for consort compositions, but as the genre developed, the title *In nomine* became used indiscriminately for both keyboard and consort compositions alike. The extant *In nomine* repertoire consists of two hundred odd compositions, vastly more than were composed on any other plainsong melody. About fifty of these compositions are for keyboard, and the rest are for consort. Many composers left sets of *In nomines*, both for keyboard and consort, rather in the way that later composers left sets of sonatas and symphonies. Through the *In nomine* may be traced on the one hand the developing keyboard style, which progressed from the keyboard *In nomines* of Carleton and Blitheman in the Mulliner Book, to the complex and often technically demanding large scale keyboard compositions of Bull and Tomkins, and on the other hand the early Tudor 'sol faing songs' for consort, and their offspring, the viol *In nomines* of Ward and Jenkins. Unusual by-ways also exist in the repertoire, and lead to the historically interesting '*Cries of London*' by Gibbons, and to Dowland's '*Farewell in nomine*' for lute, but no further. Pieces like these cannot be said in any way to chart the progress of the major instrumental forms in the

way that the keyboard and consort works do, but are quoted as evidence of the fascination the In nomine had for the Tudor and Jacobean composer, and the tremendous variety of compositional forms which fall within the definition of the In nomine.

That the early consort In nomine may have been the medium by which an aspiring young composer was able to demonstrate his paces is confirmed by the existence of one or two In nomines by composers who would be otherwise quite unknown today, and by about 1570 the genre had become the medium for compositional experiment and technical display, the only remaining resemblance to the prototype being the cantus firmus. Many of the early In nomines by minor composers consist of chains of rigid crotchets, organised into inflexible imitation, and some of them include the complex cross rhythms associated with Tudor vocal music. The early consort works also included such unpromising academic exercises as that of Picforth, in which each of the five voice parts is in a different time, those of Whybroke and Mundy in which the cantus firmus in breves is in the bass, and that of Golder, who sets the free parts in the major mode. Both Tye and Strogers set the cantus firmus in five-beat notes, and amongst the late keyboard works, Bull sets one of his cantus firmi in eleven beat measures. Tye, Woodcock and Baldwin, amongst others, all indulge in complex cross rhythmic exercises, and Tye's two In nomines 'Trust' and 'Hold Fast' are aptly named.

In this study of the In nomine, the genre will be traced from its origins, through both the major instrumental forms, those of the keyboard and consort. Reference in the text to keyboard score will imply that a certain work is extant only in keyboard score, and has no consort counterpart, whilst reference to consort score will not necessarily, in the early works anyway, imply any particular method of performance. The term consort will, throughout, imply a composition which is set out either in open score or in parts, and where the method of performance may have been instrumental, vocal, or a combination of both. The musical incipits given in the thematic index are without exception in the original note values. However, confusion arises in comparison with some of the printed editions, as some editors have retained the original values, and some have halved them. The semiquaver is a rarity in the

consort In nomine, and where note values have been halved, the music assumes a highly active character, based on a cantus firmus in semi-breves rather than breves, and whilst appearing more readily comprehensible to the twentieth century reader, loses much of its original character. In both the VdGS: editions and in FWB: the original note values have been retained, whereas in most of the MB: editions, note values have been halved, except in the case of Tomkins keyboard In nomines, in which original values are retained. This disparity in the printed editions has caused some difficulty in the musical quotations used in this text. In order to lessen the confusion, and in assuming that the reader is more likely to go to the printed edition than the manuscript source, all musical quotations from a work with a printed edition will conform to the values in that printed edition, whereas quotations from a manuscript source, together with those in the thematic index, will be in original values. This system will also be used in reference to note values and rests in the text, and notes and rests will be referred to by their modern editorial equivalents, and will correspond with the printed edition if there is one, and otherwise with the manuscript source.

Also in the interest of clarity, it will be convenient to refer to tonality in terms of modern key systems. This of course does not imply that key systems as we know them were necessarily in existence, but will be an aid to the ready appreciation by the reader of such matters as cadences, modulations and tonal centres generally. In the text, specific works will be referred to by their number in the printed edition, where one exists, and where one does not exist, by their number in the thematic index, e.g. TI 26. Voice parts will be referred to from the top downward, and reference to specific notes will be made, wherever possible, thus: bar, part, crotchet beat, thus (2,4,3) will indicate bar two, fourth part from the top, third crotchet beat. Values of less than a crotchet beat will be indicated specifically. Where there is a printed edition, bar numbers will correspond with that edition. Printed editions will be referred to by sigla, the key to which will be found in appendix V, underlined, before each printed edition.

As this work was largely completed before the publication of both the

new Grove's Dictionary and volume XLIV of *Musica Britannica*, it was with some chagrin that I read the excellent entry by Warwick Edwards in Grove, under *In nomine*. However, it is some consolation to me to discover that my findings are born out almost exactly by Dr. Edwards. Since the publication of MB:XLIV, many of my own transcriptions of hitherto unpublished *In nomines* have become redundant. I should like to point out, however, that I have inspected most, and transcribed some of the works in the repertoire, and particularly in appendix I, where inspection has been impossible, acknowledgements have been made.

I should like to thank Gordon Dodd of the *Viola da Gamba Society* for his help in the compilation of the thematic index, and Mr. Wing of the Library, Christ Church, Oxford, for allowing my frequent visits to inspect his sources. I should also like to thank the staff at both the British Museum Students room, and the Bodleian Library, Oxford, for their unfailing help and courtesy.

Chapter One

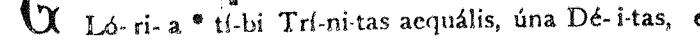
The Background

914 Trinity Sunday.

AT SECOND VESPERS.

Psalm. 1. Díxit Dóminus. 1. f. 128. — 2. Confitébor. a. D. 134. — 3. Beátus vir. 3. a. 143. — 4. Laudáte púeri. 4. E. 150. — 5. In éxitu. 5. a. 156.

1. Ant. 

Gloria * tí-bi Trí-ni-tas aequális, úna Dé-i-tas, et


an- te ómni-a saécu-la, et nunc, et in perpé-tu-um.

40.

Gloria tibi Trinitas, the antiphon for second vespers of Trinity Sunday, is also the cantus firmus of the *In nomine*. Compositions based on a cantus firmus were by no means a new idea by the birth of the *In nomine*, as the use of a plainsong, or even a secular tune, as the backbone of a composition goes back to the middle ages, when plain-song was the only music of the church and composers first began to add other parts to it. Plainsong was later to become the basis of complex contrapuntal masses and also of textless music for keyboard, the plainsong being the framework around which contrapuntal skills could be demonstrated. By using a cantus firmus to define limits and dictate length and shape, an extended instrumental form was possible, abstract and unrelated to dance movements, which paved the way for the *fantasia*, a composition which was able to exist solely on free material, without the support of a cantus firmus. Of all the plainsong tunes used in England as cantus firmi, *Gloria tibi Trinitas* was ultimately to become the most popular. The tremendous influence this melody had on English music between about 1530 and 1670 must in part be due to the

4 a. First vespers in the Sarum rite.

nature of the melody itself; its brevity, the shape of its well balanced opening phrases which can be so well imitated contrapuntally, and its relative lack of repeated notes.

By definition, the *In nomine* is an instrumental composition based on the plainsong tune *Gloria tibi Trinitas*. It is first encountered in the Mulliner Book⁴ where it is sometimes titled *In nomine* and sometimes *Gloria tibi Trinitas*. In this source, those works which are consort originals are *In nomine* and those which are specifically for keyboard are *Gloria tibi Trinitas*. By the end of the sixteenth century, however, the titles become synonymous in the keyboard works of Bull and Tomkins, though the consort work is always *In nomine*.

However, the origin of the species was already being forgotten, at least by some scribes, by the last quarter of the sixteenth century, and Ben Cosyn was using the title *In nomine* as a generic term for a plainsong composition whose title he could not identify when he compiled an index to one of his books.⁵ If Ben Cosyn in the sixteenth century was not aware of the origin of the *In nomine*, how can Meyer⁶ be blamed for writing in 1946 'The origin of the species is totally obscure'? Hawkins⁷ nicely sums up the confusion experienced when he writes:

"The term *In nomine* is a very obscure designation of a musical composition, for it may signify a fugue in which the principal and the reply differ in the order of solmisation; such a fugue being called by musicians a Fugue *In Nomine*, as not being a fugue in strictness. Again it may seem to mean some office in divine service, for in the gradual of the Romish Church the Introit 'In festo sanctissimi nomini Jesu' has the beginning "In nomine Jesu omne genu flectatur"; and this latter circumstance seems to be the decisive of the question. But in looking into an old *In nomine* of Master Taverner in that venerable old book entitled "Morning and evening prayer and communion set forth in fower parts, to be sung in churches" printed by John Day in 1565, it clearly appears that the term refers to the nineteenth psalm as it stands in the vulgate, though it is the twentieth in our translation, and that by

4. Lbl Add 30513. Transcribed in MB:1

5. Lbl Roy 23.1.4. See also Spurious compositions, *ibid* Chap. 1

6. Meyer E: p 83.

7. Hawkins: Footnote to p 464

reason of the following verse in it "Laetabimur in salutari tuo; et in nomine Dei nostri magnificabimur."

Hawkins has offered us three explanations of the origin of the In nomine, and though wide of the mark, he at least in one instance connected it with Taverner.

Roger North⁸ also was clearly puzzled by the obscurity of the term In nomine, and complained that

"There is no scheme or designe in it: [In nomine]; for beginning middle and ending are all alike, and it is rather a murmer of accords, then musick; there wants the proper change of keys, without which consort is lame But in the In nomines I never could see a cadence compleat but proffers & Baulks Innumerable."

And again, writing on the In nomine, he fails to distinguish between the hexachord and the plainsong cantus firmus.

"The plain song was an order of plaine notes very often the gamut notes ascending or descending which were sung to the syllables of In nomine Domini."⁹

Meyer, again¹⁰ must have the last word on this subject which has been the cause of so much speculation;

"The In nomine is a cantus firmus motet written for instruments. The cantus firmus of all In nomines is identical. This cantus firmus is not only common to all In nomines; it is peculiar to them for it occurs in no other vocal scores. In nomines are thus original compositions for instruments."

Meyer was wrong when he stated that the cantus firmus of the In nomine occurred in no vocal score, for Hawkins had already found it in one, and of course the prototype was vocal.

8. North: p 9

9. North: p 7

10. Meyer E: p 83

Taverner's mass 'Gloria tibi Trinitas', from which the *In nomine* derives, exists as the first in a collection of eighteen festal masses, now in the Forrest Heyther collection¹¹ at Oxford.

John Bergsagel, in the introduction to his edition, estimates that this collection of masses was bound together between 1526 and 1533. A note in one of the books tells us that they were in the possession of William Forrest in 1530, (the year that Taverner left Oxford) who was at Cardinal College then. Taverner went to Cardinal College in 1526 and it is possible that this collection of masses was intended for his use there. It seems significant that in this collection of eighteen masses, only this one by Taverner is embellished by portrait initial letters, three of which are accompanied by ribbons bearing the composer's name. Taverner himself came from Lincolnshire, and some of the other masses in the collection are by composers with associations with that part of England. Three masses are by Taverner, four by Fayrfax, who came from a well-known Lincolnshire family, two by Hugh Aston, now known to have been at Newark College, Leicester, and two by Ashwell who was associated with both Lincoln and Durham. The last mass in this collection is 'Praise Him Praiseworthy' by Alwood, of whom practically nothing is known, but who has a special significance in the history of the *In nomine* and is discussed in detail later on.

In trying to establish a date for the first *In nomine*, we have two early manuscript sources to go by. Add 30513, the Mulliner Book, the date of whose compilation has been the subject of much discussion, but which may be conservatively estimated at a span of between C1545 - 75¹² and C1560. Both volumes contain several *In nomines* including Taverner's, and the Mulliner Book contains one by Johnson, who is known to have died in 1560.¹³ Thomas Mulliner, the compiler of 30513 is thought to have been associated with St. Paul's, and is known to have been registered at Corpus Christi College Oxford on March 3rd, 1563, where he is described as 'modulator organorum'.¹³ The Mulliner Book then would

11. Bergsagel T: p VIII

12. Stevens: p20

13. See *ibid*, chapter 3 for a full discussion.

appear to have been complied partly in London and partly in Oxford. We have no means of knowing who it was who made the first transcription of that part of Taverner's mass which was to become the *In nomine*, and Taverner may have done it himself, before he left Oxford in 1530. Another clue supporting an earlier rather than a later date for the original is that *Whitbroke*, a contemporary of Taverner's at Cardinal College, Oxford, also composed an *In nomine*. On the suppression of Cardinal College in 1530 *Whitbroke* became sub-dean of St. Pauls in London, on June 29th 1531. He may have been responsible for bringing some of Taverner's music to London, and there seems to be the possibility, through him, of a connection between Taverner and Mulliner. *Whitbroke*'s only *In nomine* is extant, unfortunately, only in a comparatively late source, otherwise it might have provided a clue to the first transcription of Taverner's *In nomine*. On the other hand, if the *In nomine* was established before Taverner left Oxford, why was is that Redford composed none? Redford, who died in 1547 was successively chorister, vicar choral and organist of St. Paul's Cathedral, and it seems probable that he was there as Mulliner's senior. The Mulliner Book contains more music by Redford than by any other composer, and all Redford's compositions are plain-song settings, yet there is nothing by him on *Gloria tibi Trinitas*. Redford probably died shortly after the Mulliner Book was started and thirty five of the pieces in it are attributed to him, most of which are not found in any other source. Redford has left compositions on at least twenty three different plainsongs, and it seems more than likely that had the *In nomine* been established before his death he would have composed on that, too. The inclusion of the *In nomine* of Taverner and Alwood in the early part of the Mulliner Book suggests that Mulliner, anyway, was aware of the genre before he went to Oxford. Whatever the precise date for the birth of the *In nomine*, it was almost certainly a product of the second quarter of the sixteenth century, a decisive one in the history of the reformation in England.

The reformation had a profound effect on the musical life of England. When Henry VIII declared himself head of the Church in 1534, and two years later began the suppression of the Monasteries, not only were

volumes of music destroyed, but also the musical establishments themselves were threatened, and many were also destroyed, and the inhibitions imposed on the composition of Church music must have had a discouraging effect, and no doubt turned some composers' thoughts away from the sacred and into the secular vein. Taverner's own career as a musician was affected when, as Master of the children in Wolsey's Cardinal College, he was in 1528 accused of Lutheran heresy and imprisoned, but finally released on the grounds that he was but a musician. It was into this climate of religious unrest that the *In nomine* was born.

The performing media of the *In nomine*.

The *In nomine* falls into two fairly clear categories in terms of the media of performance, that for consort and that for keyboard. The consort *In nomine* is one which is found in consort score, and this does not, particularly in the early works, imply any particular method of performance, but merely that the parts are set out as individual lines, either as separate or in a consort. The keyboard *In nomine* is one which is found only in keyboard score. There are a few works, all of them clearly consort originals, which are also found transcribed for keyboard, but these are of course classified as consort works.

The keyboard *In nomine*.

The keyboard *In nomine*, that which is found only in keyboard score, may appear as a specifically keyboard work, full of quick figures, long runs and unvocal leaps, or it may appear more like a consort work in style, with long lines of imitative counterpoint and nothing in the way of special keyboard characteristics. A specifically keyboard style was already developed by the birth of the *In nomine*, and those works of Carleton and Blitheman in the Mulliner Book are a continuation of it. However, there are . . . pieces in the same volume which are vocal in style (apart from the works which are actual transcriptions of vocal works), and which suggest that not all music for the organ was necessarily full of rapid runs. Two of Alwood's *In nomines* (Tl. 5 and 6) appear to be in this rather vocal consort style, yet have no con-

sort source extant. A comparison of these two In nomines with some of Alwood's organ music in Mulliner shows that whilst he could, and did, write in a more specifically keyboard style, much of his music, including his Voluntary, is in a style more consistent with consort than with keyboard music. Thus, though a piece may have the appearance of a four part consort work, it may nevertheless have been composed for the organ. It is only in the Mulliner Book that one encounters these two styles of keyboard composition, and only in this same source that a distinction is made between In nomine, a work with a consort original, and Gloria tibi Trinitas, a keyboard original. This suggests that in the earliest days of the genre, the keyboard work may have been a descendent of the already established tradition of keyboard plainsong setting rather than the offspring of the prototype, and that the compiler of the keyboard source Och. 371, having transcribed Taverner's In nomine complete with keyboard embellishments, passed on the title In nomine to Strogers' three works, all keyboard originals, in the same volume.

Of the later keyboard works only one actually specifies a performing medium, the 'Verse for Two to play on one Virginal or Organ' by Carleton II. Even this title suggests an alternative, and Miller¹⁴ writes of it;

"This duet is the only English cantus firmus composition for which a medium of performance is designated, and here we are given a choice of instruments."

The Consort In nomine

In none of the early In nomines is there any indication of instrumental designation. Only in the In nomine Paven and Galliard by Stroger (which is not an In nomine by definition) are the instruments of a broken consort specified, and these may be Morley's specifications and not Stroger's. However, there do exist the lute and cittern parts, for a mixed consort arrangement also, of Parsons' celebrated In nomine¹⁵. It is not until the publication of Morley's Consort Lessons¹⁵

14. Miller: p 440

15. Morley C:

in 1599 (in which the Strogers Pavan and Galliard are to be found) that specific instruments are designated. The early source Lbl. Add 31390 has on its title page

'A book of In Nomines and other sol faing songs for voyces or instruments.'

which suggests that a certain flexibility existed between what could be sung and what played. A song did not necessarily imply to the Tudor composer music with a text, or even music for vocal performance, as Morley's obviously instrumental consort lessons are described in the dedication as 'songs' and the six two-part textless compositions, in style more instrumental than vocal,¹⁶ are preceded by this dialogue;

Phi. I pray you then, give me some songs wherein to exercise myself at convenient leisure.

Ma. Here be some following of two parts which I have made of purpose, that when you have any friends to sing with you, you may practise together.

However, a rubric in an early 17th century source¹⁷ suggests that by then, anyway, music was written with string performance in mind;

'Alfonso Ferrabosco Fancies to the vyolls. All of them excellent good, but made only for the vyolls and organ which is the reason that he takes such liberty of the compass which he would have restrayned iff it had been made for voyces only'

The often quoted 'apt for the viols and voyces' was first used by Weelkes in 1600 to describe his madrigals. Michael East's 'Fifth set of books' (1618) contains 'Songs full of spirit and delight, so composed in three parts that they are as apt for vyols as voices'.¹⁸

There is no evidence to show that the viol consort was either markedly popular or widely practised during the life time of the early In nomine. Yet there are signs of emergent string techniques as early as Tye, some

16. Morley P: p 88

17. Lbl Add 29996 f 72v

18. Oxford: p 74

of whose In nomines have both the tessiture and melodic figures which suggests an instrumental consort rather than the voice. It seems highly probable that the early In nomine, as a new form of art (rather than dance) music, was performed with whatever was to hand, including voices. Morley must have the last word on performance in general, when he writes in the dedication of his Consort Lessons

'They be set for divers instruments: to the end that those whose skill or liking regardeth not the one, may attempt some other'

Even in the late sources one does not find the specific instrumental designation that was to become standard with a later generation of composers. It is true that the viol is mentioned on the pages of some of the later sources, and the Lawes Consort Suites, of which one movement in each is an In nomine, bear the rubric "For Ye Violls", but the important source Ob. D212-6, containing seventy three In nomines, like so many other sources, makes absolutely no mention of instrumentation at all. The keyboard transcriptions of the In nomines of Ferrabosco II and Mico, unlike the keyboard transcriptions of the early consort In nomines, which were literal, and intended as complete works in themselves, must be intended as accompaniments to the consort parts, as they are incomplete, only three parts being provided for much of the time, with the voice parts coming and going in a random fashion, and the cantus firmus missing. The rubric "Set to ye organ" appears in these transcriptions, and the keyboard book containing Ward's In nomines '6, again an accompaniment book rather than a complete transcription, has on its cover 'Organ Book.'

The Extant In nomine repertoire.

The extant In nomine repertoire is represented by ^{the work of} between sixty five and seventy composers, the precise number being hard to determine as there are several anonymous compositions. There are two hundred odd In nomine compositions, and the number composed by each composer varies from twenty four, which was Tye's output, through the sets of between a dozen and five which were left by Bull, Byrd, Parsons, White, Tomkins, Strogers and others, to the single compositions, often the

only extant consort work, of composers whose names are barely known today. Who today has heard of Nayler, Mudd, Mallorie, Cocke and Egglestone? Yet their sole extant contributions to the repertoire of consort music, a single *In nomine*, rubs shoulders in the same manuscript source with the works of Byrd, Tallis and Taverner. Other of the lesser known *In nomine* composers have, however, left compositions of another sort. William Cranford, for example, wrote a number of anthems. Richard Allison (who also left a volume of madrigals) contributed to Thomas East's 'Whole Book of Psalms' (1592), whilst Thomas Lupo composed some eighty fantasias for consort. Both John Lugge and Osbert Parsley, neither of them household names today, left seven and six *In nomines* respectively, amongst other compositions. The *In nomine* continued to attract composers long after the plainsong composition had gone out of fashion, and was still being composed when the fantasia or freely based composition had largely replaced the *cantus firmus* works.

Of the better known composers, biographical material is readily available. It is scant for the bulk of the lesser known, and non-existent for some. Working periods may only in some cases be guessed at by the inclusion of a composer in a manuscript source for which we have an approximate date. Biographical details are given for some of the lesser known *In nomine* composers in appendix IV.

The *In nomine* repertoire falls into two broad categories, those for keyboard and those for consort, listed in appendix III. A complete thematic index of all extant *In nomines* is contained in appendix II. A description of the sources, together with their contents, is contained in appendix I.

The Keyboard *In nomine*

The keyboard *In nomine* falls quite clearly into two groups, an early and a late one,¹⁹ *The dividing date being c. 1600.* The early keyboard *In nomines* are to be found in four manuscript sources,¹⁹ and the composers represented are Blitheman, Byrd, Carleton I, Alwood, Strogers and Tallis. Byrd, Strogers and

19. Lbl Add 30513, Lbl Add 30485, Och 371, Pc 1122

Tallis have also left consort In nomines. The later keyboard In nomine is represented principally by Bull, Tomkins and Lugge. These later works, like the early keyboard ones, are found in relatively few manuscripts,²⁰ and the entire output of Bull and Tomkins is confined mainly to two sources,²¹ whilst the seven In nomines of Lugge are extant in only one.²¹

The chief characteristics which distinguish a keyboard original from a keyboard transcription are;

1. Number of voice parts. Keyboard originals are almost always in three voice parts. Four of the early works are in two parts, and four in four parts, but the vast majority of the later ones are in three.

2. The cantus firmus. In the early works, the cantus firmus is always set on D, and in the late ones, almost invariably on A. The cantus firmus in a keyboard original is always set in semibreve units, whilst in a consort original it is usually in breves.

3. Title. In the Mulliner Book,²² keyboard originals always have the title Gloria tibi Trinitas, and consort originals In nomine. Elsewhere, consort works are invariably In nomine, whereas keyboard works have either title indiscriminately, and sometimes, like those of Bull and Tomkins, both.

4. The keyboard original usually contains a greater variety of melodic material within a single work than does its consort counterpart, with extended passages of rapid scale figures. An extra part, or parts, often enters right at the end, and the final chord is, more often than not, filled out with extra notes.

Not all of the In nomines extant only in keyboard score exhibit all these characteristics, however, and Tallis' two part work is in vocal style counterpoint, with an added voice part towards the end. Alwood's conventional In nomines are in four parts, and in a vocal style, which, however, corresponds to the style of his organ Voluntary.²² There is a greater variety of style between the early keyboard works than there is between the later ones.

20. *Pc 1185 and Pc 1122*

21. *Och 49*

22. MB:I no 17

The early consort In nomine.

The early consort In nomine is represented mainly by those composers whose In nomines are to be found in the early source Lbl Add 31390. It is the early works also, which are mainly found also in keyboard transcription. Whereas the keyboard In nomine repertoire falls easily into two clear divisions, early and late, easy to define both chronologically and stylistically, some of the consort works are more difficult to assign definitely to a precise period. Although Byrd's long life straddles the dates for both the early and some of the later composers, it is safe to assume that his In nomines are early works, as even the one showing the most advanced techniques, (no 4 à5) is to be found in the early source Add 31390. The radical stylistic changes which are found in the In nomines of Ferrabosco II, help to define the boundaries, and the division between the early and late consort works will therefore come between the Ferraboscos I and II.

A consort In nomine is defined as one which is found in consort, rather than keyboard score. It implies no particular medium of performance, and may be transcribed in either part books, open score book, or table book. The early sources are numerous, as this is by far the largest section of the repertoire, and is represented by all but twelve of the consort In nomine composers. There are more than a hundred compositions extant in this group, three quarters of which are à5, with only a handful à3, à4, à6 and à7. From this it may be deduced that the consort à5 became the standard, rather in the way that the string quartet was to become later. Some consort In nomines à4 were brought up to date, by the addition of a fifth part, and in Add 31390 we find the works of Taverner, Johnson, and some others treated in this way. We can be certain that the fifth part in Taverner's work was a later addition, as we know the prototype was in four parts. With Johnson's In nomine it is less easy to be certain, except that the earliest extant transcription, that in the Mulliner Book, is in four parts, and the extra part in the later source, fourth from the top, is not only of inferior quality, but also it enters at the same time as the bass, giving the work a clumsy, lop-sided appearance.

The early consort In nomine is characterised by seamless polyphony in smooth, vocal curves, mainly 'apt for voices or viols.' There are, however, strong indications in a few of them that the composer might have had instrumental performance in mind. Tye, Woodcock, Parsons, Byrd and others, all occasionally employ figures which are more suited to instruments than voices, but in the main, the consort In nomine remains largely vocal in style until about the last decade of the sixteenth century.

The late consort In nomine.

Ferrabosco II may be considered to be the first exponent of the late consort In nomine, and as he was born c 1575, it seems likely that the late In nomine has an earliest date of c 1600. With this later generation of composers, the In nomine has more affinity with the string fantasia than with the vocal plainsong work. Not only are the later consort In nomines longer, but also the counterpoint is conceived more freely, with shorter phrases of motivic material, sequence, and leaping, spiky figures replacing the often smoothly curving counterpoint of the earlier works. Of all the late consort In nomines, only those of Ferrabosco II are to be found in the large number of sources that characterised some of the early consort In nomines.

In nomines extant in both consort and keyboard score.

Five early consort In nomines are to be found transcribed for keyboard. Three, each à4, are those by Johnson, White and Taverner in the Mulliner Book. The other two, both à5, are by Byrd and Parsons. These five works are all more or less literal transcriptions, though in some sources those of Taverner and Parsons have been given keyboard embellishments. Each of the five must have been popular, as they are extant in a good many sources. Of the later works, three by Ferrabosco II, and one each by Mico and Gibbons are transcribed for keyboard, but in these cases the transcriptions are intended as accompaniments to the consort as, although described as à5, the part writing is sometimes reduced to three or four voices, with parts appearing and disappearing in a random fashion. A rubric in a volume containing mainly instrumental fantasias,²³ reads 'Finis Mr. Lup[o] his fantasias for five vyalls to ye organ.'

Independent organ parts also exist to the consort In nomines of Lawes and Jenkins, and are certainly intended as accompaniments.

Whilst it was possible to transcribe some of the early consort works for keyboard, perform them vocally or instrumentally, and find early keyboard originals which were nearer to a vocal style than a keyboard one, with the development of more sophisticated compositional and playing techniques, the multi-purpose composition became rarer, and the difference in style more pronounced, until, with the consort In nomines of Ward, Gibbons, Ferrabosco II and Lawes, and the keyboard ones of Bull and Tomkins, two

23. Och 1004 f 115

distinct instrumental styles emerge.

There are, however, a handful of In nomines which fall outside the mainstream of instrumental compositions. John Dowland's single In nomine is for lute, and the one In nomine of Carleton II is a keyboard duet. There are several In nomines set to texts, and the most famous, Gibbons' Cries of London, uses street cries, and alternates the texted sections with instrumental music based on the cantus firmus. Blankes' In nomine is set to the text 'With wailing voice from out of the depth of sinne.' John Milton, father of the poet, 'composed an In nomine of forty parts for which he received a watch and chain from a Polish Prince.'²⁴ This unusual work, however, has not come to light, but we have the same composers In nomine, the cantus firmus part of which is underlaid with the text 'If that a sinner's sigh sent from a soul.'

That the In nomine may have had some pedagogical significance, at least during its early period, cannot be ruled out. Both Tallis' and Byrd's masterly two part settings demonstrate canonic writing, amongst other things, and the sets of In nomines by other composers demonstrate all available compositional techniques. The several solitary In nomines by composers whose names might otherwise have been long forgotten, might possibly be the sole survivors of some qualifying exercise. Who has heard of Picforth or Brusters[Brewster]? Yet their In nomines found a place in the same volume²⁵ as those of Taverner, Byrd and Tye.

The sources of the In nomine repertoire.

The manuscript sources in which the In nomine may be found are set out as part books, table books, books in open score, and volumes in keyboard score. Although apparently no lover of old music, Roger North,²⁶ writing circa 1728, laments;

'This so general abrenonnciation of all elder, tho lately bygone musick, is the cause that almost all the ancient copys, tho very finely wrote, are lost and gone, and that little wch is left by pastry and waste paper uses is wearing out, & in a short time none at all will be left.'

24. Hawkins: vol 2 p 504

25. BL Add 31390

26. North: p4

It is evident from the incomplete sets of part books that much old music has been lost, and it is tantalising that much will never be reconstructed as a result.

The part books in which In nomines are to be found are usually in sets of five or six, each book containing one part, like the parts of a modern string quartet. The earliest books tend to be in sets of five, and as the '6 composition began to succeed the '5, so a set of six books became the rule. It is rare to find an early part book devoted entirely to consort music, and the In nomines, often grouped together, have to be searched for amongst vocal music, both sacred and secular, and often music for lute as well. Many of the later part books are, however, devoted entirely to consort music, and one ²⁷ to the In nomine alone. In none of the part books containing In nomines is there any instrumental designation, though one scribe has left us a comment both as to performing method and his own performing ability, when he writes, against a textless hexachord piece by Parsons, ²⁸ 'The second parte is good:but that it is so harde: I will not sing this parte.'

Many of the part books show little sign of wear, are exquisitely penned, and a few have initials stamped on the covers, which suggests that some of these collections were private anthologies and were never intended for general or professional use. In the Tudor part books it is usual to find an unsorted mass of music for any medium but the keyboard, standing shoulder to shoulder on the same page, and indeed, sometimes on the same line. The writing is often cramped and difficult to read, and the music squeezed into as little space as possible, one work following another without a break other than a double bar, and sometimes without even a new title.

The later part books are both more highly organised, and more clearly laid out than the early ones. The contents are mainly consort music, and works are grouped according to the number of voice parts, starting with those '3, and working upwards. As already mentioned, only one source, a late one (Ob D 212-6), is devoted solely to the In nomine, and these ~~five~~ part books are particularly well laid out, with each composition on a new page, clearly numbered. The source is in two layers, the first, and earlier one, devoted mainly to the early In nomine composers also contains works by Gibbons, Weelkes and Bull, which suggests, as indeed, their style confirms, that these may have been student compositions. The second layer

27.Ob D 212-6

28.Lbl Add 30483 f 66

is confined to later composers. There is an indication that this source was copied by more than one hand, and from more than one source, firstly by differences of script, and secondly by the duplication of three works, one of which has been attributed to both White and Parsons. The other two, both by Ferrabosco I, have been duplicated several pages apart, one copy of each without ~~scription~~, and an uncorrected error in one version only.

The early source, Lbl Add 31390, is a table book of music for consort, and contains, amongst other things, In nomines by most of the early In nomine composers. It is eminently practical, since each of the parts faces outwards, so that the performers, seated round a table, may play or sing in relative comfort. This is the only In nomine source to be laid out in this way. The Tregian score book,²⁹ on the other hand, could never have been intended as anything but a collection, as this vast volume is written in immaculate, tiny script, in close score, right across the open page, and is difficult enough to read, let alone to play from, with compositions following one another in close succession without a break. This vast collection of consort music represents both the early and the late In nomine composers, and is the consort counterpart of the Fitzwilliam Virginal Book. Dr Burney's Commonplace Book,³⁰ contains three early In nomines amongst a miscellaneous collection of his personal taste, and another collection, dated at 1640³¹ contains both early and late In nomines. Although a few later sources still contain In nomines by the earlier generation of composers, by and large, the early works which are to be found over and over again in the early sources, begin to disappear from many of the sources which have their origins later than the second decade of the seventeenth century. Those In nomines which linger on are Byrd's, Parsons' celebrated *æ5*, and the three of Ferrabosco I.

In the early sources, most of the music without text is based on a cantus firmus of some sort, and the majority of these compositions are In nomines. However, in the late sources, In nomines, with one exception, Ob D 212-6, are scattered amongst vast quantities of fantasias, ayres, and other free musical forms. The early part books reflect the close relationship between vocal and instrumental music, and in particular, the inviolable position of the cantus firmus composition in the field of 'art'

29. Lbl Eg 3665

30. Lbl Add 11586

31. Lbl Add 39550

31a. Except Drexel 4180

music. The later sources show quite clearly the change from cantus firmus to free compositions, which took place about the beginning of the seventeenth century.

Whilst the early consort sources often contain a mixture of vocal and instrumental music, the early keyboard sources contain only music intended for performance on a keyboard instrument, though that music may sometimes include arrangements of consort works. The two earliest keyboard sources, the Mulliner Book and Och 371, show signs of wear, and, particularly the latter, appear to have seen much service in the organ loft. The sources of the keyboard In nomine are few, and the works are mainly to be found grouped in sets, where sets exist, in a single source. One of the exceptions is the Fitzwilliam Book, which contains, amongst its vast collection of secular keyboard music, In nomines by Blitheman, Parsons and Bull. The only extant source for Alwood's two conventional In nomines is an oddly late one, c 1610.³² This is an anthology of 'Extracts from virginal book,' and the inclusion of Alwood's two In nomines, composed ~~very~~ many years before the book's compilation, reflects somewhat old fashioned taste in the compiler.

There is one manuscript source, however,³³ in which some late keyboard In nomines by Lugge are bound together with a Latin mass and some English solo songs. The keyboard In nomines are the last layer, on different paper, and much more worn than the rest of the volume. They must have had a separate existence once, and have been bound with the vocal works relatively recently. Another late source,³⁴ is also a mixture of vocal and keyboard music, and Blow's *Venus and Adonis* is bound together with three anonymous keyboard In nomines! Such strange bedfellows are the work of an economical binder rather than an indication of anything more significant.

The striking difference between the sources of consort and keyboard In nomines, is the number of sources in which some of the consort In nomines are found, and the relatively few sources of most of the keyboard works. Parsons' In nomine à5 has twenty extant sources, and there are almost as many for the works of Taverner, Byrd, and Ferrabosco II, whilst many of the keyboard In nomines exist in but a single source. At first sight the difference suggests that consort music was more in demand than keyboard, yet this seems an unlikely explanation. What is more likely is that music for

32. Lbl Add 30485

33. Och 49

34. Och 1142 A

keyboard, and especially for the organ, was well used, and was discarded when worn out, and that, often being used and kept in churches, it not only disintegrated quickly, but it was also less likely to have survived the Reformation than secular music for private or domestic use. This hardly accounts for the single source of all Tomkins' keyboard In nomines, though it appears that Tomkins, as a great reviser and corrector of his own music, may have been responsible for the destruction of earlier, unrevised sources.

What emerges quite clearly from these observations, is the almost complete division of the sources into keyboard and vocal/consort. In only two early sources, the Mulliner Book and Och 371, do keyboard and consort originals share the same cover, whereas the early consort In nomine is found, more often than not, in the same volumes as vocal music.

Spurious compositions.

Several compositions exist, which, although they have the title In nomine, are not based on the In nomine plainsong. The two works by Alwood and Stroggers appear to have been given their titles deliberately, whilst for the rest, it is probably a simple case of mistaken identity.

Alwood. Mulliner Book. no 23. The cantus firmus is the same as that which the composer uses in his mass *Praise Him Praiseworthy*. The present writer feels this to be an In nomine by intention. For further discussion see *ibid*, chapter 3.

Bull. Pc 1185. Two of the compositions titled In nomine are actually based on the plainsongs *Salvator Mundi* and *Veni Redemptor Gentium*, respectively.

Byrd. Lbl Add 30480 and Cfm 32.G.29. A composition titled In nomine is to be found in each of these sources, but the plainsong is *Clarifica me Pater*.

Cobbold. Lbl Add 18936. With the title 'Anome of V vo,' this is an instrumental composition in two distinct sections. The volume containing the second voice part is missing from the set. Judging by the title, the missing part might well have been the cantus firmus. Both Hughes-Hughes,³⁵ and Meyer³⁶ suggest that it is an In nomine, though the plainsong cannot be made to fit the free material.

35. Hughes-Hughes: p 225

36. Meyer M: p 135

Gibbons. Lbl RM 23.1.4. Ben Cosyn's Book. With the title *In nomine*, the plainsong is unidentifiable.

Lawes. T 302. The plainsong is unidentifiable.

Strogers. Morley's Consort Lessons, no 13. *In nomine* Pavan and Galliard. These compositions are not based on a plainsong, but bear a structural resemblance to the opening of Parsons' celebrated $\text{a}5$ *In nomine*. They may have acquired their title for this reason.

Syddael. A dial song composed in imitation of Parsons *In nomine*. This puzzle composition, which appears in Charles Butler's Principles of music, p 42, may have been composed by Butler himself.³⁷ It has no cantus firmus, but it is based on the free material of Parsons' *In nomine* $\text{a}5$.

The spurious *In nomines* by Bull, Byrd, Gibbons and Lawes appear to be a copyists attempt to assign a title to a plainsong composition which he failed to identify correctly. The composers themselves were well aware of the correct plainsong, as each of them had written other *In nomines*. It appears that the three works by Gibbons and Bull may have been wrongly titled by Ben Cosyn, as each of these works appear in other sources without title, and it is only in the volumes compiled or owned by him that the title is incorrect. Pc 1185 appears to have belonged to him at some time, as he made an index of its contents in 1652, and here also we may also find an incorrectly titled *In nomine*.

If Cosyn was apparently unaware of the origin of the *In nomine* by the middle of the seventeenth century, then Roger North³⁸ may surely be forgiven for writing, some fifty years later of it, 'The plainsong was an order of plain notes.... very often the gamut notes ascending or descending for which were sung the syllables of *In Nomine Domini*.'

The main trends in the evolution of the *In nomine*.

The main trends in the evolution of the *In nomine* are those also to be seen in the evolution of instrumental music generally, at the time. The growth of the *In nomine* genre can be traced quite clearly from the

37. Baker S: p 590

38. North: p 4

Benedictus of Taverner's mass setting, with its many, diverse arrangements, through the two main streams of instrumental music, that for consort and that for keyboard, to culminate on the one hand, in the monumental keyboard compositions of Bull and Tomkins, and on the other hand, in those equally significant consort works of Ward, Jenkins and Lawes. In both the later keyboard and consort *In nomine*s are to be found the most advanced contemporary English compositional techniques. The changes that occurred in instrumental compositions generally, and in the *In nomine* specifically, during the hundred and fifty odd years of the *In nomine*'s life saw the establishment of a characteristic style both for the keyboard and the viol consort.

The startling difference between the consort transcription of Taverner's *In nomine* and, for example, Ward's consorts à 6, make it hard to believe that the compositions are in fact the same genre. The contrast between the two styles may be likened to that between a Haydn symphony and one by Mahler or Berlioz. The simplicity of style in the prototype, (though not all Taverner's music is simple) little resembles the complex instrumental writing in the later works. What, then, has the early consort *In nomine* in common with the later one? Very little but the cantus firmus and the contrapuntal texture.

The most significant difference between the prototype and the later works is that the former was intended to be sung, and the latter to be played. A vast body of *In nomine*s come somewhere in between, and it is in this vast area of music 'apt for voices and viols' that the specifically instrumental composition began to evolve. The real difference between the earlier, vocal style consort pieces, and the later, instrumental ones, lies not in the range of voice parts, for viol music, unlike that for violins, rarely strays outside the vocal range in any one part, but in the agility demanded of the player. What is immediately striking in a comparison of the prototype and the later *In nomine*s, is the greater variety of note values and rhythmic patterns available to the later composers. Whilst the prototype, and many of its near contemporaries, employ mainly semibreves, minims, crotchets and a sprinkling of quavers, often in smooth, mainly stepwise motion, the later composers are able to use quavers profusely, and also notes of smaller value, in figures which leap and twist in a thoroughly unvocal way.

There is, however, a less **obvious** stylistic distinction between the early and the later keyboard *In nomine*, as a specifically keyboard style had already emerged by the birth of the keyboard *In nomine*, and the keyboard

was, unlike the consort composition, independent of ties with the vocal tradition.

The earliest keyboard In nomine is probably that by Carleton I, which, though not very adventurous by later standards, nevertheless, is constructed on running and leaping keyboard figures in small values. Though possibly forty or fifty years separated the keyboard In nomines of Blitheman from those of Bull, ^{and} the stylistic differences are not as dramatically different as those between the early and the later consort works. This less dramatic change of style between some of the early and the later keyboard In nomines was of course because keyboard music had had its own identity for many years, long before instrumental consort music did. The *raison d'être* for specific keyboard compositions was the adornment of the liturgy, but there was little reason to compose secular music which was neither connected with song nor dance. Although the earliest 'art' music appears to have been the In nomine, one wonders how many of them were ever actually performed? There is no evidence for domestic music making other than in song and dance, before about the last quarter of the sixteenth century, by which time, the vast bulk of the early consort In nomines were composed. With consort music still inextricably bound up with vocal performance, and lacking any real reason for a separate existence, there could have been little reason for the development of a specifically instrumental style for anything but dance music, and yet, as early as the 1550's, an emergent instrumental style may be seen, for instance, in some of the In nomines of Tye. Although the early consort In nomine may have found its way into one or two volumes of keyboard music, there are no keyboard In nomines to be found in any consort sources.

Although the changes which took place in the evolution of the consort In nomine were more dramatic than those which characterised the keyboard In nomine's course, the main trends in both genres may be summed up in the same way.

1. Length. Later In nomines are generally much longer than early ones, in spite of the common cantus firmus.
2. Note values and rhythms. Greater variety of note values and rhythmic patterns are available to the later composers.
3. Tonality. In the early works, the cantus firmus is almost always set on D. A greater variety of tonal centres exists in the later works, with an increased use of chromaticism, and in some of the latest works of all, a tendency towards major and minor tonality.

4. Construction. Whilst imitation is the basic constructional principle throughout the In nomine, the counterpoint in many of the later works tends to include motivic development, sequential extension, and a bass line constructed on harmonic figures, whose function is often one of underpinning the structure rather than an equal partnership in the imitation.

It would seem difficult to achieve much variety in the length of a composition which is governed by fifty four plainsong notes, yet remarkable variety exists, particularly between the length of the early and the late In nomine, both keyboard and consort. Most of the early composers have found the fifty four notes sufficient to sustain their creativity, and Tye has apparently even found them sometimes too long, and has left some out. With the greater resources available to the later composers, however, the plainsong becomes expanded, either by augmentation of its note values, delay in its entry, or duplication, where it is used twice in succession. Tomkins extends his In nomines in an unique way, by a free 'coda' after the end of the plainsong.

The general principle governing the structure of the consort In nomine, is one of a series of imitative points, often related one to another, but sometimes in deliberate contrast, the entries of which are continuous, and usually become closer towards the end of the work. In the early consort In nomines, the note values rarely involved anything but a semi-breve, minim and crotchet, and it must be born in mind, when reading the printed editions, that in most of them, the note values have been halved, giving the impression of greater activity. The imitation in the prototype is often approximate, with the curve of the melody taking precedence over the exact reproduction of the point. However, in most of the earliest In nomines, the approximate imitation of the prototype is replaced by strictly imitative counterpoint, and in some compositions just a single point is worked throughout.

The amount of contrast within a single work varies from composer to composer, and whilst ^{some, for instance} Whybroke, White and Tye aim for thematic unity in each composition, Byrd, Parsons and Woodcock, amongst others, all set out to demonstrate sections of contrast within individual works. Two of the most popular In nomines in the whole of the early consort repertoire, if popularity may be judged by the number of extant sources, are Parsons' a5 and Byrd's no 5 a5, both of which use contrasting material. Whilst both unity and contrast within a single work appear to be laudable aims for the early composer, the texture of many In nomines is of unrelieved, five part density, and many of the works include the remains of the

legacy of the Tudor vocal style, in passages of complex simultaneous duple and triple rhythms, and in the use of hocket. In the later works, these complex and often lumpy demonstrations of skill are replaced mainly by crisp, airy phrases and bright melodic lines, which produce some light, clear textured works, in which the archaic hocket is transformed into the spiky arpeggios so beloved of the Jacobean composers.

evidence on the title page of Lbl. Add. 31390
In spite of the fact that the early consort In nomine may have had to rely on voices for its performance (voices which, however, were very well used to performing feats of agility), there are some early consort works which suggest most strongly that the composer had instruments, and not voices in mind. For example, Tye's In nomine 'Crye' is based on a seemingly instrumental, repeated-note figure,  in spite of its inclusion in a book of sol-faing songs. There are, conversely, some In nomines by later composers in which the idiom is almost entirely vocal, and both Bull's and Gibbons' In nomines a4 could be sol-faed without undue difficulty. The early consort In nomines which come nearest to anticipating the style of the later ones, are Byrd's numbers 4 and 5, both a5. Although the opening points in both are purely vocal, as indeed they also are in some of the later consort works, idiomatic instrumental writing grows from the vocal openings, and although much of the figuration common to the late In nomines is as yet undiscovered, these two early works of Byrd point the way in which the consort In nomine will develop.

One of the more immediately striking differences between the early and the late consort In nomines is the greater variety of rhythmic patterns available to the later composer. Not only was he able to use notes of a smaller value than his predecessors, but he was also able to use them in figuration which demanded greater agility from the performer. The seamless polyphonic lines of many of the early composers become brisk running figures, leaping octaves, spiky arpeggiated figures and rapid sequential chains in the hands of the later composers. As the genre develops, the use of sequence as a means of extending a melodic line becomes more marked. Sequential extension was not unknown in the early works, and may be found in the In nomines of Byrd (nos 4 and 5 a5), Tye (no 21) and White (MB: XLIV no 63). There are numerous examples of sequence in the later works, one of the best being unique to the later period, and found extensively in the latter part of Gibbons' In nomine a5 as a point of imitation,  and also in various

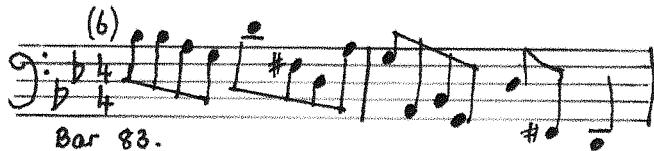
Bar 51. Gibbons, In nomine a5.

forms in the works of others of the same period.

Although imitation is invariably found at the start of the consort In nomines, there are indications of attempts to modify it. For example, in Ward's In nomine a4 (MB: IX no 29), the composer uses not one, but three imitative points simultaneously, at the opening, and as the music proceeds, these three points are heard in various combinations. In several of Ward's consort In nomines a4 he uses two points to open the work, though he tends to be more conventional in his larger scale In nomines. There is also a greater variety of texture in the later works, achieved not only by contrasting melodic material, but also by the use of protracted rests in one voice or another, particularly in the six part works. In Lawes' a6 composition (MB:XXI no 5), the texture is reduced to four parts between bars 58 and 71, when the two lower parts are silent, whilst in Ferrabosco's composition a6 (MB: IX no 79), a really exciting textural change occurs in bars 41 - 44, when the three lower parts are silent. In Weelkes' a5 (MB: IX no 53), the entry of the bass is delayed until bar 17, so that the work has a four-part texture during its first quarter, a technique he also employs in some of his madrigals.

One of the most important trends however, is towards instrumental style accompanimental figures. These figures are mainly to be heard in the bass of the late keyboard In nomines, but have found their way into a few late consort works, and consist of the mechanical repetition of a short motif, under a rather more melodic line in the upper voices. The motif may repeat sequentially, and is unrelated to the counterpoint which it is accompanying. When it occurs in a consort work it has a strong baroque flavour.

Lawes In nomine a6.
(MB:XXI no 5)



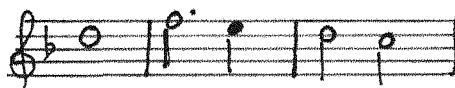
A similar accompanimental figure is heard in the bass of Tomkins' consort In nomine a3, and is remarkably similar to passages in some of his keyboard In nomines.

Tomkins In nomine a3.
(TI. 147)



A comparison, at this stage, of some of the more popular melodic lines to be found in the consort In nomines, may help to clarify the differences in style between the early and the late works. The three main types of melodic figures found in the In nomines are (a) the scale, (b) the repeated-note, and (c) the arpeggio.

(a) The scale figure. This is widely used, both upwards and downwards, in both the early and the late works. Its most popular form is the downward scale, preceded by the leap of a third, as in the prototype, and this is the most widely used of any single phrase in the early works.



It was popular before Taverner, and continued to be used, though much less frequently, until almost the end of the In nomine's life. It often appears as the opening point, outlining, as it does, the first four notes of the plainsong, and its use in so many In nomines may originally have reflected the esteem in which the prototype was held. This phrase, or a variation of it, is used as the opening in over forty early In nomines, and also by Gibbons, Lawes and Weelkes.

In order to impose unity on the examples, all the note values have been halved, as they are in most of the printed editions.

Scale figures found in the early consort In nomine.

(4) (4) (4) (1)

Johnson à 4. (MB: I no 45. (bar 1)) White à 4. (MB: xLIV no 29. (bar 1)) Burd à 5. (EL: no 18 (bar 7)) Tye à 5. (RW: no 13 (bar 1))

Scale figures found in the later consort In nomines.

(1) (1) (1)

Gibbons à 6. (MB: IX no 52 (bar 16)) Ward à 4 (MB: IX no 29 (bars 45-46)) Ward à 6. (MB: IX no 86. (bar 37))

(b) The repeated-note figure. This is not a figure which appears in the prototype, though there are about ten early In nomines extant in which it is the opening point. Tye uses it at the start of five of his works, and both Parsons and Woodcock show a fondness for it. When a repeated-note point is used in relatively long note values, it has a somewhat plaintive vocal quality, but when, as in Tye's no 12, the notes are short, it takes on a more specifically instrumental character. It is found less often in

the later works, though when it is, it is often for a special fanfare effect, as in Ward's no 5 à 4, or as part of a more complex instrumental figure.

Repeated-note figures found in the early consort In nomine.

Parsons à 5.
MB: XLIV no 56
(bar 1)

Byrd à 5.
EL: no 22
(bar 24)

Tye à 5
RW: no 12
(bar 1)

Woodcock à 5
MB: XLIV no 64
(bar 1)

Tye à 5.
RW: no 4.
(bar 2)

Repeated-note figures found in the later consort In nomine.

Ward à 4
MB: IX no 29.
(bar 33)

Lawes. à 6
MB: XXI no 6.
(bar 13.)

Ward à 4
(T1 182)
(bar 75)

Deering à 6.
(T1 57)
(bar 74)

(c) Arpeggiated figures. Short arpeggiated figures are often found in the early In nomine, and their extensive use, as in the works of Parsons, Tye, Woodcock and others, is reminiscent of the hocket, so popular in vocal music of a rather earlier period, and quite unlike the widely spanned and often longer arpeggio figures of the later works. The later composers often use arpeggio figures as part of a longer motif, or as a harmonic bass line, whereas in the early works the figure is fragmented.

Arpeggiated figures found in the early consort In nomine

White à 4
MB: XLIV no 28
(bar 40)

Tye à 5
RW: no 10
(bar 3)

Parsons à 5.
MB: XLIV no 56
(bar 39)

Woodcock à 5
MB: XLIV no 64
(bar 34)

Arpeggiated figures found in the later consort In nomine.

Lawes. à 6.
MB: XXI no 5
(bar 28)

Ferrabosco. à 6
MB: IX no 85
(bar 54)

Ward à 4
MB: IX no 29
(bar 25)

Ward à 6.
MB: IX no 86
(bar 48)

Tonality in the consort In nomine.

The trend away from the modes and towards a tonality based on major and minor scales (a trend which is evident throughout the mainstream of Tudor and Jacobean music), is reflected also in the In nomine. The early In nomine, almost exclusively in the Dorian mode, with its seventh and third raised at cadence points, generally makes little use of chromaticism out-

side the demands of *musica ficta*. The third of the final chord is invariably raised, and it is not uncommon to find the final C of the *cantus firmus* raised to C sharp, as the seventh of the final cadence figure. There are some *In nomines* however, in which chromatic inflexion is far in excess of the demands of *musica ficta*, and suggests a search for new tonal centres. In White's *In nomines*, for example, there is a tendency towards an almost consistent F sharp in the final bars, and particularly in *In nomine à4* (MB:XLIV no 30) from bar 50 to the end, there is a distinctly major flavour. Again, in the same composer's *In nomine à5* (MB:XLIV no 63) the almost consistent F sharp during the last five bars, whilst giving the impression of a search for a new tonal centre, may actually be the result of a logically pursued point in which a semitone rather than a tone is used. In Strogers' *In nomine à5* (MB: XLIV no 60) there is an unusually marked tendency towards D major at the start of the work, where he has based his opening point on an inverted triad of D major. Extended passages of consistent chromatic inflexion, however, are rare in the early works, and more usual are the momentary alternating major/minor tonalities which occur often, for example, in the works of Tye as the result of a cadential inflexion which is followed by an entry of the point, on the same note and in the same voice part. In no 2, for example, the chord of G major on the first beat of bar 46, is followed immediately by one of G minor.

A similar progression may be seen in no 9, where, in bar 42, the chord of A major, on the third crotchet beat, is followed by one of A minor on the fourth.

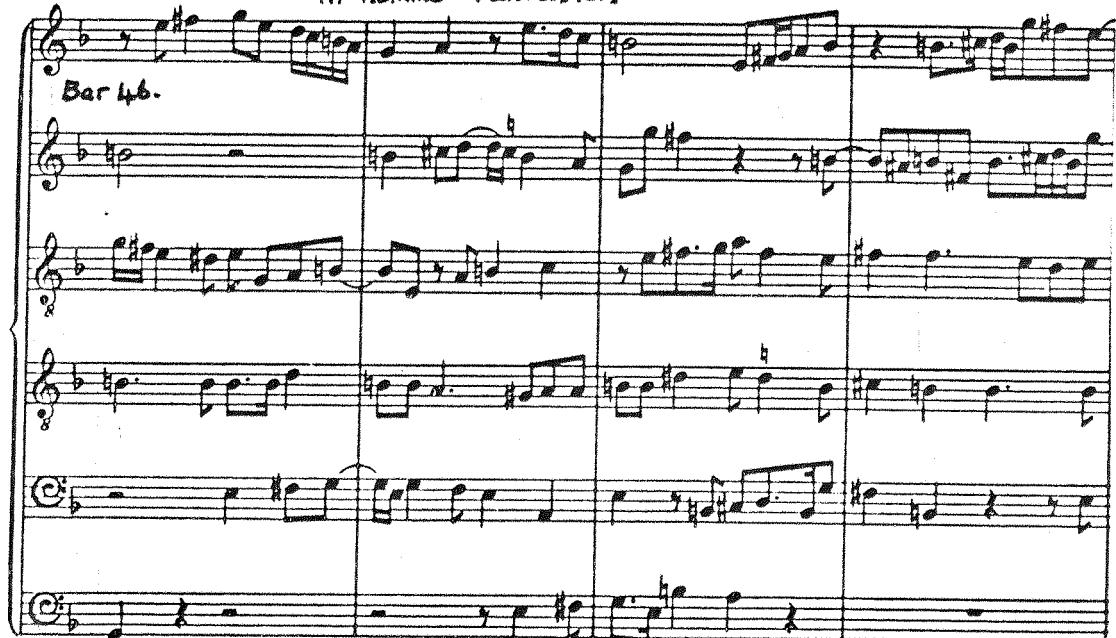
Much of the chromatic inflexion, apart from that which is cadential, results from a logical pursuance of a point which, when transposed, requires some alteration in order to reproduce, accurately, its intervals. Thus in Byrd's no 2 à 4, the E flats in bar 5, bass, and bar 9, treble, reproduce the opening point, transposed up a fourth.

Chromaticism, then, in the early In nomine, was very much confined to the requirements of the mode, and extensive or consistent alteration was rare enough to be remarkable in a couple of In nomines by White and Strogers.

With Ferrabosco II, however, the In nomine moves into the realms of increasing chromaticism, and his In nomine Fantasia (MB:IX no 79) is perhaps, in the whole of the consort repertoire, the one in which chromaticism is

taken to its extreme limits, particularly between bars 46 and 50, where the cantus firmus is based on E, and, starting in bar 44, in the fourth part, still in the phrygian mode, gradually acquires some of the sharps of E minor as it proceeds.

Ferrabosco II. In nomine Fantasia.



It is only in the two In nomines of Lawes, however, that the modes are finally abandoned for modern major and minor tonality, and chromaticism at last becomes modulation. One of Lawes' In nomines (MB:XXI no 5) is quite definitely in B flat major, and very strange the plainsong sounds, transposed to the major mode! The other is in C minor, with the cantus firmus set more orthodoxly, on C.

The main trends in the evolution of the consort In nomine, then, are towards a lengthier, more substantial work, in which the cantus firmus is almost inevitably set in long, even notes, and the free material is presented in a greater variety of note values and rhythmic patterns. The trends are also away from the modes, and towards either increased chromaticism or, finally, major and minor tonalities, together with modification of the strict imitative principles of the earlier In nomines by the use of longer passages of free counterpoint and harmonic bass lines, once the invariable initial imitation had been stated.

In the later In nomines, there is a particular trend towards an especially elaborate bass line, which demands greater agility from the bass player than perhaps any other. Whilst the range of the upper parts does not change significantly, the range of the bass becomes particularly wide, the player often having to tune his lowest string down to C, and cover an

overall span of about two and a half octaves.

The first real break with the vocal/instrumental style, and the establishment of something more specifically instrumental, was made by Tye, though the In nomines of the early period which most closely anticipate future developments are the last two ¹⁵ of Byrd. One of the first signs of the break with the vocal musical tradition was the setting of the plainsong in even breves, rather than in the ornamented style of vocal music. The often rather approximate imitation of vocal music was replaced by more highly organised counterpoint, in which imitation was strict, entries of the point were symmetrically placed, and sometimes a work was based on a single point. These attempts to shake free from the loosely organised counterpoint of the vocal tradition, contributed to the rather rigid style of some of the early In nomines, so that some of the more musically satisfying of the early works are those which are nearer in style to vocal polyphony. It is in the In nomines of Tye that one is able to see the earliest, most successful attempts to create a new, instrumental style, though even he is not always able to sustain his imaginative ideas to the end, and in spite of his trend setting, none of his In nomines achieved the popularity of some other of the early works, if the measure of success may be estimated by the number of extant sources.

The keyboard In nomine.

The early keyboard In nomine repertoire demonstrates the great diversity of style possible in compositions written specifically for the keyboard during the third quarter of the sixteenth century. The two-part canonic works of Byrd, Tallis and Strogers, contrast sharply with the two-part In nomine of Carleton I, whilst the two four-part In nomines, (nos 2 and 3) of Alwood appear to be vocal in style, yet have characteristics in common with other contemporary organ music. Strogers' In nomines contain passages of rapid keyboard figuration, and also ornament signs, f rare in such an early source. It is, however, in the six keyboard In nomines of Blitheman that the seminal forces lie.

Two things characterise the course of the keyboard In nomine; firstly, the cantus firmus is set in semibreve units, rather than the breve units of the consort works, and secondly, in the mainstream works, there is usually a section in triple-time rhythms, often as the conclusion, whereas a triple-time section is a rarity in the consort works.

The course plotted by the keyboard In nomine is not, perhaps, as dramatic

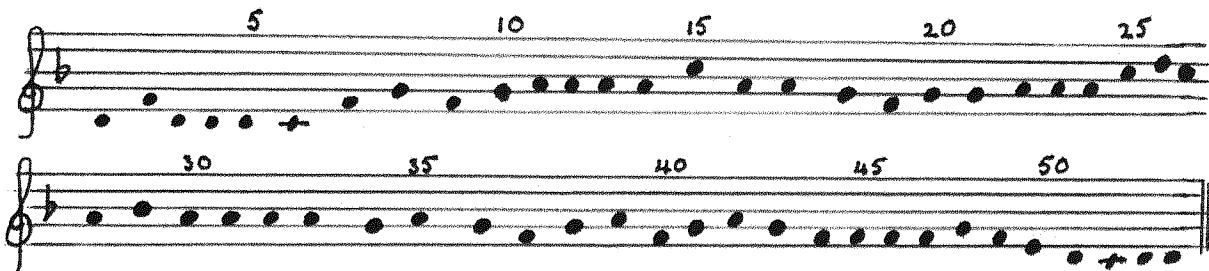
as that of its consort counterpart. The keyboard In nomine had little affinity with the prototype, even in its earliest years, being derived from already established keyboard forms, and its trends have therefore been more towards a refinement of styles and techniques rather than towards any real breaking of new ground. In its progress one may see, as in the consort In nomine, a tendency towards greater length, quicker figuration, with greater demands on the technical skills of the performer, greater ingenuity in contrapuntal practice, particularly in the works of Bull, and an increasing use of chromaticism. Much of the melodic material found in the later works may be seen in its embryonic state, in the early In nomines of Carleton I and Blitheman from the Mulliner Book. Unlike the consort In nomine, which actually broke new ground, and from which an entirely new musical form evolved, the ground was already thoroughly prepared for the keyboard In nomine, and keyboard composers were, not many years after its birth, already turning their attention to other free, secular musical forms. However, there are pointers in the later keyboard In nomines ~~to~~ to the direction of things to come, and in Bull's compositions, with their several contrasting sections, culminating in a 'gigue', it is possible to ~~forecast~~ the baroque suite, and in Tomkins' In nomines, the prelude and the toccata, whilst in Lugges no 7, the opening point, with



its tonic and dominant entries, is almost worthy of a Bach fugue.

Chapter two.

The Cantus Firmus.



The cantus firmus of the *In nomine*, the plainsong melody *Gloria tibi Trinitas*, is a Sarum antiphon sung at *first* vespers on Trinity Sunday.¹ It is a fifty four note melody, neither one of the longer nor the shorter plainsongs commonly used ^{also} in the Roman rite, a fact which may have been contributory to its popularity. Its fifty four notes cover a span of an octave and a note, and move mainly stepwise, or by the leap of a minor third, in a series of arched phrases which reach their highest point at almost the half way mark, and then continue gently downwards to the end. The several sets of repeated notes fall only on the notes of the tonic triad of the mode, surely an aid to the satisfactory harmonisation of a passage where the cantus firmus is static. This melody, short enough to be memorised without undue effort, yet also long enough to sustain a complete musical composition, and with its readily identifiable first phrase, ^{probably} first encountered in England, outside its seasonal liturgical use, in the late 1520's as the cantus firmus of Taverner's mass *Gloria tibi Trinitas*. Whilst other plainsong tunes had been used as the basis for masses and organ pieces for some years, it was only about half way through the sixteenth century, with the compilation of Thomas Mulliner's collection of pieces for organ, that we have any evidence of just how popular *Gloria tibi Trinitas* was to become, as the plainsong for both consort and keyboard, sacred and secular compositions.

Whilst vocal music had for its *raison d'être* its text, and dance music its steps, the abstract composition had no such influences, and the cantus firmus provided the ideal framework which would contain and shape a composition, dictating its duration, ^{and} harmonic structure, ^{and} ~~harmonic~~, and as the backbone of the composition, provide the terms of reference within which a composer might exercise both his imagination and his technical skills.

¹ See Liber: p 914 for the only printed version, and used at second vespers here.

The composers of early In nomines, both consort and keyboard, were content to have their compositions limited to the fifty four 'bars' which result from setting the plainsong one note to a bar, as in the prototype, though slight deviations in length sometimes occur from a delayed entry of, or a few notes omitted from, the cantus firmus. Many of the later composers however, finding a fifty four note cantus firmus too short for a proper display of technical skills, extended their compositions by either increasing the value of each plainsong note, delaying its entry, or even using it twice through in succession.

The position of the cantus firmus.

The position of the cantus firmus helps to dictate the tessitura of the work as a whole, and when the plainsong is set on D, as it is in most of the early keyboard and consort In nomines, its most comfortable position is in the second voice part down, as in the prototype, where it neither dominates the melodic line too much, nor restricts the harmony unnecessarily. This is the standard position for the plainsong in the early consort In nomine ²5, although by about 1600 the plainsong may more frequently be found in some other part. Writing circa 1695, Roger North says of the In nomine;

'And any part took the plainsong, except the base, whch I never saw in that office, and seldom ye treble, but for ye most part the tenor held ye plow'

For the most part, the tenor certainly held the plough, but in two of the earliest consort works ²4, Whytbroke's has the plainsong in the bass, and Johnson's in the top part, a position which keeps the tessitura of the whole work so low, that scribes in later sources have transcribed the whole work up a fourth.

In the earliest keyboard works, the cantus firmus, set on D, is placed more often in a middle voice than an outer one, though both Strogers and Blitheman have set it in each part, in their several works. The later keyboard composers almost invariably set the cantus firmus on A, a fifth above the original pitch, thus ensuring that in whichever voice the plainsong is placed, the work as a whole falls in the central part of the keyboard.

Whatever the position of the cantus firmus, it is bound to exert certain restrictions on the harmonic and melodic structure of the music, and the early consort composers, and both the early and the late keyboard ones, often sought to alter the plainsong, following the tradition of vocal music,
2. North: p 8

to accord with their chosen free material. Only in the later consort works does one find an almost consistently orthodox setting of the plainsong.

There are several ways of adapting the plainsong to the needs of the free material, and one of them is by what Morley calls 'breaking the plainsong' and he is critical of this practice, as he writes in 1597,³

'Many examples of this matter....are everywhere to be found in the works of Mr Redford, Mr Tallis, Preston, Hodges, Thorne, Selbye and divers others, where you shall find such variety of breaking of plainsongs as one not very skilled in music should scarce discern any plainsong at all.'

He then offers some advice upon how to set about breaking it correctly,⁴

'Ma. One rule, which is ever to keep the substance of the note of the plainsong.'

Phi. What do you call keeping the substance of the note ?

Ma. When, in breaking it, you sing either your first or your last note in the same key wherein it standeth, or in his octave.'

Morley then gives examples of how all breaks in the plainsong must begin or end on the note which is being decorated, or its octave. The consort In nomine composers could not have given Morley much cause for complaint, as they have, generally, observed his rules meticulously, and it is only in the three two part keyboard works by Byrd, Tallis and Strogers, and one consort In nomine by Ferrabosco II,⁵ that the plainsong may scarcely be discerned.

The cantus firmus in the keyboard In nomine.

In the keyboard In nomine, the plainsong is set in semibreves, in the tradition of other cantus firmus organ music. The consort In nomine, however, follows the tradition of vocal music, with a cantus firmus set in breves. The In nomine plainsong may be broken in several ways, and at any point in its progress, though it is unusual to find it broken during its first few characteristic notes. The breaks have no connection with the ends of the plainsong phrases, nor have the composers necessarily ornamented the repeated notes. The ornamentation is completely arbitrary, and varies from composition to composition, to comply with the demands of the counterpoint. The cantus firmus of a keyboard In nomine may be presented in several ways,

1. In long, even notes, faithful to the plainsong.
2. Mainly in long, even notes, but broken briefly by a rest or a note of different pitch or value.
3. Morley P: p 177
4. Morley P: p 178
5. In nomine Fantasia. MB: ix no 79

3. With one or more notes decorated with counterpoint.

4. As the framework for a contrapuntal part, the plainsong merely giving the outline to the free melodic material.

Of the forty four keyboard In nomines, four are in two parts, twelve in four parts and twenty eight in three. The two and four part works belong mainly to the early composers, the later composers mainly setting in three parts. The plainsong may be found in any voice part, the earlier composers tending to use a middle part, and the later ones an outer one. The early composers, who include Alwood, Carleton I, Blitheman, Byrd, Tallis and Strogers, invariably set the cantus firmus on D, as in the prototype, though their treatment of it varies considerably. The later composers, Bull, Tomkins, Carleton II, Lugge and Anon, mainly, though not invariably, set the cantus firmus on A.

The position of the cantus firmus is more varied in the later works than in the earlier, and Tomkins never places his in the middle, whilst Bull uses all the possible positions equally. The transposition of the cantus firmus from D to A affords the later composers greater freedom in the positioning of the plainsong, which, in the mainly three part textures of the later keyboard works, was also required to take a rather more active part in the counterpoint if a fully contrapuntal composition was to result. One composition, however, by Bull has the cantus firmus set on D and in the top part, whereas in those five of Lugge where the plainsong is on A, it is also in the top part, and in the one where it is on D, it is in a middle part.

It is apparent, then, that there is no significant difference, either of position or tonality of the plainsong, amongst both the early consort and keyboard In nomines, and all the early composers tend to follow the tradition of the prototype in the setting of the plainsong. With the later keyboard composers, however, the plainsong is usually set on A, and disposed almost equally amongst the traditional three voice parts. In the late consort works, there is a greater variety of tonal centres upon which the plainsong may be based, and greater scope for experimental positioning amongst the five and six part textures.

Presentation of the cantus firmus.

1. In long, even notes.

It is relatively rare to find the cantus firmus of a keyboard In nomine set in even, unbroken notes. Of the earlier composers, only Carleton I

and Blitheman's no 2 treat the plainsong in this way, and in both these compositions the free material is limited to relatively simple counterpoint based mainly on scale figures. Of the later In nomines, Lugge sets four of his cantus firmi in long, even notes, and seems to have enjoyed this challenge to his ingenuity, for in number seven, he sets the plainsong not once, but twice in succession. Only once does Bull (no 6) set it unbroken, and Tomkins never, so that out of forty four keyboard In nomines, in only seven is the cantus firmus unbroken.

2. Mainly in even notes, but broken briefly by a rest or note of different pitch or value.

The interpolation of a rest or a note of different pitch or value into the plainsong appears to be a device purely for avoiding the musical solecism. It is curious that the isolated rest occurs mainly in the consort In nomine, its appearance there avoiding consecutive progressions or other undesirable sonorities. In the keyboard works however, with usually a thinner texture than their consort counterparts, the grammatical error is more usually avoided by the alteration in pitch of a cantus firmus note than by its omission. For example, in Blitheman's no 1 there are minor adjustments to the plainsong throughout, which suggests that the composer was primarily concerned with the accuracy of his rather novel imitative idea, and as well, this is one of the very rare instances where a foreign note is introduced into the very first characteristic plainsong notes. Blitheman's unusual step of introducing a passing note between the first and second plainsong notes, nicely avoids a bare fifth between the plainsong and the free material on the third crotchet beat of bar 1. The passing note B flat, added in bar 7, avoids the dissonance which would result from the re-sounding of the cantus firmus A on the third crotchet beat, under B flat and D in the free parts, and in bar 8, the F and G replace the cantus firmus A, providing a somewhat stronger harmonic progression. Having decided on what is, after all, rather original free material, Blitheman was obliged to alter his cantus firmus in order to pursue his ideas logically, to which end, also, the cantus firmus G on the first beat of bar 19, is replaced by a crotchet F. The final D's of the plainsong, which should start on the last minim of bar 27 become, in bar 27, a crotchet D and F, which incidentally create a blatantly consecutive progression with the top part, and are no improvement on the original form of the cantus firmus. The D on the first minim beat of bar 28 becomes an E for harmonic reasons. There seems a strong possibility that the grammatical error which is created in bar 27 as a result of altering the cantus firmus, might be attributed to scribal fallibility, as the plainsong is altered in exactly

the same way in bars 26-27 in Blitheman's In nomine no 5, where it creates an altogether more acceptable sonority than the original cantus firmus notes would have done.

Single foreign notes were not introduced into the cantus firmus only as a method of solving harmonic problems, but might also be used to convert the plainsong, momentarily, into a point of imitation, or help to fill out some rather thin texture. There are plenty of examples of this in the consort In nomines, but in the keyboard works, when the plainsong is involved in the counterpoint, it tends to be on a larger scale. In both of Alwood's conventional In nomines, nos 2 and 3, the addition of a passing note B flat, between the C and A of the cantus firmus, in bar 8, converts the plainsong into imitation, and larger scale involvement occurs elsewhere. The single deviant note is rare in the cantus firmi of the late keyboard works. Bull introduces an occasional passing note into the cantus firmus of no 9 (in bar 42, for example), where the exceptional disposal of his plainsong in eleven beat measures creates particular harmonic problems, and the rare passing or auxiliary note finds its way into Tomkins' plainsong also.

3. One or more notes decorated with counterpoint.

The fewer the voice parts in a composition, the more imperative it is that they are all fully active, if a lively, full textured composition is to result. In the keyboard In nomine, with its mainly three part texture, by far the most popular treatment of the cantus firmus is breaking it with counterpoint, decorating one or more consecutive notes with figuration, which takes its duration from the notes it replaces. Counterpoint is never used to lengthen anything but the last note of the plainsong, merely to decorate it, and this counterpoint may be either imitative, in which case it reflects the current material in the free parts, or it may be unrelated material, used as part of a cadence figure. The decoration of the plainsong to form part of a cadence figure is common in the consort In nomine, but rarer in the keyboard one.

When one or two notes of the cantus firmus are to be decorated by imitative counterpoint, the point of imitation often fits neatly into the contours of the cantus firmus, so that both the original shape and duration are retained. A good example of this may be seen in Strogers keyboard In nomine no 2, (TI 134), where the cantus firmus notes are decorated to become 



This example suggests that in this composition, in which, basically, a single point is used, the material for the whole work may have been derived from the cantus firmus notes 5, 6 and 7, rather than the more usual practice of some part of the counterpoint being derived from the opening notes of the plainsong.

In his In nomine no 5, Bull, most unusually, figures the second plainsong note, so that the characteristic opening of the cantus firmus is heavily disguised.

disguised.

Bar 1. *Cantus firmus.*

(2) *Bull no 5.*

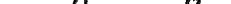
becomes

Bar 1.

imitating very closely the opening point in the bass. It is the C of the plainsong which is decorated, and again, its duration is not affected. Tomkins uses little in the way of ornament in his *In nomine* plainsongs, but when he does decorate, like Strogers, he chooses a place where the cantus firmus leaps, and the point fits neatly into the gap. There appears no contrivance of the counterpoint in order to use it in decorating the cantus firmus; indeed, because one always hears the imitation in the free parts before it appears in the plainsong, there is the suggestion that the impending plainsong notes suggest and shape the preceding free material.

Thus in no case

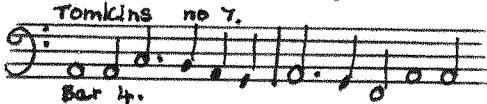
becomes

with the imitation an exact replica of the figure heard in the top part, and again in no 9  becomes  ^{Tomkins MB:V no 9.}

Bar 5. Cantus firmus. becomes ^{Tenking MB:V no 9.} Bar 5.

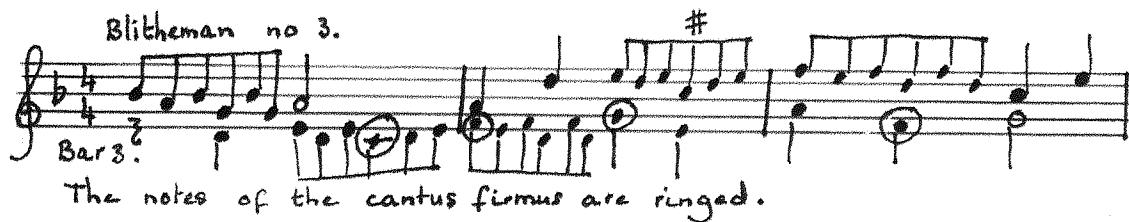
The figuration in Tomkins' *centus firmi* almost always occurs at the same place, that is, between the fourteenth and fifteenth plainsong notes, and at the end of the first plainsong phrase. There is one notable exception though, and this is in *In nomine* no 7, where, in bar 4 of the bass, Tomkins ^{MBY} decorates the very first plainsong notes in exact imitation of the second entry of the point. The two part canonic *In nomines* apart, there are only six instances of any decoration of the characteristic opening plainsong notes in all the keyboard repertoire, four of them being by Bull, and one each by Blitheman and Tomkins. In Tomkins' *case*, ~~MBY no 7~~, it is also *his only* *In nomine* where he has decorated more than one note of the plainsong at any one time. In fact, what he has done in ~~MBY no 7~~, is to base his opening counterpoint so closely on the opening of the plainsong, that when the plainsong enters, it is as the *fourth* hearing of the imitative point.

In order to effect this, the entry of the cantus firmus is delayed until bar 4, and when it finally enters it is as



instead of As in the prototype, this is a very clear example of the free material being derived directly from the plainsong. Although Tomkins uses little in the way of decoration in his cantus firmi, he uses the last note of the plainsong in each of his In nomines in a most unusual way, which is unique to himself. This phenomenon falls outside the scope of the present discussion, and is explained fully at the end of the chapter, on page 46.

Blitheman's In nomine no 3 is a fine example of one of the more elaborately decorated cantus firmi in the early keyboard repertoire, and between bars 3 and 6, the plainsong notes are slotted into the uncompromising imitative material.



In the second section of figuration however, which starts in bar 13, the first two notes of the cantus firmus fall naturally on the strong beats of the point, and it is the subsequent entries of the point which are altered to allow the cantus firmus to continue to be heard on the strong beats.



Where the cantus firmus is in the bass of a composition, special problems arise if the work is not to be dominated by a rigid and intrusive bass line. Blitheman solves this problem in his In nomine no 6, by the use of free material which, from bar 7 onwards, may quite easily be moulded round the outline of the plainsong, involving it fully in the counterpoint, and providing a bass both active and flexible.

Of the later composers, Lugge, like Tomkins, tends to be sparing in decorating the plainsong, though in no 2, the cantus firmus is transformed (bar 13), for a few bars, into a lighthearted dance. As the plainsong is in the top part, this transformation allows the composer to use his melodic mater-

ial in thirds, sequentially.

Lugge
no. 2.

The cantus firmus notes are ringed.

Bull is generally lavish in his use of decoration in the cantus firmus, particularly in In nomine no 2. In this composition, the decoration falls in three main areas, which include the cantus firmus notes, numbers 5-10, 15-18 and 25-30. The plainsong moves between the left and the right hand, as the middle voice of three, and its active participation in the imitation intensifies the contrapuntal scheme. Like Lugge, Bull figures his plain-song so that pairs of entries in thirds are possible between the two upper voices, as in bar 15. In bars 26 and 27 however, the G and A of the cantus firmus become the point, whilst the top part assumes the role of the cantus firmus, though a third above. This apparent role reversal avoids the crossed parts which would otherwise result as a consequence of the logical pursuance of the point.

Bull figures his cantus firmus least when it is in the top part, and most when it is in the middle, with the exception of the unusual $\frac{5}{4}$ composition, no 8, where the most intensively figured passage occurs during the first four plainsong notes. It is unusual enough to find the opening notes of the plainsong disguised, and in this work the disguise is even more remarkable, because it is not even the result of imitation, but is independent passage work. This unique opening sets the scene for an altogether unusual composition.

Bull no 8.

Although this passage work suggests Tomkins' In nomine style, and there is, in the printed edition, an editorial suggestion that this work might be attributed to Tomkins rather than Bull, the treatment of the latter part of the cantus firmus quite definitely assigns the composition to Bull rather than to Tomkins.

In Bull's set of twelve keyboard In nomines, no regular pattern emerges for the decoration of the plainsong. Rather, it would be more accurate to suggest that in each composition, the plainsong receives different treatment.

In both the early and the late keyboard In nomine, the cantus firmus may be found set in long, even, notes, though this is relatively rare. Additional passing and auxiliary notes may be added as an aid to euphony. Sparse imitative decoration of occasional, single notes is characteristic of Tomkins' In nomines, and also, to a certain extent, Lugg's, whilst in the early works both of Alwood and Strogers, and the later ones of Bull, the plainsong participates extensively in the counterpoint. In the consort In nomine, however, it is only in some of the early works that a figured cantus firmus may be found, and in all the later works, with the exception of Ferrabosco's In nomine Fantasia, the plainsong is entirely unbroken.

4. As the framework for a contrapuntal part.

In three keyboard In nomines by Byrd, Tallis and Strogers, the plainsong is used as the framework for a contrapuntal part. Each of these works is in two parts, and the plainsong is so involved with the counterpoint that it is almost impossible in some places to decide just which of several notes it might be, as the two voice parts, following each other either in canonic or close imitation, weave a pair of melodic threads, the contours of which loosely follow the outline of the plainsong. As the cantus firmi of these works are so bound up with the melodic lines, it is almost impossible to discuss their treatment without becoming involved in the form and style of the work as a whole, and this is done in chapter 4.

The cantus firmus decorated to form part of a cadence figure.

The decoration of the plainsong with several notes unconnected with current imitation, may occur when it forms part of a cadence figure. The practice of altering the cantus firmus at cadence points is common enough in the early consort In nomines, and accounts, particularly, for the sharpened C so often found before the final plainsong D. It is a less common practice in the keyboard In nomine, but may be found in Alwood's In nomine no 2, where in bar 25 the C of the cantus firmus is sharpened cadentially, in preparation for the close on D, which follows on the first beat of bar 26.

Alwood no 2.

Bar 25.

Similar figures may be found in Lugg's no 4, bar 4, Bull's no 8, bar 32, and also in Bull's no 2, where, in bar 53, the penultimate G of the cantus firmus is sharpened, and altered rhythmically to form part of the cadence.

Tomkins' treatment of the final note of the cantus firmus.

One feature distinguishes the In nomines of Tomkins from those of all the other composers of keyboard In nomines, and that is his treatment of the last note of the plainsong. Tomkins uses little **decoration** during the course of his cantus firmus, but once he has sounded the final plainsong note, he continues the composition in a **free style**, during the course of which the cantus firmus all but disappears. This free section at the end of each of his In nomines is often long, and in one case, is a quarter of the entire length, and the only acknowledgement of the plainsong is an A, which is tossed from part to part, sometimes to disappear altogether for a while. This final, free section usually contains the most brilliant passage work, as if, relieved at last of the restrictions of the cantus firmus, Tomkins is able to indulge his creativity to the full.

The cantus firmus in the consort In nomine.

The consort In nomine attracted a great many more composers than its keyboard counterpart did. There are extant about one hundred and sixty consort works, the majority of them in five voice parts, and the treatment of their cantus firmi falls into the same four broad divisions that applied to the keyboard works, though the disposal of the compositions amongst these divisions is rather different. As a general rule, there is much less ornamentation of the consort plainsong than of its keyboard counterpart, and the plainsong is in long, even notes in almost all the late consort works, and in about a third of the early ones, whereas in the keyboard work, with its generally few number of voice parts, the plainsong needed to be involved in the counterpoint if a full textured composition was required. In the consort work, however, which was rarely in three, sometimes in four, and usually in five, or sometimes more, parts, plenty of activity was possible without involving the cantus firmus. In fact, the five part work may well sound complete without the cantus firmus part, and the consort player relegated to the cantus firmus part often had a dull time of it!

In the early consort In nomine, it has already been pointed out that the cantus firmus was usually in the second part, set on D, as in the prototype. This tessitura, and that of the part above, suits the range of the treble viol admirably, and avoids the use of the two lowest, weakest, strings. The tessitura of these parts also suits the soprano and alto

voice, and as the tenor and bass viols accord with the tenor and bass vocal range, the interchange of performing media between voices and viols was a straightforward matter. With the plainsong in the second part, the treble viol or voice was at liberty to operate above it at a very comfortable pitch, and should the parts happen to cross, as they did sometimes, it was of no consequence to the consort performer. In Johnson's *In nomine*, with the plainsong on D, but in the top voice, the second part still falls within the range of the treble viol, and it is only in its literal transcription for keyboard that the tessitura poses problems of execution.

The consort *In nomine*s of Byrd and Tye, however, in which the *cantus firmus* is in the top part, both have the tessitura of the plainsong raised, in Tye's no 1, by starting and finishing the plainsong an octave higher, and only reverting to the original pitch in the highest, central section, and in Byrd's no 1 & 5, by transposing the plainsong up to G. Of the later composers, Weelkes, Gibbons and Lawes have also set their *cantus firmi* on G, although it is not in the highest part, in order to expand the entire range of parts. In the composition by Ferrabosco II (MB: IX no 85), the plainsong is in the top voice and on A, as it is in many keyboard works. Here Ferrabosco would seem to be demonstrating the upper and lower limits of the consort's range, for not only is the plainsong unusually high, but he also requires the bass player to tune his lowest string down a tone to C, not, incidentally, an unusual request in late consort works.

Only in two *In nomine*s is the tonality of the *cantus firmus* altered substantially, and in these J B and Lawes have set the plainsong in the major mode, which gives to the *cantus firmus* of each work a most unfamiliar flavour.

The position of the *cantus firmus* is most varied in the keyboard and the late consort *In nomine*s. In only a handful of the early consort works is there any deviation from the second voice part, and in only four works in the whole consort repertoire is the *cantus firmus*, or part of it, to be found in the bass, in those of Whytbroke, John Mundy, Deering (TI 57) and Lawes (MB:XXI no 4c). This is quite unlike the keyboard repertoire, where, particularly in the works of Bull and Tomkins, the bass carried the plainsong as often as any other part.

There are also three late consort works where the plainsong moves from part to part. In those of Ferrabosco II (MB:IX no 79) and Deering (TI 57), it appears in each of the six voice parts in turn, and in Lawes work (MB: XXI no 4c) it is heard in the two top and the two bottom of the six voices.

1. The cantus firmus set in long, even notes.

Of the composers of early consort In nomines, it is generally the lesser ones who have tended to set the cantus firmus in long, even breves, and the more celebrated composers such as Tye, White, Parsons and Byrd who have tended to treat it less rigidly, and rather more in the vocal tradition. Those early composers such as Cocke, Hake, Mericocke, Mudd and Naylor, whose sole extant contribution to the consort repertoire is one or two In nomines, have been rigidly faithful to the reproduction of the plain-song in its original form. The practice of ornamenting the cantus firmus had disappeared completely by about 1600, so that the tradition established by the lesser composers was adopted by the accepted masters of the later generation of consort composers.

2. The cantus firmus mainly in long, even notes, broken only briefly.

As in the keyboard In nomines, the brief breaking of the cantus firmus by a rest or a single note of different pitch or value, tends to be used as a convenient way of avoiding a musical solecism. Unlike the keyboard composers, who rarely break the plainsong with a rest, the consort composers tend to resort to a short rest as a solution to a grammatical problem. Consecutive progressions then as now, were frowned on, and Morley wrote of them;⁶

'Indeed I have seen the like committed by Master Alfonso [Ferrabosco] ... but his fault was only in pricking, for breaking a note in division, not looking to the rest of the parts, ... made three fifths in the same order as you did: but yours came of ignorance, his of jollity'.

Rather than modify his counterpoint, Byrd has inserted rests into several of his cantus firmi, in order to avoid consecutives. In no 2 a4, the rest on the first half of bar 11 avoids consecutive fifths between the cantus firmus progression from G to A in bars 10 and 11, and the rising counterpoint in the third part, from C to D. Similarly, in bars 29-30, as the cantus firmus rises from A to B, the rest on the first half of bar 30 avoids consecutives with the D and E below. Rests in the cantus firmus of no 2 a5, in bars 11 and 19, avoid a harmonic clash, otherwise inevitable if the point is to be pursued logically.

Tye uses rests in the same way, and in no 2, the crotchet rest in bar 47, not only avoids the conflict of a cantus firmus D over the C's in the two lower parts, but also gives weight to the ensuing cadence. In no 3, similar

6. Morley P: p 148

rly, the rest in bar 20 avoids harmonic conflict. In White's In nomine à4 (MB:I no 87), the rest on the first half of bar 9, avoids consecutive octaves between the cantus firmus and the top part, whilst the rest in bar 20 avoids a near collision with the third part, at least on the accented part of the tied note. The tradition of using rests in the cantus firmus may be traced back to the tradition of vocal music in general, and to the prototype in particular, where, at note 20, the second half of the cantus firmus G is missing, so that the cadence figure in the following bar may be completed logically. Taverner also *inserts a rest before the final D*, which seems to be a fairly common practice, particularly apparent in Tye's In nomines. The absence of the penultimate D allows more freedom in the final cadence, and adds impact to the final D. There appears to be no connection between rests and the phrases of the plainsong.

In the consort In nomine it is a common practice to delay the entry of the cantus firmus for a bar or two. This allows both for a slightly longer composition, and an unrestricted start to the work. In Byrd's no 1 à5, the two bars of free counterpoint before the entry of the plainsong allows the imitation to establish its tonal relationship clearly as it makes its first entries. Again in Byrd's no 3 à5, the entry is delayed in the same way whilst the counterpoint makes a clear tonic/dominant statement, the impact of which would be blurred by the presence of the plainsong.

The delayed entry of the cantus firmus is common in both the early and the late consort works. Jenkins delays the entry in his no 1, until bar 12, and in Mallorie's work, nine breve rests precede its entry, but as only the cantus firmus part survives, it is impossible to tell what happens in the free parts prior to the plainsong's entry.

The presence of rests both during the course of, and preceding the entry of the plainsong is in the vocal tradition, whereas the immediate entry of the plainsong, coupled with an almost entire absence of rests during its course, is associated only with the keyboard In nomine. However, in the late consort works, whilst the entry is almost always delayed, there is an almost entire absence of internal rests.

The cantus firmus broken briefly by a note of different pitch

The introduction of auxiliary and passing notes into the cantus firmus is in the tradition of English vocal music, and is practised only by the early In nomine composers. Byrd, for example, introduces auxiliary notes into the plainsongs of many of his In nomines to mould them to the require-

ments of his counterpoint. In no 2 & 4, a lower **auxiliary** takes the place of the cantus firmus A (33,2,3) thus avoiding the dissonant cantus firmus A sounding through the close imitation. In bars 35 and 36 the cantus firmus G is replaced on the last crotchet beat by the upper **auxiliary** A, so that the point may be treated canonically. There are numerous examples of the adaptation of the cantus firmus to the requirements of the counterpoint by means of additional single notes throughout the In nomines of the more celebrated of the early composers. Tye treats the plainsong more freely than Byrd does, and sprinkles his plainsong with **auxiliary** notes in order to avoid clashes with the counterpoint. It is rather strange that, by and large, the more celebrated of the early composers have retained the rather old fashioned treatment of the cantus firmus, whilst the more obscure composers have adopted what was to become standard treatment in the later works, and set the cantus firmus rigidly in even breves. The minor thirds in the cantus firmus positively invite the insertion of a passing note, and whilst the conversion of notes 14, 15 and 16 produces an effortless allusion to that most popular musical cliche and prototypical point,



the minor thirds between the first three plainsong notes are rarely ornamented. Only in two early consort In nomines is there any attempt at ornamenting the opening notes, those of Tye (no 16), who places a passing note between the second and third note to complete the harmony, and Egglestone (TI 60), who introduces the plainsong uniquely, figured with the material of his first point.

Alterations to the note values of the cantus firmus

Occasionally, one or more notes of the cantus firmus may be lengthened or shortened. The simplest form of lengthening a note is to tie several notes of the same pitch together and in the consort In nomine the duration of the last two notes is often altered in this way. The prolongation of the final D is a matter of great diversity in the consort work, but is the rule, rather than the exception. Notable exceptions are Tye's

(nos 12 and 20) where the final D is heard twice as in the plainsong. In the majority of In nomines for consort, both early and late, the final note is prolonged by as much as six semibreves or, conversely, heard only once. These extra notes at the end are sometimes tied and sometimes separate, with an occasional mixture of both. In Tye's no 14 three separate D's are followed by five tied ones, whereas in no 5 eight D's are tied together. In no 16 five D's are separate. So arbitrary does this tying or separating seem, that one is tempted to wonder if it was done at the whim of the copyist. As many of Tye's In nomines are found only in one source there is unfortunately no means of comparing readings of most of them. However, there are variant readings of some of the ties in the several Byrd sources which suggest that the ties are fairly arbitrary. The final note is not prolonged in the same way in In nomines which are keyboard originals, Bull's no 12 being almost the sole example if one disregards the rather eccentric treatment Tomkins gives to the end of his works. The prolongation of Tye's last note rarely brings his In nomines up to the prescribed fifty four bars length, as he omits so much from the middle of the plainsong.

Alteration to the note values of the cantus firmus, whilst retaining their original pitch and order, is a common procedure in the early consort In nomine, (though by the late works, only the last D was extended), and these alterations may take three forms;

a) Tying together notes of the same pitch.

There seems to be no obvious reason for the tying together of certain cantus firmus notes. Repeated notes appear both tied and separated indiscriminately in various In nomines. There appears some suggestion that a tied note might be connected with a change of harmony. Having less weight than a repeated one it might be used where a less prominent note was required, helping to bind together the sounds of different chords. In Byrd's no 4 a5, for example, (bars 45-48) the four F's are tied thus

  whereas in no 1 a4 the A's in bars 11-14, like those in bars 31-34, are tied thus,  .

b) Prolongation of a note so that it takes part of the value of the note which follows it, even if it has a different pitch.

The rhythm of the cantus firmus may also be altered when one note is ex-

tended into the next bar, and the subsequent note of a different pitch is shortened, so that the pitch of the note changes at the half bar rather than the bar. This occurs in Byrd's no 1 b4, (bars 17-18) where the cantus firmus G is delayed until the third crotchet beat of bar 18 to avoid a harmonic clash. In Tye's no 3, exactly the same thing happens, also in bars 17-18. The prolongation of one note and shortening of another may also occur without the tie, as in Johnson's In nomine (MB: I no 45), where the cantus firmus A in bar 47 is repeated on the first half of bar 48, and the correct cantus firmus G is heard only on the second half of the bar, and thus avoids conflict with the tonality in the lower free parts. White, (MB: I no 87) extends his cantus firmus A from bar 17 into bar 18, to avoid the cantus firmus G conflicting with the F's of his point in the third and fourth parts. Again in the same work (bar 40) the cantus firmus A of the previous bar is prolonged so that the cadence may progress from A to D. There seems no consistency in the placing of these alterations to the plainsong; they seem rather to be no more than the result of 'local' decisions.

c) Shortening the value of a note, or notes, thus affecting the length of the cantus firmus.

Whilst the prolongation of one note and shortening of another, as discussed above, leaves the overall length of the cantus firmus intact, Christopher Tye sometimes actually shortens the duration of the cantus firmus notes in order to avoid difficulties. He also frequently omits some of the notes from the central section of the plainsong, and one might suspect him of trying to keep his In nomine compositions to a minimum length, were it not for the fact that he so often considerably extends the final D. For example, in no 3 (bar 25) the A and C of the plainsong have only half their correct value, so that there may be a D in the cantus firmus part in bar 26, to harmonise the rising four-note point. In no 4, (bar 19) he follows just the same procedure when he shortens the cantus firmus G and A in order to complete his harmonic scheme in the second half of the bar, with a cadence from A to D. There are other examples of Tye's alterations to the plainsong, each of which appears to be a solution to a harmonic difficulty in a work in which the demands of the counterpoint are of greater importance than the accuracy of the plainsong. Following, as he did, the very earliest of the In nomine composers,

whose works were in an entirely vocal style, with loosely constructed counterpoint and irregular entries of a sometimes very approximately imitative point, Tye's works, with their often single points, and regular entries of strictly imitative counterpoint, suggest a newer style of consort composition, less vocal than instrumental, in which the demands of the free material ~~preponement~~ ^{take precedence over} the cantus firmus.

Notes omitted from and added to the cantus firmus

It is rare to find notes actually omitted from the cantus firmus of an *In nomine*, except in the works of Tye. Whatever he may do to the plain-song later in the compositions the first ten notes are almost invariably sacrosanct, but once the identity of the work has been established, Tye feels free to omit a variety of notes, mainly the less memorable, repeated ones, from the middle of the plainsong. Out of the fifty four notes of *Gloria tibi Trinitas*, Tye uses on average, forty or so, not including the D's he so often repeats at the end. At first sight it would seem that he had an imperfect knowledge of the plainsong, but is it possible that such carelessness would win him any approval if, as is sometimes supposed, the *In nomine* was really some sort of test piece? In only one of his *In nomines* is the cantus firmus set in its entirety, that one being no 21, his most complex. In no 1, for example, he uses only two of the four repeated A's (cantus firmus notes 11-14) and also omits notes 39 and 43. In no 2 the notes 41-45 are missing, whilst in no 4 Tye uses only eight of the possible fifteen notes between 31 and 46. Tye never omits any of the last nine notes, nor does he fail to set the notes 23-29, the section of the plainsong containing the central climax. This truncating of the plainsong suggests a desire to curtail the length of the compositions, and as it is never the same notes which are omitted, it can hardly be attributed to carelessness. No other composer takes such liberties with the plainsong, and it seems unlikely that a composer of Tye's stature made mistakes which other lesser men avoided. Because of omissions in the plainsong, and although Tye almost invariably allows the cantus firmus to enter in the first bar, each of his *In nomines* is of different duration, the variations in length being between 39 and 58 bars. In Byrd's no 1 & 5 the notes 41-44 are omitted from the plainsong. This is as unusual in the *In nomines* of Byrd as it is in those of any

other composer excepting Tye. This omission occurs after bar 45, and just before the composition changes from duple to triple time. In the triple-time section each note of the cantus firmus is augmented by a dot, and by omitting the four notes from the cantus firmus, Byrd has achieved the standard length for an In nomine. A strange variation occurs in the cantus firmus of several early In nomines when an extra A is added after the ^{in the Sarum version} twenty fourth note. There are actually two groups of four repeated A's, and one of three, and several composers, including Byrd, in his nos 1 and 2 a4 and his two part keyboard work, Johnson, Blitheman in no 1, and Tye in nos 9 and 15 have used the Roman version with three groups of four repeated A's.

With a cantus firmus fifty four notes long, nevertheless many In nomines contain more or less than fifty four bars of music. It has been shown how Tye varies the lengths of his In nomines, and other composers have often extended rather than contracted their In nomines by the simple expedient of either delaying the entry of the plainsong, and/or repeating the last notes. The longest delay in the entry of the cantus firmus is in Parsons' a7, (MB:XLIV no 75), where the plainsong enters only in bar 17, after each of the six free voices. Of Mallorie's composition, (TI 98), only the cantus firmus part survives, but its entry is preceded by nine breve rests, which suggests that, like Parsons', each of the free parts entered before the plainsong. Unusual length is achieved in the anonymous composition (MB:XLIV 72) by augmenting each note of the cantus firmus by a dot, so that the plainsong is disposed in triple time amongst duple time free material. Baldwin, however, (TI 17) achieves a shorter work by reducing the note values of the plainsong in the second half, to a third of their original value. Only in one consort In nomine has the cantus firmus actually been extended with additional material, that of Lawes (no 2), where he has set the plainsong twice consecutively, and in each setting it is prolonged by a 'coda' of unrelated notes.

Chromatic alteration of a note of the cantus firmus

Occasionally, the plainsong may be altered by chromatic inflexion, to

become part of a cadence. This is found mainly in the early consort works, and particularly in those of Parsons and Tye, who often sharpens the last C of the plainsong so that it becomes the leading note of the cadence which is completed on the following D. Tye, with his predilection for alternating major/minor tonalities, often sharpens other notes of the cantus firmus in addition to the final C, so that the cantus firmus may provide the sharpened seventh^{degree} of a cadence, either by its own inflexion, or by being the central note in a group of three, the two outer ones being sharpened. The practice of sharpening notes of the cantus firmus, together with all other forms of alteration, became obsolete by the late consort In nomine period, and the cadence figure let into the cantus firmus in bar 6 of Bull's only consort In nomine helps us, amongst other things, to assign it to a very early period in the composer's life.

3. The cantus firmus broken with counterpoint

In addition to short breaks in the plainsong by rests, and single foreign notes, more prolonged breaks occur in the consort In nomine, as they did in the keyboard works, when the cantus firmus is decorated to a greater or lesser extent so that it operates as a contrapuntal part, with the exact character of the free parts. There are few consort In nomines, however, where the decoration is as profuse as that in some of the keyboard In nomines. Of the earliest consort In nomines from the Mulliner Book, only White's cantus firmus, like those of his other In nomines, is decorated with counterpoint, and that very briefly. Tye, like White, has decorated the cantus firmi of almost all his In nomines with counterpoint to a greater or lesser degree, and whilst he allows himself the liberty of omitting notes from the cantus firmus when it suits his free material, he is scrupulous in allowing figuration to take exactly the value of the notes it replaces. John Thorne (MB: XLIV no 26) has decorated his cantus firmus liberally, particularly in bars 5 and 6, where it becomes the third entry of the point in a hitherto three part texture. Byrd tends, on the whole, to treat his cantus firmi austere, but in two In nomines he has used imitation to decorate them. In no 2 à4 (bar 18) the G of the plainsong is replaced by the point, whereas in bar 25, the imitation is

in addition to it. This is the most highly decorated of all Byrd's In nomine plainsongs. His only other example of imitative counterpoint in the cantus firmus is in no 5 a5 (bar 14) where the imitation neatly takes the plainsong from A to C, and might almost have been conceived to decorate this particular bit of the cantus firmus.

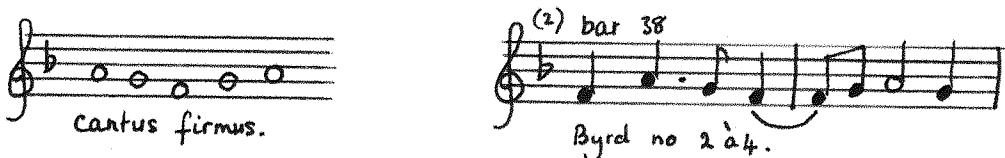


(2) bar 14

Cantus firmus.

Byrd no 5 a5.

Occasionally, but not very often, the cantus firmus will be broken with counterpoint which seems to bear no relationship to the imitative material of the moment. An example of this occurs in Byrd's no 2 a4, in bars 38/39, when the contrapuntal interruption is related to the latter part of the second point (18,1,1) rather than the point of the moment. What Byrd has actually done is to use a contracted and rhythmically altered form of the cantus firmus, since the notes of his point will not fit the plainsong here, and the use of this contrapuntal figure cleverly avoids the necessity of sounding a cantus firmus G throughout bar 39.



(2) bar 38

Cantus firmus.

Byrd no 2 a4.

Tye, on the other hand, breaks the cantus firmi of three quarters of his In nomines with imitation, often using points directly derived from the plainsong. For example, Tye's repeated note points are used to decorate the plainsong where their intervals are the same as those of the cantus firmus, so they may be incorporated into the plainsong without any real alterations in its pitch. In no 4, the repeated note point contains a drop of a third, and Tye uses it in the plainsong where it, also, drops a third (bars 2, 14 and 24). In no 7 the point drops a tone, and it is used to decorate that part of the cantus firmus which also drops a tone (bars 8-9). In bars 14-15, however, where the cantus firmus drops from C to A, the point drops a third in the cantus firmus part first, and is imitated in the free parts. There are other examples in Tye's in nomines of the point both anticipating and imitating the plainsong, so that imi-

tation in the cantus firmus does not actually alter the pitch of the plainsong notes. The figuration in bar 39 of no 1, however, although it starts and finishes on the cantus firmus note, also includes notes foreign to the plainsong, and is in close imitation with the work's single point. In no 6 the point of imitation in the cantus firmus (bar 25) fits exactly into the interval of the plainsong, but the undulating point Tye uses in no 11, and introduces into the plainsong (bars 34-6), obscures the cantus firmus. Tye has omitted several of the plainsong notes here, and this curiously untypical break may serve to hide the omission. White breaks the cantus firmus in each of his In nomines, and in no 1 (MB:I no 87) substitutes the point for the A of the cantus firmus, so that the cantus firmus and the bass run in parallel thirds (bar 42). All White's points are curved vocal figures (unlike Tye's, which often have a more instrumental character), and he uses them to decorate the cantus firmus rather than slot them in to the actual plainsong notes, and the most interesting and decorated plainsong of any early consort In nomine is White's à 5 (MB:XLIV no 63), where he leaves the first fourteen plainsong notes almost in their original form and in place of the next five he substitutes an imitative sequential figure which follows the contours of the plainsong very freely indeed, and incidentally omits the top C, the first high spot of the cantus firmus. Sixteen more plain notes follow, and then there is another break of five bars of sequential imitation. Another passage of imitation occurs near the end. In the second and third contrapuntal breaks, the imitative material slots effortlessly between the notes of the plainsong, at both its start and finish. The first break, however, has to start on a B instead of the plainsong A in order to conform with the harmonic scheme of the free material. In the first and second breaks, the two sequential repetitions are separated by an unadorned plainsong note. Not only is this an unique treatment of the cantus firmus, but it is also an unusual example of sequence in an early In nomine.

The practice of setting a cantus firmus in uneven note values and with slight alterations and additions is in the tradition of early Tudor vocal music, whilst a cantus in long even unbroken notes is nearer the tradition of early organ music. It is difficult to be precise as to when In nomine composers began to break their plainsong with imitation, and although Tye is possibly the earliest composer chronologically who did so, some of his In nomines need not have been composed before about 1560, when he retired from music. Whilst the early composers Whetbroke and Johnson set their cantus firmi faithfully, their contemporary Alwood was using imitation, (TI. 5 and 6) in works in keyboard score. Where the majority of lesser known early composers have set their cantus firmi in long, even notes, many of the better known have broken the cantus firmus in one way or another, and those composers who have written sets of In nomines have tended to be the most imaginative in their treatment of the plainsong. In the set of three, however, by Ferrabosco I, which mark the end of the early consort In nomine period, the plainsong is unbroken throughout.

4. The cantus firmus used as the framework for a contrapuntal part

In only one consort In nomine is the cantus firmus used as the framework for a contrapuntal part, that of Ferrabosco II, his In nomine Fantasia (MB: IX no 79). This work, a6, and with the title 'In Nomine through all the parts' uses the cantus firmus six times, once in each voice part, moving from top to bottom. Each entry of the cantus firmus is numbered in the source, and starts on G, D, A, E, A and G respectively. At each repetition, the plainsong is notationally correct, and only its rhythm is altered. The first imitative point, (bar 1, bass) is derived from the first cantus firmus entry, and as the work proceeds, and the counterpoint in the free parts becomes more complex, the rhythmic pattern of the cantus firmus (varied at each entry) accords with the rhythmic patterns of the free parts, whilst the points pursue independent thematic material unrelated to the cantus firmus. This highly original composition has the texture of a fantasia rather than a cantus firmus work, and as the first four entries of the plainsong rise each time by a fifth, the composer is led into some extreme chromaticism in the central section.

With the exception of this, the late consort works almost invariably set the plainsong in long, even notes, and where the texture is a six part one, as it often is by the late consort period, there is plenty of activity possible without involving the cantus firmus. Tomkins, even in his consort *In nomine* a3, leaves the cantus firmus unfigured. The setting of the cantus firmus in the consort *In nomine* is in contrast to that of its keyboard counterpart, where, both in the early and the late works, the plainsong is treated variously, and no real trends in its treatment may be traced. In the largest single collection of early consort music (Add. 31390), with its forty one *In nomine* compositions by over a dozen different composers, the cantus firmus appears in long even notes without any figuration in a third of the compositions, and in long notes broken occasionally by single, added notes in another third, whilst longer, contrapuntal breaks occur in the other third. There seems no real chronological basis for the development of the figured cantus firmus in the early consort *In nomine*. However, with Ferrabosco II and the beginning of the late consort work, one may see a change of attitude towards its treatment.

Where the breaks occur.

No overall pattern emerges for the breaks in the cantus firmus in the consort *In nomine*, but one rule seems to be to avoid disguising the first definitive notes. Tye, however, uses figuration, in no 4 on the second note, and no 7 on the eighth. He also adds a C sharp appoggiatura to nos. 12 and 13 after the fourth note. Generally, though, any breaks which occur in the early consort repertoire are between the tenth note and the final C, with any contrapuntal interruptions being brief, and well spread out within the individual works. However, an interesting deviation to the rule of leaving the first notes unfigured is found in *In nomine* 25 by Egglestone (TI 61) where the cantus firmus is first heard as the point of imitation, before reverting to the more usual long notes.

In over a hundred early consort *In nomines*, there are only a handful in which the first few notes of the plainsong are altered in any way. Apart from the initial notes, the plainsong may be broken anywhere, and there seems to be no connection between breaks and the phrases of the plainsong. Byrd tends to figure his *cantus firmus* in the central section, where the plainsong reaches its highest notes, and the only notes that Tye never decorates are the final D's. One might imagine a correspondence to exist between decoration and the repeated notes of the plainsong, but that is not the case, and no pattern seems to exist at all for the position of the breaks. In fact, decoration of the *cantus firmus* is related to the needs of the free parts, and often pursued in the cause of satisfactory counterpoint rather than the shaping of the plainsong. This suggests that the liturgical origin of the *In nomine* was being forgotten, not surprisingly in a country where Latin rites were no longer openly practised.

Chapter three.

The Mulliner Book and its In nomines

Any study of the In nomine must begin with the Mulliner Book¹ for not only is it the earliest source of the genre, but it also contains the prototype. Compiled by Thomas Mulliner, probably between 1545 and 1570, (the only contemporary record of whom is March the third 1563, when he was registered Modulatōr Organorum at Corpus Christi, Oxford), it is an anthology of music for keyboard. The first half of the volume represents the earlier Tudor composers such as Taverner, Redford, Alwood, Farrant and Shelbye, and the latter half a later generation, including Munday, Blitheman and White. Although this is a volume of music for keyboard, several of the pieces are transcriptions of vocal or instrumental consort music, and the contents fall into two distinct groups; those works which appear to be specifically for the keyboard and those which are in vocal or consort style. Mulliner obviously saw no anomaly in arranging for two hands at the keyboard, ^{a piece} which was originally intended for four voices or instruments, in spite of the fact that already a distinctive keyboard style was established, as may be seen in the English manuscript source² dated earlier than the Mulliner Book, and containing as well as music for lute, eleven compositions probably meant for spinet or virginals, and including Aston's Hornpipe, with its specifically keyboard figuration. A quantity of true keyboard music was also composed by Redford, who died in 1547, and thirty five keyboard compositions in the Mulliner Book are attributed to him, the bulk of which appear in no other manuscript source.

Of the one hundred and twenty compositions in the Mulliner Book,³ fifteen are transcriptions of sacred vocal music and nineteen of secular part-songs. These vocal transcriptions show that in spite of the emergence of the true keyboard composition, there was still a place in the organist's repertoire for the all-purpose composition, adaptable enough to do service in several different performing media. The four consort In nomines in the Mulliner Book also show that there was considerable

1: Lbl Add 30513. Printed edition MB: I.

2: Lbl Roy App 58

3: For a complete description of the Mulliner Book see Stevens:

stylistic overlap between vocal and instrumental consort music, and if the number of extant sources of any one composition are any indication of contemporary popularity, then the most successful compositions were those which were adaptable enough to do duty in several different ways. Thus Taverner's *In nomine* appears in many sources, adapted for keyboard, lute, instrumental consort and as an English anthem. Invariably, the *In nomines* found in the greatest number of sources are those in an adaptable vocal/instrumental style, and not those which are specifically for keyboard.

The eleven *In nomines* contained in the Mulliner Book fall into two quite distinct groups, those of Carleton and Blitheman, which appear to be original keyboard music, and those of Taverner, Alwood, Johnson and White which are transcriptions, for the keyboard, of consort music. The very obvious stylistic differences between the two groups shows quite plainly how, on the one hand, the specific keyboard composition was already established, and how, on the other, consort and vocal music were still very closely linked. It seems probable, at the same time, that music was still being written for the keyboard, possibly more especially for the organ, in a largely vocal style, and there are compositions in the Mulliner Book, particularly those three part works on a *meane*, (in which the middle voice, or *meane*, wanders from hand to hand) which are nearer in style to consort rather than keyboard music, yet must have been intended as original keyboard compositions by virtue of the *meane*, common enough in keyboard music, but non-existent in the consort repertoire. It is interesting that Mulliner uses the same black notation for both the *cantus firmi* and the *meanes* in his anthology.

That the prototype was vocal cannot now be disputed. That Alwood's *In nomine* had a consort original is harder to argue. Its only source is the keyboard transcription in Mulliner, and though its style is the continuously overlapping four part polyphony associated with the vocal or consort music of the period, no consort or vocal source exists. There is no added voice part at the end, as there is in so many keyboard works, neither is the final chord expanded. The overlapping parts in bar 40 are easier to manage in vocal or string performance than at the keyboard, and above all, its title is *In nomine*. All the keyboard originals in

Mulliner are titled *Gloria tibi Trinitas*, and only those which appear to be consort originals are *In nomine*. It seems unlikely that Mulliner himself would have given Alwood's *In nomine* its title, as there is nothing about it which suggests an *In nomine* composition. Mulliner has omitted the titles from some of his transcriptions, and had this one of Alwood's come to him titleless, it is reasonable to assume that it would have remained so. There is firmer evidence for believing that the *In nomine* of Johnson and White are consort originals, as both are extant in that form in other manuscripts, as well as being in seamless vocal style polyphony. Johnson's is to be found in several consort sources, and contains several bars of crossed parts and widely spaced intervals (for example, bars 5-6 and the penultimate bar) which cause no problems to consort players, but create certain difficulties in a keyboard transcription. The evidence for White's *In nomine* being a consort original rests again on its four part polyphonic texture, with rather widely spaced voice parts (particularly in bars 20-21, 27-28 and 34-35) and its consort and lute concordances. Each of the consort *In nomine* transcriptions in the Mulliner Book is a four-part original, the $\frac{5}{4}$ composition becoming standard certainly by the 1570's, when Add 31390 was being compiled, and many of the $\frac{4}{4}$ works had a fifth part added to them. Because these early *In nomine*s were $\frac{4}{4}$ rather than $\frac{5}{4}$, they were particularly suitable for keyboard transcription, and whilst there is plenty of evidence of transcription from consort to keyboard, there is no evidence of a keyboard *In nomine* ever having been transcribed for consort.

The consort transcriptions

The prototype, Taverner's *In nomine*, is an almost literal transcription of the section of the *Benedictus* of his *Gloria tibi Trinitas* Mass (composed c 1526), which sets the words 'In nomine Domini'. It is impossible to tell who made the original transcription of the mass section as a separate piece, and if it was Taverner himself, one might assume that it was made before 1530, when he left Oxford. There are no *In nomine*s extant earlier than those found in the Mulliner Book, so the first record we have of the prototype is at least fifteen years later than the composition of Taverner's mass. As already mentioned in Chapter

1, had the keyboard *In nomine* been established as a form by 1530, it seems probable that Redford, who died in 1547 would have composed one. He is widely represented in the Mulliner Book, and showed a marked fondness for plainsong compositions. There are compositions by him on about twenty three different plainsongs in the Mulliner Book alone, but not one on *Gloria tibi Trinitas*.

The keyboard setting of Taverner's *In nomine* differs from his Mass only in three small details. In bar 37 of the *In nomine*, three notes are added between the tenor and the bass, an E, F and G, in thirds with the bass. The top part is resting here, and this added part completes the four part texture. In bar 53 of the *In nomine* the last two notes in the tenor are crotchets A and F. In the Mass the F is a quaver, followed by a quaver E. The final chord of the *In nomine* has an extra D added to it, making it five parts, a practice consistent with keyboard works of the period. The opening point is one which is encountered more often than any other single melodic line in music of the period, and stems from an earlier generation of composers (it is widely used in the Eton Choir Book), and continues to be used throughout the history of the *In nomine*. It reflects the four opening notes of the plainsong melody, and Taverner uses it in each of his three free voice parts once, as his first point of imitation. The work is in one section, in smooth seamless overlapping polyphony, with the imitative material closely based on various parts of the plainsong.

Taverner.
In nomine à 4.

The prototypical opening point.

Johnson's *In nomine* must be one of the earliest in the repertoire, the fact of his death in about 1560 giving a positive latest date for its composition. This *In nomine* is found in several consort manuscripts, mainly transposed up a fourth, and in one with an added fifth part as well. The transposed transcriptions (with the exception of that in Add. 31390) are later sources, and it looks probable that Mulliner's transcrip-

tion was made from a now extinct source. The various small differences between the readings of the consort and the keyboard versions relate mainly to notes omitted from the Mulliner version in order to make the work easier to manage on the keyboard. The keyboard transcription presents a very cluttered appearance, with an unusually low tessitura and parts crossing. The cantus firmus, which is in the top part, and set on the D above middle C, keeps the whole composition in an awkward part of the keyboard, as the free material never rises above it. Like Taverner's *In nomine*, this one of Johnson's is in one section of seamless vocal style polyphony, with the melodic material reflecting various parts of the plainsong. The imitative points are less strictly worked than Taverner's, and the imitation becomes very approximate in places. As in Taverner's *In nomine*, internal cadences separate one point from another initially, but as the work proceeds, their more frequent occurrence imparts a greater sense of urgency; they no longer seem solely to mark the completion of the working of a point.

The *In nomine* by White, unlike those of Taverner and Johnson, which are the sole examples by each composer, is one of a set of six *In nomines* for consort. Like the other consort *In nomine* transcriptions in the Mulliner Book, this work is in four voice parts and in vocal style polyphony, but with a more clearly defined structure than the other two. White's counterpoint tends to be very systematically organised, with entries of the points occurring at regular intervals, and with several sets of points entering on the same note, in close imitation.

Alwood's *In nomine* is unique, as it is based not on *Gloria tibi Trinitas*, but on a cantus firmus of his own devising, that which he uses in his mass *Praise Him Praiseworthy*. I believe it to be an *In nomine* by intention, if not by definition, and include it in the *In nomine* repertoire in the belief

Alwood. *In nomine*
no. 1.
The cantus firmus.

that although not in any way helping to define the style or progress of the genre, it has nevertheless some historical value, and may throw some light on the date of birth of the *In nomine*. Biographical details of Alwood are scant, but a tentative reconstruction of part of his biography might run something like this. 'Richard Alwood, ⁴priest. Born c 1505. At Cardinal College, Oxford until c 1530. A fellow of Winchester College 1532-3.'

4. See *ibid*, appendix IV

A fellow was normally between the ages of 25 and 30, and his duties would have been to assist at the daily chapel services.⁵ This scant information suggests that he may have been a slightly younger contemporary of Taverner at Oxford, and may have gone to Winchester after the suppression of Cardinal College, as Winchester had strong Catholic leanings and provided shelter for certain recusant priests. The inclusion of Alwood's mass *Praise Him Praiseworthy* in the Forrest-Heyther collection,⁶ the first mass of which is Taverner's *Gloria tibi Trinitas*, certainly lends weight to the theory that Alwood and Taverner were somehow connected, possibly at Oxford, though Alwood must have been quite a young man at the time.

Alwood must have been aware of Taverner's *In nomine* in order to have composed his own work. It is unlikely to have received its title from anyone but its composer as there was no reason for anyone else to connect it with an *In nomine*. Professor Apel⁷ writes 'The.... *In nomine* by Alwood has no apparent connection with the species.' And neither has it at first glance, though further investigation reveals its shared cantus firmus with that composer's mass *Praise Him Praiseworthy*. That Alwood was aware of the correct *In nomine* plainsong is evident from his other two *In nomine*s. It would also seem that Alwood was aware of the prototype and as Stevens says,⁸ 'May have sought to re-arrange in similar manner the corresponding part of the *Benedictus*, but something seems to have deterred him.'

The present writer suggests that what deterred him was the complex, six-part texture of considerable rhythmic vitality of his own *Benedictus*, so unlike the smooth four-part texture of Taverner's.

As stated, the only firm link between Taverner and Alwood is in the Forrest-Heyther collection of masses, in which Taverner's *Gloria tibi Trinitas* is the first and Alwood's the last. John Bergsagel⁹ establishes the origin of these books, ^{were bound together before} ~~as between 1526 and~~ 1533, and suggests that this collection of eighteen masses was intended for use at Cardinal College, Oxford, when Taverner went there in 1526.

5. Roger Custance, Winchester College, in a letter to the writer.
6. Cb Mus Sch e 376-81, transcribed in Bergsagel T: vols. 1 and 2.
7. Oxford: footnote to page 622.
8. Stevens: p. 29.
9. Bergsagel D: p. 242

In Alwood's mass *Praise Him Praiseworthy*, the ~~five~~ note cantus firmus is repeated as an ostinato in the second part, practically throughout. In the Benedictus, however, a figured version of the cantus firmus is used as a point of imitation in all voices, then disappears completely at 'in nomine Domini', to reappear, again as an ostinato, at 'osanna'. The 'in nomine' section of Alwood's Benedictus is unique, in that it is the only place in the mass where the cantus firmus, or its figured version, is not heard. A separate transcription of this part, therefore, would not contain the identifying cantus firmus which, presumably, gave its name to the mass.

Alwood's *In nomine*, though not a transcription of his Benedictus, is derived in part from both the Sanctus and the Benedictus of the mass. The imitative point used each time in the mass to set the syllables 'in nomine Do' reappears in various guises throughout both the mass and the *In nomine*. This point is used consistently throughout the *in nomine* section of the



Benedictus, appearing altogether twenty times, each time setting the same five syllables. The point is used both singly and in pairs of entries, and in every voice part. It will be useful, at this point, to compare the similarities in the imitative material that Alwood uses both in the *In nomine*, and in the Sanctus and Benedictus of his mass.

Mass. Sanctus. Opening points.

Ex.1. bar 1. c. tenor 1.

Ex.2. bar 3. Sop.

Ex.3. bar 3. bass.

In nomine. Opening points.

Ex.6. bar 2 alto.

Ex.7. bar 3 alto. (2nd part of point)

Ex.8. bar 1 ten.

The opening bars of the *In nomine* would appear to be an arrangement for four voices, of the six part opening of the Sanctus. Later on in the mass, we get the following similarities to the *In nomine*

Mass. Sanctus. 'pleni sunt coeli'.

Ex.4 bar 16 bass.

Ex.5 bar 55 sop.

Benedictus, at 'In nomine.'

In nomine.

Ex.9 bar 20 bass.

Ex.10 bars 1 and 3, ten.

Alwood's five note cantus firmus exactly fits the five syllables of his mass title, 'Praise Him Praiseworthy', and one is led to wonder if perhaps the words and tune were once combined in some long lost setting. This particular text has not come to light in any other context than Alwood's mass. The five note cantus firmus, however, used by Alwood in both his mass and his In nomine, is to be found extensively in several other compositions, including Taverner's mass Gloria tibi Trinitas.

I would suggest that the source of the 'Praise Him Praiseworthy' cantus firmus might be the plainsong for psalm 41 in the vulgate. This tone is also used for several psalms throughout the Church's year, and happens to be the tone for *Dixit Dominus*,¹⁰ at second vespers on Trinity Sunday, the antiphon for second vespers of this day, of course, being *Gloria tibi Trinitas*. This somewhat tenuous connection may have been in Alwood's mind when he composed his mass.

The same short, and rather dull little melody, appears as an ostinato in one voice or another throughout Sweelinck's Fantasia,¹¹ and Byrd uses it in his string fantasia no 3 a6,¹² where, from letter E until the end, it is also an ostinato in the top voice, and a point of imitation in the lower parts. The melody also appears in Taverner's *Gloria tibi Trinitas* mass, as an imitative point, extensively in the *Sanctus* and *Benedictus*, and also in the first part of the *Agnus Dei*. The characteristic first five notes of this psalm tone may also have become extended to provide the melody for psalm 124, in the reformed church, as in the four part settings by Peebles, Kemp and Anon,¹³ and it also seems that the same psalm tone may have been

10. Liber: p 128. The psalm and antiphon occur at second vespers in the Roman rite, and not the Sarum.

11. FWB: vol II p 297.

12. Fell: vol XVII p 96.

13. MB:XV pp 138-9.

13a. Paul Doe, however, is of the opinion that it is inconceivable that a pre-Reformation English mass might be based on a psalm tone.

used to provide the tune for psalm 140 in the Dutch Reformed Church, which Sweelinck sets, using the psalm as the cantus firmus.¹⁴ It has also found its way into a composition by Bach, where, in Cantata no 121, 'Christum wir sollen loben schon', it appears as the cantus firmus in the first movement, and also as the chorale tune. It would seem more than mere coincidence that this brief melodic fragment should find its way into so many compositions, and doubtless it had more significance once than it has today.

The connection between Alwood's *In nomine* and his mass has already been stressed. The connection between Alwood and Taverner is less easy to establish. There are, however, certain points of similarity between the *In nomine*s of the two men, which suggest that they may have been more closely connected than the mere fact of their inclusion together in the Forrest-Heyther mass collection might imply.

In the Benedictus of Taverner's *Gloria tibi Trinitas* mass,¹⁵ (bars 124, ten 1: 125, bass: and 130, sop) the point of imitation is the same as the one Alwood uses in bar 20 of his *In nomine* (ex 9). This is an almost exact replica, and occurs in the bass of both Taverner's and Alwood's *In nomine*s at roughly one third of the way through each composition. What is more, the point Alwood uses, (ex 5) for the 'in nomine' of his Benedictus, is the same as the point Taverner uses at the 'osanna' of his Sanctus, (bars 88, ten: 90, bass 1: 92, ten 2: 92, bass 1: 94, bass 1: and 96, sop) See ex. 11 to 14.

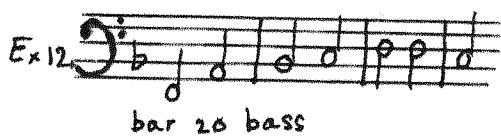
Alwood Mass, Benedictus.



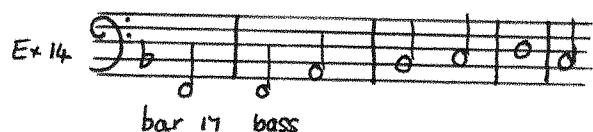
Taverner Mass, Sanctus.



Alwood, In nomine.



Taverner, In nomine.



In the Mulliner Book, Alwood's *In nomine* is chronologically earlier than Taverner's. If Alwood's had been written first, it is highly unlikely that

14. FWB: vol II p 151.

15. Tav G: p 53.

it would have had the title *In nomine*, as its connection with the 'in nomine' section of his *Benedictus* is tenuous, to say the least. Alwood must have known Taverner's *In nomine* in order to have composed his own, and he must have known it from a source earlier than Mulliner's transcription, therefore it seems highly unlikely that it was Mulliner who made the first transcription as a separate piece, of Taverner's *In nomine*.

The *ca^{ntus} firmus* of Alwood's *In nomine* is in the top part of four, and as this never rises above B flat, the tessitura of the work is kept rather low. It is repeated as an ostinato throughout the work, with altered note values at each hearing, and rests of different duration between each appearance. In each of Alwood's other conventional *In nomines*, he has used but a single point, but in this unconventional one from the Mulliner Book he uses a number of points which rarely have the same shape twice, so that imitation is approximate and the individual points hard to identify. The movement is mainly stepwise, except in the bass, where there are some wide leaps. The *ca^{ntus} firmus* overlaps both the entries of new points and cadences, and the style is nearer to Taverner's than to White's *In nomines*.

The specifically keyboard *In nomines* from the Mulliner Book.

There are six *In nomines* in the Mulliner Book which are in an idiomatic keyboard style, five by Blitheman, his sixth being nearer to a consort composition than a keyboard one, and one by Carleton. These six works present an altogether different picture from those of Taverner, Johnson, White and Alwood, and are considered in detail in chapter four.

Most of the features of the style idiomatic to the later keyboard works may be seen in embryo in Blitheman's *In nomines*, and melodic embroidery, sequence, rapid melismatic passages, extended passages in thirds and sixths, triple-time figures, cross rhythms and arpeggiated chords are all to be found in these six works. There is also a distinction of title, the compositions of Blitheman and Carleton being *Gloria tibi Trinitas*, and those which are consort originals being *In nomine*. This distinction immediately suggests that originally an *In nomine* was a consort composition, and the keyboard works took their title from the plainsong, as other keyboard plainsong settings do. In a later source, however,¹⁶ Blitheman's no 3 is given the title *In nomine*.

Carleton's *In nomine* is in two parts, and consists of rather rigid melodic

16. FWB: vol I p 181.

embroidery, under a cantus firmus in long, even notes.

Blitheman's six In nomines are later works than Carleton's, and as such, exhibit rather more sophisticated techniques. Lowinsky¹⁷ makes out a case for these six works being a cyclic set of variations, and says

'The six settings by Blitheman are a well conceived and thoroughly unified cycle of variations written for organ....while he does not hold steady to one contrapuntal motif in one variation, he uses all contrapuntal figuration in a motivic fashion:repeating, transposing, changing, elongating and condensing'.

He suggests that the motives in each In nomine derive from material heard in the previous work, and that the last variation is closely connected with the first, thus completing the cycle. He also says that he believes the set to have been written for organ, and that the stylistic difference between numbers 1 to 5, and number 6, indicate that number 6 required a different organ registration. Stevens,¹⁸ on the other hand, maintains that they are six separate settings, and that Blitheman acted here 'like the eighteenth century composers, who so often published their sonatas and quartets in sets of six'. He also believes that they were intended for the virginals rather than the organ, and points out the fact that two of them appear in virginal manuscript sources.¹⁹ He believes that the stylistically different number 6 might have been intended for strings.

Blitheman's In nomines are perhaps the most stylistically advanced of any of the organ music in the Mulliner Book, and the present writer feels that although they appear florid by the standards of the rest of the Mulliner Book, they were nevertheless intended for organ, and that their inclusion in virginal sources of a much later date is evidence of Blitheman's forward looking techniques. Other early composers have left sets of plainsong organ compositions, though not as large as that of Blitheman, and as each of Blitheman's In nomines demonstrates a different compositional style, number 6 is an extension of this principle, and is in rather a conventional organ style. As there are no consort works extant at all by Blitheman, it seems unlikely that number 6 is an organ transcription of a solitary consort In nomine. Whether Blitheman intended the set as cyclical variations or not, it is possible to see a connection between the final point in each work, and the first point of the next, though with the stylistic limitations of music of the period, it is often possible to see connections

17. Lowinsky: p 528.

18. Stevens: p 32.

19. Stevens: p 65.

where perhaps none were intended. Whatever Blitheman's intentions may have been, there is no doubt that his In nomines numbers 1 to 5 are excellent examples of stylistically advanced, specific keyboard writing.

In a comparison between the idiomatic keyboard music and the consort transcriptions from the Mulliner Book, what emerges quite clearly is the fact that the keyboard had developed its own particular idiom well before the consort had. The early keyboard In nomines reveal in microcosm all that is to appear later in the monumental keyboard In nomines of Bull and Tomkins. A similar comparison between the consort transcriptions in the Mulliner Book and the later consort In nomines reveals a vast stylistic gap, with the later works based on a completely different compositional method. The only common bond between the consort transcriptions in the Mulliner Book, and the later works, is the cantus firmus. This indicates to some extent that the ambiguous performing media designated to the early consort works may have been partly responsible for retarding the development of a truly string idiom alongside that of the keyboard, or it might equally show how rudimentary instrumental techniques inhibited the composition of truly idiomatic instrumental consort music. There are, however, some early consort In nomines, mainly by Tye, which do suggest instrumental rather than vocal performance, but in the main, 'apt for voices or viols' holds good for the early consort In nomine.

What emerges from these observations is, that although an idiomatic keyboard style had already evolved by the beginning of the sixteenth century, there was still a place in the organists' repertoire for the consort transcription. The Mulliner Book, with the earliest examples of both consort and keyboard In nomines, shows clearly the evolutionary stages of both forms of the genre, and how, from Taverner's mass setting, two major instrumental forms have evolved. Although the end products of the genre bear little resemblance to the original, either in style or form, there can be no doubt as to their origins.

Chapter four.

The keyboard In nomine.

The repertoire of the keyboard In nomine is spread thinly over about a hundred years, and extends between the In nomine of Carleton, to be found in the Mulliner Book, and those of Thomas Tomkins. Altogether there are far fewer keyboard works on Gloria tibi Trinitas than consort, in spite of the substantial sets of keyboard works composed by Bull, Tomkins and Lugge. Whilst the early consort composers tended to write sets of In nomines, the later ones had already turned their attention to the fantasia, and in the main composed but two or three In nomines apiece. It was, however, mainly the later keyboard composers who left the large sets of In nomines, and the genre seems to have had but little appeal to the early keyboard composers with the exception of Blitheman.

Of the early composers, Tallis, Byrd and Strogers all composed both consort and keyboard In nomines, whilst of the later ones, only Bull and Tomkins contributed to both the keyboard and the consort repertoire, Bull's only consort In nomine being an early and unimpressive work, and Tomkins' two, uniquely in only three voice parts, also slight in comparison with his keyboard contribution.

There is greater diversity of style to be found amongst the early keyboard repertoire than amongst any other groups in the genre, and this diversity reflects the evolution of liturgical keyboard music generally, between about 1530 and 1570. The two-part organ composition, in which equal roles are established between the much figured cantus firmus and the free part, popular during the first half of the sixteenth century, and practised extensively by Redford, is to be found in the two-part In nomines of Tallis, Byrd and Strogers. The two-part composition, in which the cantus firmus was set in even notes above or below free melodic embroidery, may be seen in the In nomine of Carleton I, and the four-part organ composition in vocal style counterpoint is found in the two conventional In nomines by Alwood. It is, however, in Blitheman's set of six compositions that the large scale later keyboard works are anticipated.

In spite of the diversity of style in the keyboard In nomine repertoire, there are several characteristics common to the bulk of the compositions. The first one pertains to the cantus firmus, which is set in semibreve units, rather than the breves of the consort works, and in the early 14. The evidence for its being an early work lies in its inclusion in the early source T 354-8.

compositions, always on D, as in the prototype. In the later works, unlike the later consort works in which it is set on a diversity of notes, it is almost invariably set on A. Secondly, the standard number of voice parts for the keyboard In nomine is three, though there are some deviations in the earlier works, and thirdly, the title of the early keyboard work is more often *Gloria tibi Trinitas* than *In nomine*. The later keyboard works have both titles indiscriminately, whilst both early and late consort works are invariably titled *In nomine*.

There is a marked difference in length and complexity between the early and the late keyboard works, making for easy classification into two clearly defined groups. The relationship of the keyboard *In nomine* to the prototype is tenuous, to say the least, the only common ground being the plainsong, and an occasional reference to the Taverner opening. I believe that the consort and the keyboard *In nomine* may have started life as two different species, and only mid-way in their histories were the two forms united under their common title, *In nomine*. Throughout the development of the early consort work there is a constant reference back to the prototype, both melodically and stylistically, whereas the keyboard work pursues an independent path right from the start. The Taverner *In nomine* in the Mulliner Book is the first example of the use of *Gloria tibi Trinitas* as the cantus firmus of a consort composition, and what is probably the earliest keyboard work on that plainsong, Carleton's *Gloria tibi Trinitas*, is in the tradition of keyboard compositions, rather than in emulation of the Taverner model. In fact, there is no reason why Carleton's composition should not have preceded the Mulliner transcription of the prototype. Carleton's work is earlier, chronologically, in the book, than Taverner's, and Carleton's use of the Taverner motif as his opening free material is only, after all, following the common practice of basing the free material on part of the plainsong. This might explain the distinction of titles between the consort and the early keyboard works, where the consort compositions, being directly descended from the prototype, take its title, and the keyboard works, stemming from the tradition of keyboard plainsong settings, adopt the plainsong title, traditionally.

The early keyboard *In nomine*.

There are fourteen early keyboard *In nomines*, their composers being Byrd, Tallis, Carleton I, Blitheman, Alwood and Strogers. Each one of these compositions is to be found only in keyboard score, often in only one source, and

yet collectively they exhibit very different characteristics.

Carleton's *In nomine*, like most of Blitheman's, is in a specifically keyboard idiom, and some of Blitheman's even contain passages of rapid figuration more usually associated with virginal music than organ. Alwood's two conventional works, whilst falling well under two hands at the keyboard, nevertheless contain little, save a cantus firmus set in semibreves, of a specific keyboard character, yet were probably intended for the organ. The two-part works of Byrd and Tallis, uncharacteristic of those composers other keyboard compositions, may well have been early exercises. The masterly handling of canon in Tallis' composition is reminiscent of some of his vocal music, and whilst the Byrd composition is harder to assign, there is something of the flavour of Byrd's mature keyboard style in the latter part of the work.

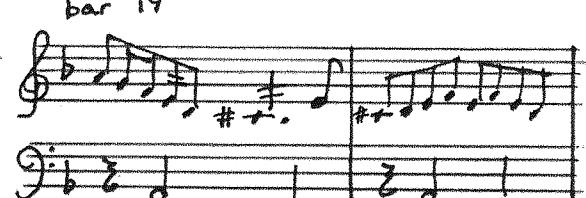
The early keyboard *In nomine* is stylistically so diverse, that it is almost impossible to generalise about its structure. However, one thing is common to each except Tallis', and that is the length, determined in each case by the plainsong, which is set in semibreve units, and disposed, whether figured or not, one unit to a bar. Certain similarities exist in the three two-part *In nomine*s of Tallis, Byrd and Strogers, which suggest that Byrd was not unacquainted with Tallis' work, nor Strogers with Byrd's. Both the Strogers and the Byrd compositions are constructed on a similar pattern, in which the first half, like the whole of Tallis' work, is based on pairs of closely imitative phrases, which are abandoned half way through the work for a florid melodic line set over a harmonically conceived, freely contrapuntal bass. In both these works, a similar rhythmic disposal of the bass line, which effectively displaces the accent in the upper part, appears to be more than mere coincidence.

bar 43



Byrd. *Gloria tibi Trinitas.*

bar 17



Strogers. *In nomine* no 1. (Keyboard)

The similarity between part of the Tallis and the Byrd compositions is even more striking, and involves an almost exactly reproduced sequential phrase, though not at the same part of the plainsong, Tallis' includes notes 38-45, and Byrd's, notes 24-28. In both compositions the phrase is reproduced in

close imitation in the lower part.



Tallis. *Gloria tibi Trinitas*:
" partes on a rounde byme.

Byrd. *Gloria tibi Trinitas*.

The seminal keyboard In nomines, however, are those of Carleton and Blitheman, from the Mulliner Book. These seven compositions are related to the prototype only by the cantus firmus. The characteristic first phrase which Taverner uses, based on the first four notes of the plainsong, whilst encountered time and time again in the consort works, is rarely heard in the early keyboard In nomine, and it is only in Carleton's work that it appears, in all the early keyboard repertoire.

The two-part keyboard works of Byrd and Tallis, whilst being masterly exercises in the setting of a plainsong, do little to advance the cause of specific keyboard techniques, whereas the three In nomines of Stroggers, whilst being more specifically for the keyboard than those of Alwood and Tallis, appear as the works of a gifted amateur, and lack the enterprise of Blitheman's In nomines.

Structure, style, and contrapuntal practice.

As already stated, the stylistic diversity of the early keyboard In nomine makes generalisation difficult, the influential compositions being those in which may be seen the seeds of later styles, and the style and form that were to emerge as standard in the later works was one where a simple, contrapuntal opening statement was followed by more complex imitative counterpoint, often used to generate rapid passage work, which in turn often culminated in a section of triple-time dance rhythms. Each work contained a great diversity of material, in the course of which, both specifically keyboard, and more vocal style figures were woven into an elaborate web of both imitative and free counterpoint, in which complex cross rhythms, melody and accompaniment, and above all, brilliant, rapid passage work all featured. It is in the In nomines of Blitheman, particularly, that these late works are most closely anticipated.

John Blitheman,¹ teacher of Bull, and probably a younger contemporary of Mulliner at Oxford, composed the earliest extant set of keyboard compositions

1. See Grove: vol 2 p 794 for new biographical details.

on Gloria tibi Trinitas.² Each of the six works explores a different keyboard idiom. The structure of numbers 1,3,4 and 5 correspond with the pattern which was to become the usual one in the later In nomines, with an opening section in imitative counterpoint, followed by a section, often non-imitative, in which the note values become smaller or the rhythms more complex, or both, as the work proceeds. The structure of number 2, however, reverses this procedure, and this In nomine opens with running figures in small note values, and continues with a triple-time section in longer notes. Another unusual feature of this work is that the third voice part does not enter until bar 14, exactly half way through. The structure of number 6 is nearer to that of the consort In nomine, being in continuous imitation, of consistent rhythmic character, in which the entries of the point become closer, rather than the note values becoming smaller, as the work proceeds.

Characteristics of Blitheman's counterpoint.

Although the structure of Blitheman's six In nomines varies considerably from work to work, there are certain characteristics of his counterpoint which remain consistent. The most obvious of these may be seen in the openings of several of his works, in which a specifically keyboard figure is used in strict imitation. This is in complete contrast to the curved, vocal phrases which open most of the early consort works. Because Blitheman's imitation is exact, there is a certain stiffness about these opening phrases, which follow one another without overlap, the main substance of each entry being completed before the next one begins. This is particularly evident in no 5, where the top voice answers the bottom with monotonous regularity for three quarters of the composition. Again in no 3, the little arpeggiated figure which opens the work is heard in strict imitation, rarely with any overlap, for the first half of the composition, and in no 1, a short scale figure receives the same rather rigid treatment. It is noticeable that each of these strictly imitated keyboard figures is constructed almost consistently on a single note value and rhythmic pattern, whereas the points in the early consort works were made up of a variety of note values and rhythmic patterns. The example which illustrates this clearly is In nomine no 5. In In nomine no 6, however, where the counterpoint is more vocal than keyboard in style, Blitheman has achieved greater flexibility, by overlapping his entries, and adopting a less rigid attitude to exact imitation. No 4, is perhaps the least characteristic, and most mellifluous of Blitheman's six In nomines, as here the opening counterpoint rises and

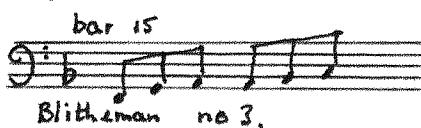
2. Transcribed in MB: I nos 91-96.

falls in a freely imitative style which becomes, in bar 9, a sequential melody with accompaniment, before the characteristic strict imitation of bars 19-21.

A particularly striking feature of much of Blitheman's counterpoint, is its triadic nature. No 3 is a good example of the contrapuntal figuration being devised expressly to slot into a triad, thus making for easy harmonisation of the plainsong notes. This *figure*, which fills ^{in the interval of a third,} is used consistently



throughout the first half of the work, the second point, also, being constructed on the ^{full} triad.



The triadic point is also evident in no 5, in bars 15 and 16, bass and treble parts, and also in bars 17-23. In no 2, also, the figuration in the two part counterpoint completes the triad of which the cantus firmus is part.

Blitheman seems almost to be taking pains to avoid basing any of his melodic material on the plainsong melody, and unlike so many of the consort and late keyboard In nomines, whose points are so often moulded round the first notes of the plainsong, Blitheman's counterpoint harmonises rather than imitates the cantus firmus. This is evident also in nos 4 and 6, those two of his works which are in a more vocal style of counterpoint, where the free material again harmonises rather than imitates the plainsong, and although the opening point in no 4 bears a superficial resemblance to Taverner's opening point, its relationship with the plainsong is more harmonic than imitative. The opening point of no 6 could easily have been based on the first three notes of the plainsong, but instead, Blitheman has chosen to start the point on A, in order to complete the harmony on the first cantus firmus note. The second and third appearances of the point, on D and A respectively, are again in the interests of the harmony, and it is only in bar 6 (second part, fourth crotchet), with the entrance of the *extended* point, that the imitation actually reflects the first plainsong notes, anticipating its appearance in a figured form in the cantus firmus part in bar 7 in the fourth voice part.

Blitheman's running figures are also often conceived triadically, and involve leaps of a third or a fifth in order to complete a chord of which the cantus firmus is an integral part. This is particularly evident in no 5, where, during the first few bars, the counterpoint is related harmonically

rather than melodically to the cantus firmus. In bar 24 of the same work, the lowest part, whilst being based on figures from bars 18-23, is almost exclusively concerned with the harmonic structure, beneath the running scale figures in the top part. In nos 2, 3 and 5, Blitheman seems again to have been influenced almost solely by the harmonic implications of the plainsong in his choice of melodic material, and as a result, it is often Blitheman the teacher, rather than the inspired composer, who emerges. In each of his In nomines except for no 6, Blitheman's aim seems to have been to write a specifically keyboard work, unrelated to the prototype in all but the cantus firmus.

Blitheman's contrapuntal material, being mainly harmonically rather than melodically conceived, is therefore capable of extension and contraction, and it is by these means that the composer achieves much of his variety between successive entries of similar points. Thus in no 5, the first contrapuntal figure in the bass, repeated in the top part, contains twelve semiquavers. The second, similar figure, heard again in the bass and top part, (bars 3 and 4) has an additional quaver at the beginning, whilst the third figure contains fifteen semiquavers, and the fourth, twenty. Again in no 3, the twelve quaver figure, the basis of the first point, becomes eighteen notes by bar 5, (bass) and thirty in bars 13-15. Blitheman rarely extends his points by sequence, though many of them have a quasi-sequential appearance. He reserves true sequence for the sections of free counterpoint, particularly in no 4, which is largely based on sequential repetition, over free accompanimental figures. In no 6, however, where the entire work is in vocal-style imitative counterpoint, Blitheman has reversed the usual consort compositional procedures, and instead of opening the work with a statement of the complete point, only the first part is heard, the second part being delayed until bar 4. Only as the work proceeds are the two halves of the point fused, and from bar 11 (third part, last crotchet beat), to the end, the point is heard consistently in its entirety.

(1) bar 1.
1st part of point.
Blitheman no 6.

(2) bar 4
2nd part of point.

(3) bar 11.
Complete point.

In this work, Blitheman has involved the cantus firmus in the imitation, and from bar 7 onwards, the plainsong is given an equal part in the counterpoint. The only other In nomine in which Blitheman involves the plainsong in this way is no 3, bars 3 and 13.

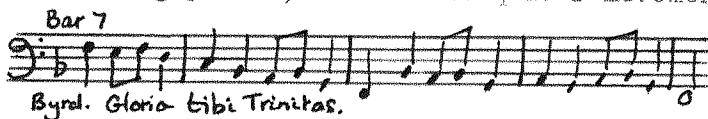
The rapid melismas with which most of Blitheman's In nomines end, are mainly non-imitative, and it is in these sections that he has made use of sequence. For example, in no 4, (bar 22) the semiquaver figure which starts in the last part of the bar and in the bass, continues more or less sequentially to the end. With the completion of imitation in no 1. (bar 16) a long section of free counterpoint follows, with much sequential repetition in the top part.

The characteristics of Blitheman's counterpoint may be summed up thus; when the point of imitation consists of a florid keyboard figure, exact imitation occurs, each entry following its predecessor without overlap. Each successive point is elongated until replaced by a new, shorter point. When the points are vocal in style, imitation overlaps, in the vocal tradition. Imitation is mainly found only in the early part of the work, and is followed by a section of non-imitative counterpoint, in which sequential repetition is often used. The counterpoint in the later sections of the works sometimes takes the form of melody and accompaniment, whereas in the earlier part of the composition there is sometimes an almost mechanical repetition of imitative material which is often based on a single note value and rhythmic pattern. Tension is heightened towards the end of the works either by a shortening of note values, or more dense counterpoint, or both.

Carleton's In nomine is to be found only in the Mulliner Book, and may quite possibly be the earliest keyboard composition to be based on *Gloria tibi Trinitas*. As already stated, there is no reason why this composition should not antedate the prototype, being, as it is, in the tradition of other plainsong keyboard compositions. It is in one continuous section of rather stiff melodic embroidery below the plainsong. The first half is in duple, and the second in triple, time, the triple time section emerging directly from the duple, and the lower voice moves in persistent, though rhythmically varied running quavers, dotted quavers and semiquavers throughout. The first melodic figure is an arched phrase, based on the first few notes of the plainsong, and similar to Taverner's opening phrase. Carleton has made good use of sequence, particularly in bars 3-5, where sequential repetition nicely harmonises the movement of the plainsong, and in bar 19, where the descending sequence, though harmonically unexciting, explores the lower register of the instrument. In the running figures which constitute the bulk of the composition, the strong beat tends to coincide each time with the new *cantus firmus* note, and produces harmony entirely based on the notes of the triad, a common enough practice at the time, but one which sounds a little bland to the modern ear. The increasingly short note values which

Carleton uses from bar 21 to the end, serve to heighten tension and lead the ear forward to the final cadence, where an added voice part on the second half of bar 27 completes the harmony, and leads to a six part final chord. Carleton's style is mainly concerned with scale figures, both long and short, with sequential repetition mainly of the shorter figures.

The structure and style of each of the seven remaining early keyboard In nomines differs both from those of Carleton and Blitheman and also from each other. Nearest in style to the emergent keyboard genre are the two part works of Byrd and Strogers. Both these works are similar in style to an early form of cantus firmus composition in which the cantus firmus was figured so that it had an equal role to the free part, and both open in vocal style, close imitation, continue with melodic material over a more functional bass, and conclude with more specifically keyboard figures. The Byrd composition, however, also contains a triple time dance section, simultaneous duple and triple rhythms, and a section in which a little keyboard figure is repeated mechanically, on different degrees of the scale. A third voice part enters in the fifth bar from the end, whose function is to enrich the harmony, and the work ends with a six part chord. Byrd's composition is extant in only one source,³ and whilst much of its melodic material is in keeping with its somewhat archaic two part form, it also contains material which anticipates Byrd's more mature keyboard style. The symmetrical falling phrase, laced with quaver movement, is to be found



in vocal music of the first half of the sixteenth century, and its repetition at the end of the work, (bar 51) bears a strong resemblance to a phrase in Taverner's Western Wind mass.⁴

bar 51.

Byrd. Gloria tibi Trinitas.

bar 34

Taverner. Mass. 'Western Wind'.

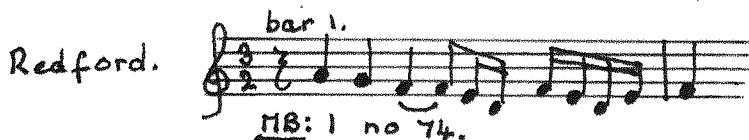
3. Pe 1122.

4. Tav W: p 25 bars 34-36.

The melodic figures which more closely anticipate Byrd's mature style are the sequential dotted triple-time figures, repeated over a harmonic bass, (bar 40) and the short *semiquaver* figure, repeated on different degrees of



the scale, over a rising cantus firmus, (bar 43). This four note melodic figure may also be seen extensively in two of Redford's plainsong compositions, nos 74 and 75 in the *Mulliner Book*, where, though each work is on a different plainsong, the melodic material is remarkably similar in both. In Redford's works, the cambiata figure is used at the end of the entry of the point, as part of the cadence figure.



Redford's use of this figure is purely cadential, but with Byrd it assumes *freer* melodic character, and is expanded sequentially. It is also to be found in some of Byrd's later keyboard works where, for example, in the *Fantasia* ⁵ and *The Hunt's Up*, ⁶ it always appears as a piece of melodic embroidery, repeated rather than imitated. Its only other extensive appearance in an *In nomine* is in Bull's no 9, where it is to be found as a repeated melodic figure in bars 70 and 71, before being used as imitation in bars 73-78, and in Blitheman's no 1, where it forms a chain of melodic embroidery between bars 16 and 20.

In Byrd's oddly diverse keyboard *In nomine*, the influence of Tallis is apparent in the strictly imitative, almost canonic counterpoint of the first third, and only in the latter half of the work do Byrd's own personal trademarks appear.

Tallis' solitary keyboard *In nomine* is again extant in only one source,⁷ a diminutive organ book which shows signs of much wear, and also contains a keyboard version of the prototype, and Strogers three *In nomines* for keyboard.

5. FWB:2 p 188 bar 90.

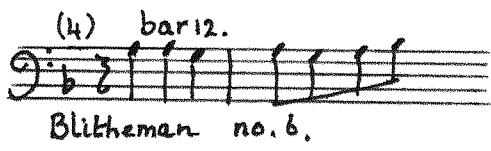
6. FWB:2 p 218, var 7.

7. Och 371.

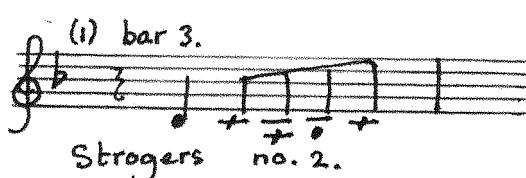
Tallis' 'In nomine, 'Gloria tibi Trinitas:II partes on a rownde tyme' is, as its title probably implies, a canon. Its original purpose may have been pedagogical, and its interest lies mainly in its construction. The style is vocal throughout, and except for an added third part to complete the canon in bar 27, (so that the plainsong may be completed in the bass) and a four part final chord, it has no specifically keyboard features. The plainsong, most fully heard in the bass, is disposed unevenly, (unlike that of Byrd's two part work, where it falls into a pattern of one note to a bar) and so disguised that Morley seems justified as citing Tallis as one of those guilty of breaking the plainsong to such an extent that 'one not very well skilled in music should scant discern any plainsong at all.'⁸ The work is constructed on seven canonic entries of closely linked thematic material, announced each time in the treble, and answered in the bass, with a little free counterpoint between the entries. As a demonstration of canon it is masterly, and as a piece of music it has charm, but as a composition through which the development of specific keyboard techniques may be traced, it has little value.

In his set of three keyboard 'In nomines', Strogers sets out to demonstrate three different constructional principles. 'In nomine' no 1 has already been compared with Byrd's, and although it is a slighter work altogether, it has more affinity with the form of the later keyboard 'In nomines' than many other of the early works. The three opening imitative entries are purposeful enough, as the points are short, and have enough shape to remain interesting. It is in the sections of melodic embroidery over a harmonic bass that the music becomes somewhat aimless and repetitive. However, the musical impetus of the first part of the work returns during the last two bars, and the composition ends with a fine, specifically keyboard flourish. 'In nomine' no 2 is based on a single point, which enters almost entirely on either D or G, and at the same part of the bars. The counterpoint is imitative throughout, and though the writing is not idiomatically vocal, neither is it specifically keyboard. It is nearer in style and form to Blitheman's no 6 than anything else in the repertoire. The main substance of both works is similar, and

(4) bar 12.



(1) bar 3.



8. Morley P: p 177.

sub

the tonic-dominant relationship between the entries of the point are evident in both works, though in Blitheman's, the D and A entries of the first half become A and E in the latter part. The well defined point in both works lends itself only to repetition in one part or another, or simultaneous entries in two parts, and gives to both compositions a lack of variety. What remains of Strogers' third In nomine indicates that it is a work of greater contrasts than its predecessor. Although it breaks off abruptly after the twentieth plainsong note, (the last pages of the source being missing) and the opening imitation seems to be in the same foursquare style as that in no 2, it is evident that more promising material is on the way, in the form of lively dotted rhythms.

Strogers can hardly be said, in his keyboard In nomines, to have added significantly to the advancement of keyboard techniques, and although he may have had Blitheman's set in mind when he composed his own, by comparison Strogers' are amateurish efforts. Blitheman is exploring all the time. Each of his In nomines covers different ground stylistically, and he is constantly experimenting with rhythmic patterns, textures and sonorities, whereas Strogers, whilst being aware of the potential of the keyboard composition, lacks the imagination of the real innovator.

Two other In nomines remain in the early keyboard repertoire, both by Alwood, and both in a four part vocal style. Each one is based on a single imitative point, and may owe something to the influence of Redford. Whilst Alwood could, and did, write in a more specifically keyboard style, there is plenty of contemporary organ music in the Mulliner Book stylistically similar to Alwood's In nomines.

Two other In nomines, both consort originals, have been given specifically keyboard arrangements, and these are Parsons' celebrated '5 work,⁹ and the arrangement of the prototype to be found in Och 371. In both these works idiomatic keyboard embellishments have been added to an otherwise unaltered consort composition, and of all the keyboard transcriptions of consort works, these two are the only ones to have undergone any radical alterations.

9. See the chapter 5 for further discussion.

Harmonic practice in the early keyboard In nomine.

In each of the early keyboard In nomines, the cantus firmus is based on D, as it is in the prototype, and this necessarily establishes a harmonic scheme within the confines of the untransposed Dorian mode. The accidentals which result from the harmonisation of the mode are confined to C and F sharps, and B natural, and are used mainly at cadence points to raise the seventh of the penultimate, and the third of the final chord. The final cadence of the In nomine must always be a plagal one if the last D's of the plainsong are reproduced faithfully, and is always completed on a chord of D major. Cadences during the course of a work are often used to mark the end of the working of a point or other melodic idea. These ~~internal~~ cadences often consist of a chord of A with its sharpened third, followed by D minor, and as they are often overlaid with continuous counterpoint, it is only the C sharp which makes any real impact on the ear. The final cadence is often elaborately constructed, and may be preceded by several bars of repeated cadence figures. This cadential section often starts on the last C of the plainsong, and so affords the opportunity of preceding the final, plagal cadence, with a perfect one. In the two part works, an added voice part somewhere near the end, and a much expanded final chord, serve both to complete the harmony more fully, and bring the work to an exciting conclusion. The added voice part in Byrd's two part In nomine marks the start of an extended cadential passage in which both a ^{quasi} perfect cadence (bar 56 last beat, bar 57 first beat) and a plagal one (last half of bar 58 to the end), bring the music to a close.

The inflexion of the final C of the plainsong to provide the sharpened leading note of a perfect cadence which precedes the final, plagal one, is widely practised whenever the final D of the plainsong is extended beyond its original duration. For example, in Alwood's In nomine no 2, the work might quite properly have ended with a perfect cadence on the first beat of bar 26, but it appears that, having shortened the cantus firmus slightly by the omission of a note or two from the central section, the work had to be brought to the standard length by additional D's at the end, which necessitated a second, plagal cadence. Strogers has no such scruples about altering the final D's of the plainsong in either of his two complete works, and in fact has shortened them to one, so that the last C of the cantus firmus may be sharpened to provide the first chord in a swift and decisive perfect cadence.

The strange and unusual cadence with which Blitheman ends his In nomine no 6,

results from the harmonic scheme of the latter part of the work, in which the point emphasises the tonal centres of A and E. The harmonic implications of the final bar of the work, are the chord progressions E, A and D, and the unusual sonorities are the result of the continuation of the point of imitation into the cadence figure.

Non-cadential accidentals found in an early keyboard In nomine are nearly always the result of the strict pursuance of the point. The E flat in the top part of Alwood's no 2 (bar 11, first quaver beat), reproduces the semitone between the second and third note of the point, and the accidentals in the top part of Byrd's two part work (bars 22-26), make the sequential repetition more exact. Similarly, the E flat (4,1,3) in Blitheman's no 4, makes for exact sequential repetition.

In only one early keyboard In nomine is there any real hint of a shift in tonal centre, and that is Byrd's, where, starting in bar 17, with the cantus firmus on A, a passage fluctuates ambiguously between A major and A minor, and culminates in a sequential passage (bar 22), in which the accidentals, whilst making the sequence more exact, as stated above, also confirm the tonal shift to the dominant.

The relationship between the notes of entry of the points tends generally to be tonic/dominant, and this is particularly evident in Byrd's two-part work, where the scheme of the first entries is heading towards the passage of dominant tonality which starts in bar 17, and the notes of entry of the first four pairs of points are on the tonic, dominant, and dominant of the dominant.

In Tallis' In nomine, however, each pair of canonic entries occurs on a note of the D minor triad thus, D, F, A, A, D, F, A, with a final chord of D minor.

In the closely packed four part counterpoint of Alwood's In nomines nos 2 and 3, the notes of entry tend to follow on the subdominant side, as they do in many consort In nomines, though in Alwood's more intensive working towards the end, entries appear both simultaneously and in stretto, and on the third and sixth of the key.

In the very close imitation which opens Blitheman's nos 3 and 5, the same scheme operates as in Byrd's, with entries of the point first on the tonic, followed by the dominant, and then by the dominant of the dominant. The scheme of entries in Blitheman's no 6, however, starts with points on

A and D, rather than the more usual D and A, though the tonic/dominant relationship is very evident between bars 11 and 14, when the point enters on D, A, and then E.

Conclusion.

The early keyboard In nomine, on the whole, exhibits disappointingly little in the way of advanced, specifically keyboard techniques, and only those of Carleton and Blitheman are really representative in any way, of the trends in secular keyboard music of the time. This may possibly be accounted for by the fact that most plainsong settings were intended for the organ, and even, possibly, for liturgical use. When one considers the contents of the *Fitzwilliam Book*, in which some of the early In nomine composers are represented, it is apparent that the In nomine held little attraction as a compositional form. The two compositions by Tallis on *Felix Namque*,¹⁰ both dated at about the same time that the *Mulliner Book* was being compiled, are major works in a truly idiomatic keyboard style. Byrd, on the other hand, turned his attention almost completely to secular keyboard compositions,^{10a} and his solitary In nomine remains almost as an early exercise in counterpoint. However, Tallis, Byrd and Strogers all composed sets of consort In nomines, works which stand beside the consort In nomines of any of their contemporaries, whilst Blitheman's only contribution to the In nomine repertoire is his six keyboard works. These six compositions are, however, the most significant in the early repertoire because, between them, they demonstrate almost every conceivable compositional technique available to the keyboard composer at the time. In each one of them, Blitheman says something different, and rarely repeats himself. Yet in spite of their originality, they appear not to have been disseminated widely, and only nos 1, 2 and 3 are extant in any source other than the *Mulliner Book*. When Mulliner compiled his anthology, he must have chosen Blitheman to represent the avant garde of English keyboard composers, as his works are by far the most up-to-date and ambitious pieces in this rather conservative collection. Whilst the energies of the Tudor composer were going mainly into the composition of consort In nomines, only Blitheman was writing them for keyboard in a really forward-looking, progressive style, a style which may well be said to be anticipating the monumental keyboard In nomines of Bull and Tomkins.

10. *FWB:I* p 427, and *FWB:II* p 1.

10a. Together with his *Misereres*, *FWB:II* pp 230 and 232.

The late keyboard In nomine.

The earliest surviving In nomines which appear to have been written specifically for the keyboard, those of Carleton and Blitheman from the Mulliner Book, are followed chronologically by the rather less significant works of Tallis, Strogers and Byrd, and then followed by those of John Bull, and Bull, like his teacher Blitheman, left a set of keyboard In nomines. Blitheman's set of six seem slight compositions beside the dozen of his pupil, and the In nomines of the two men together give us a useful chronological record of the development of idiomatic keyboard music based on a cantus firmus. If in Blitheman's In nomines the seeds are sown, then in Bull's, germination has taken place, and there are signs pointing in the direction of the keyboard suites of Purcell and even Bach.

It is probable that Bull's In nomines were composed before he left England in 1613, as he is unlikely to have written music in this uniquely English genre whilst employed on the continent. It is reasonable to suppose that his In nomines were composed anyway, by the first decade of the seventeenth century, and antedate the In nomines of both Tomkins and Lugge. It is probable that Bull was born whilst the Mulliner Book was being compiled, and his In nomines may postdate those of Blitheman by twenty five or thirty years. It is in this quarter of a century that the keyboard Fantasia evolved, and it is on the Fantasia that Bull has modelled his In nomines.

The similarities between the keyboard In nomines of Blitheman and Bull are most apparent in the overall form and structure of their works. Blitheman's, at a superficial level, appear to be miniature versions of Bull's, based on the same contrapuntal opening, and followed by more complex counterpoint and rapid passage work, and often including a passage of triple time. Both composers seem intent on demonstrating, in each of their works, a different approach to the problem of setting a plainsong, and in the works of both men there are examples of imitation, both close and approximate, figurative repetition, extension of melodic material by sequence, rapid passage work, simultaneous duple and triple rhythms, and triple time dance rhythms. In tracing the development of the keyboard In nomine through Blitheman and Bull, six main areas demonstrate the changes that took place.

1. The cantus firmus.

The early keyboard In nomine has the plainsong set on D, but in only one of Bull's, the simplest and possibly the earliest, is this the case, all the others being set on A. Both composers, however, set their plainsongs both in long, even notes, and broken by counterpoint.

2. Length and structure.

Bull's In nomines are very much longer than Blitheman's, and he achieves

this by increasing the duration of each plainsong note. The structure of the works of both composers is basically the same, being a through-composed single movement, which usually opens in simple counterpoint, from which more complex or more rapid melodic material evolves. The several ideas are usually separated by internal cadences, whose function is often also the stabilisation of tonality. A section in triple time often ends the work, and in Blitheman's is continuous, whereas in Bull's, a double bar usually separates the duple from the triple material.

3. Contrapuntal practice.

Blitheman's opening point is often in a style more specifically keyboard than vocal, is relatively long, and confined to notes often of a single value and rhythmic pattern. Bull's opening point is *sometimes* in a more vocal style, is often short and rhythmically varied, and is related more closely to the opening points of ^{typical} a *consort* In nomine than to Blitheman's first points. Where Blitheman expands his points at subsequent entries by repetition, Bull uses his points to generate new material. There is little free material between the entries of Blitheman's points, whereas Bull often uses extensive passages of free counterpoint between groups of entries, and employs both complex, canonic imitation, and the simultaneous use of two points.

4. Melodic and rhythmic figures.

Bull has at his disposal a greater variety of note values and rhythmic figures than has Blitheman. Both composers rely heavily on scale and arpeggio figures, Bull's being in notes of smaller values, generally, than Blitheman's, and whereas Blitheman's arpeggio figures are based mainly on the note of the triad, Bull extends his figures to include rapidly repeated broken chord and octave figures. Bull makes much greater use of sequence than Blitheman does, and employs extended passages of sequential repetition in both his imitative and his free counterpoint. Blitheman's sequences are restricted mainly to short passages in his free counterpoint.

5. Harmonic and cadential practice.

Blitheman's accidentals are mainly confined to the requirements of musica ficta, and occur principally at cadence points, whereas Bull's In nomines contain some extended passages where chromatic inflexion amounts almost to modulation. Both composers use internal cadences, both to define and consolidate the harmony of the moment, as well as to separate different ideas. Internal cadences almost always contain the sharpened seventh^{degree} in the penultimate chord, but are often without a sharpened third on the chord of resolution. Both composers tend to overlay internal cadences with counterpoint. Bull, however, has given some of his internal cadences extra signif-

icance by using elaborate cadence figures, and sometimes uses a double cadence, one following a few notes after the other, the two cadences often accentuating a change in the note of the plainsong.¹¹ As the final In nomine cadence has to be plagal, to satisfy the requirements of the plain-song, both Bull and Blitheman occasionally alter the last notes of the cantus firmus to achieve a different close, and Bull has supplied alternative endings to no 6, the first with a perfect cadence around an altered plain-song, and the second plagal, with the correct cantus firmus.

6. Title.

Blitheman's compositions on *Gloria tibi Trinitas* all bear the title of the plainsong, whereas Bull's have either title indiscriminately, and the same work may have one title in one source, and the other in another.

If one is to consider Bull's In nomines as the successor to Blitheman's (and the line is direct through the pupil master relationship), it is evident that most of Bull's material is present in Blitheman's works, and that the late keyboard In nomine is there in essence, between the covers of the Mulliner Book.

In the descriptions of Bull's In nomines which follow, it may be seen how, whilst using every compositional technique available to him, Bull was able to create from his diverse material a composition of remarkable integrity. The descriptions will also attempt to elucidate both Bull's contrapuntal techniques, and his more specifically keyboard style. The numbering of Bull's works will be that of MB: XIV.

The keyboard In nomines of John Bull.

In In nomine no 1, the cantus firmus is placed in the lowest of the three voice parts, and is heard in long notes until bar 13, when it is broken by the first of several passages ^{which it shares in the} in counterpoint, the first three, and most extensive of which occur when the plainsong is on static, repeated notes. The work may be divided into three sections, the first of which is an intensive working of several related points, followed by a passage of brilliant semi and demisemiquavers, and ending on an extended cadence which starts on the last minim beat of bar 22, and finishes on the first beat of bar 25. The second section, which follows straight on, is a less intensive working

11. As in In nomine no 9, bars 56-60.

of a point similar to the opening one, again followed by brilliant passage work. The third, and final section, is in triple time dance rhythm, and is separated from what goes before, by a double bar.

The first point, from which the first two sections derive, is one which is based on the first four notes of the plainsong, and bears a resemblance to the opening of Blitheman's *In nomine* no 4, both in its melodic outline, and its treatment, but where Bull uses several related points in close imitation, each group of entries separated by free counterpoint, Blitheman's counterpoint is at first in close imitation, and then used to generate sequence over free accompanimental counterpoint. The florid figures which both composers use in both cases begin imitatively, and continue freely and sequentially. Blitheman's composition ends after 27 bars, whilst Bull's is barely half way through.

The short middle section of Bull's work provides a contrast, and starts in bar 22, with the working in the two free parts, of a three note melodic cell which is derived from the middle of the opening point. This melodic cell is



first heard in bar 22, as part of the extended cadence with which the first section ends, and is worked also in inversion, until in bar 35, (second quaver, top part) it becomes the nucleus of three bars of brilliant demisemiquaver figuration. The third section, in spite of its double bar, leads straight on from the second, its triple-time dance figures being an inversion of the point heard in bars 24-30, with sequential repetition in the middle voice, over a rising cantus firmus, (bars 39-43). Bar 43 hints at the rhythmic disruption which is to follow when, in bar 44, the accent in the second voice part is displaced, and again in bars 54 and 55, when simultaneous duple and triple rhythms are heard. Brilliant semiquaver figures conclude the work, bringing it to an exciting end.

In *In nomine* no 2, the ^{participation in the} cantus firmus is in the middle of three voice parts, and is extensively broken by counterpoint, especially during the first third of the work. The composition falls into four sections, the first two of which are short statements which might almost be said to be developed respectively in the latter two sections.

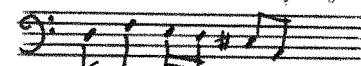
The first section opens with a point built from the two note cell formed by the first notes of the cantus firmus, and worked in close imitation, whilst the second section, starting in bar 12, uses three florid points in pairs of close imitation, very similar to the opening counterpoint of Blitheman's

In nomine no 5. The third section (bar 19), is a return to the intensive counterpoint of the first section, with the phrases extended by sequential repetition, and ends after bar 40, when semiquaver figures lead into the triple time, the final section of rapid, often sequential semiquavers.

The first ~~three~~ notes of the cantus firmus provide the contrapuntal material



for the first three bars of the work, and are only extended to their complete form in bar 3, (top part, last quaver beat). This figure however, though similar to the prototypical opening, once announced, permeates sections one and three almost exclusively, the contrapuntal dialogue of section three becoming more intensive and closely worked as it proceeds, by constant repetitive entries of the point in all voice parts. For example, the four note figure in the bass (bar 22), is ~~heard~~ four times, and imitated in the top part, with overlapping, identical repetitions (22, 1, 2). Repetition, matching the rise and fall of the cantus firmus, continues until the cadence on the first beat of bar 32, when a variation of the point is introduced, and used finally to generate the last few bars of free counterpoint (35, 3, second quaver beat), with which section three ends. The thrice ~~heard~~ sequence in the bass with which section four opens (bar 41), follows the rise of the cantus firmus, and accidentals in the repetitions make ~~the sequence~~ ^{more exact} and hint at an attempt at modulation. The sequence in the top part (bars 44 and 45), follows the fall of the cantus firmus, and the work finishes with a flourish of brilliant figures above and below free counterpoint. The first three sections of this work suggest a search for unification, in ternary form, with the final section containing elements from those which preceded it.

In In nomine no 3, the cantus firmus is placed in the top of three voice parts, and is broken only twice, briefly in the middle and at the end. This composition may be divided into two main sections, the first being mainly passage work derived from a four note cell which is based on the first three notes of the cantus firmus, and the second in triple time and free counterpoint. The four note cell from which most of the music in the first section generates, originates as  and imitation is only ~~notional~~. The counterpoint unfolds by a series of shifting and altering patterns which all relate back to the original cell. This cell is first expanded in bars 2 and 3, in the bass, where its harmonic implications are exploited to provide a definitive bass line. In bar 4 (bass), rhythmic alteration anticipates another of its forms,  bar 4



which is extended still further in bar 5, (bass), and inverted in bar 6. The latter part of its extended form (6,2, last quaver) is closely connected with the original cell. A double cadence on A, completed on the first beats of bars 13 and 14, is followed by a brief reappearance of the point in the *alto* and bass, which is extended into a passage of repeated keyboard figures in thirds (bar 16) and sequence (bar 17), with a repetition of bar 16 in bar 18, in sixths, however, under a falling cantus firmus. A radical change of style is anticipated, and to some extent prepared for, in these three bars of repeated figures, and follows in bar 19. This passage of brilliant demi-semiquavers is related to the opening music by the repetition, in bar 23, of the two top parts of bar 3, transposed up a fifth, to match the cantus firmus. This echo of bar three marks the start of a passage in which the material of bars 4-8 is used again, extended and reshaped. Thus, bar 27 (part 2), is a repeat, transposed up a fifth, of bar 8 (part 2), and bars 30 and 32 (part 2) repeat, with some rhythmic variation, the bass of bar 8. Each of these phrases is derived from the original cell in bar 1. Florid semiquavers follow, in the bass, in which sequential repetition plays a part (bars 35-38), though not in order to follow the movement of the cantus firmus. The sequential repetition in bars 36 and 38 (part 2) however, lies a third below the cantus firmus, and the notes on which the first, longer, bass sequence starts (bar 35), completes the triad. The first section of this work is remarkably united, in spite of its varied look. It is an attempt at a three part form, A B A, with B being the section from bar 15 to 23. The overall unity is achieved by constant referral back to the original four note cell, from which most of the music is derived. The triple-time section, mainly in free counterpoint, opens with a four bar melodic sentence, above accompanimental counterpoint based on the triad of the moment. The first melodic sentence divides itself into four slightly varied, bar long phrases, each one starting a third below the cantus firmus. The accompanimental figure (starting in bar 41), recalls the original melodic cell, and has its accent thrown onto the second quaver beat, to provide four bars of constant rhythmic dislocation. The long cantus firmus C (bars 45-46), provides the third for the broken triads in the A based tonality, whilst in bars 47-8, the sustained bass C, together with the cantus firmus, roots the tonality firmly on C. A fourth part enters in bar 47, to give fullness to the counterpoint of the final nine bars, and expanded chords in the last two bars fill out the final cadence.

In In nomine no 4, the cantus firmus, whose entry is delayed until bar 5, is placed in the bass of three voice parts, and is occasionally broken both by ^{participation in the} counterpoint and passing notes. The work is in one main duple-time section based on a point derived from the opening notes of the cantus firmus, though the various treatments the point receives causes the work to fall naturally into four sub-sections, each of which concludes with a passage of heightened activity. The work starts in simple, imitative counterpoint, and continues with a more intensive and stylistically different treatment of the same material, with a return to a less brilliant, though rhythmically more complex section of imitation which culminates in a section of counterpoint in conflicting duple and triple rhythms, and the work concludes with a short passage of quaver figures.

The first four bars of the composition appear as an introduction to the work proper. In these four bars, the point is displayed in inversion (part 1, bars 3 and 4), and the first *three* notes of the cantus firmus are anticipated by the second voice. The first two bars are somewhat enigmatic, and may be merely drawing attention to the pseudo cantus firmus entry which follows, in bars 3 and 4. The work starts properly in bar 5, with the cantus firmus entering in the bass, and the first point entering above it, in the second voice part. This point, based on the first four notes of the cantus firmus,



becomes extended and altered, to produce sections of free counterpoint between the entries, and results in a loosely woven contrapuntal texture. Tension begins to build up in bars 15 and 16, with alternating major and minor E based tonality. Shorter note values and heightened contrapuntal activity, lead straight into the second sub-section of the work, which starts after the cadence on E in bar 18 (third crotchet beat), and consists of downward scales, reminiscent of part of the first point, each scale being heard imitatively in the two free parts, entering on the current plainsong note. The scale figures occupy half of each bar, and the bar is then completed with repetitive ^{suggestive} harmonically figures, and it is these little figures which



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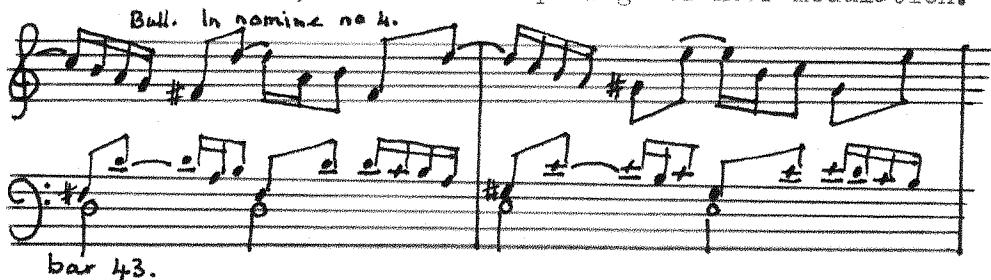


provide the material for the ensuing few bars. The figures alternate with each other, and follow the direction of the cantus firmus, which reaches its highest point in bars 30 and 31, so that the lower of the free parts is sometimes within a third of the plainsong, and each of the three parts is in very close contact. Sequential repetition of a rapid scale figure (on the first

half of bars 32 and 33), related to the original point, brings the music full circle, to a climax of heightened activity, before the return of ^{a more vocal style of} imitation, in bar 40, in which a new point is worked intensively, together with a point derived from the first one. Bars 40 to 45 demonstrate some of the most coherent counterpoint found in any of Bull's *In nomines*, and include simultaneous sequence and imitation, as well as canon. This new point, based on



the triad of which the *cantus firmus* is the root, is repeated sequentially (bars 40-41), in the second voice part, and imitated in the top part by a sequentially repeated variant version. This is followed by a similar point with three sequential repetitions in the bass (bar 42, part 2, second quaver), and imitated above by canonic repetition at the octave (bar 42, fourth quaver). Both the imitative and the canonic sequence follow the course of the *cantus firmus*. The major third in this passage, which is often used above the *cantus firmus* note, results in a passage of near modulation.



Keyboard figuration, mainly based on sequence, and matching the rise and fall of the *cantus firmus*, occupies bars 45-51, and leads straight into a passage of brilliant demisemiquavers, which complete the third sub-section, and lead without break, into the final part of the work. The rhythmic figure used almost throughout this final section, is one which completes the triad of which the *cantus firmus* is the root. This figure repeats sequentially with the rise and fall of the plainsong, to produce an intense, rhythmic counterpoint, which is concluded in scale figures, and a cadence on A.

In *In nomine no 5*, the *cantus firmus* is placed in the middle of three voice parts, and is broken by figuration, particularly towards the end. This piece may be divided into four sections, the first and third being an intensive contrapuntal dialogue, with the second exploiting tiny figures of two, three, or four semiquaver duration, which repeat, to dislocate constantly, the regular four crotchet pulse. The fourth, and final section achieves the climax of the work through the use of brilliant demisemiquaver passage work in which sequence plays a vital part.

The first ten bars employ intensively, a four note imitative phrase shaped

round the triad,  so that it may easily fit the chord of the moment. This point is also used freely in inversion. At bar six it is extended, and the extension is used sequentially in bars 7 and 8, to follow the rise of the cantus firmus, the section concluding with a cadence on C in bar 11. This has occupied half the first major division of the work, and two further imitative passages, on new points, make up the remainder of this section. Neither of these points is used as intensively as that with which the piece opened, though the first is extended into new melodic shapes from bars 13-15. The boundaries between the first two major divisions of the composition are not clearly defined. The second section has, however, certainly started by bar 21, and the repeated two note figure, derived from previous points, is heard above a repeated triplet, which provides a triadic framework in which the major third is much in evidence, and which follows the movement of the cantus firmus with a constantly dislocated rhythmic pattern. The parts are reversed in bar 24, and the rhythms of each figure altered, the reversal taking place on a protracted cantus firmus E, which satisfactorily varies its treatment. A return to rhythmic stability is initiated in bar 24 and finally achieved in bar 30, in anticipation of the third section, which starts in bar 31, with a brief return to the imitative dialogue of the first section, using a point similar to the first one, but now in close imitation, and worked more intensively. These three sections have occupied just over half of the whole work, and the final, and longest division, starting in bar 35, consists entirely of one long passage of brilliant demisemiquaver scale figures, rapid broken sixths, and repeated-note figures, above and below free harmonic counterpoint, in which both repetition and sequence are avoided, until the second half of bar 41, when a sequential repetition in the bass (bar 42), follows the rise of a tone in the cantus firmus, and repeated patterns occupy the second half of bar 42, and the whole of 43. This section is characterised by the rapidity and extensiveness of the running figures, with their frequent, large leaps, and the unusual figuration (49, 1, 4), involving a series of broken sixths. Bars 52 and 53 are particularly interesting on account of the suggested fingering for the rapid repeated notes. The texture is expanded to four parts in the final bar, and the cantus firmus participates in the counterpoint, its final A being placed an octave above its proper position. The final section of this composition contains the most extensive use of rapid passage work of any of Bull's keyboard compositions, and here, advanced virtuosic techniques are found, all of which have been in continuous use in keyboard music ever since.

In In nomine no 6, the cantus firmus is placed at the top of three voice parts, complete and unbroken. The composition falls clearly into two sections, the first, and longer, consisting almost entirely of scale and repeated-note figures, and the second of contrapuntal triple-time dance rhythms. This work opens in a style unusual in Bull's keyboard compositions, and is reminiscent of an earlier type of two part cantus firmus composition, like that of Carleton in the Mulliner Book, in which the plainsong is heard in long notes, above continuous running figures.

The work opens, after the sounding of the first note of the plainsong, (duplicated in the bass) with running figures in parallel thirds. From bar 3, the running figures enter imitatively, and are then extended by repetition and sequence, to form long phrases of passage work. The repeated triplet figures (bars 20-21), are similar to those heard in In nomine no 5 (bars 21-22), and serve to harmonise the cantus firmus note of the moment. The rhythmic disruption in bars 27 and 28, is caused by the sequential repetition of a bar which includes triplet figures, and which falls a minor third under the cantus firmus, over figures in duple time. Scale figures in imitation complete the section with a cadence on A, which is completed on the first beat of the new section, (bar 37). This triple time, final section, opens imitatively, with a point based on the first four notes of the plainsong, but continues as free counterpoint. Smaller note values in the bass (bars 47-48) help to bring the work to a climax, whilst an added fourth voice part in the tenor (bar 49) allows the bass a harmonic function during the last four bars. The alternative endings provide both a perfect and a plagal cadence, possible because of the alteration to the cantus firmus in the first ending, the second ending suggesting that either the composer or the scribe had scruples about omitting the penultimate plainsong note.

In In nomine no 7, the cantus firmus is placed in the middle of three voice parts, and moves from hand to hand as a meane, broken several times briefly by figuration. The composition may be divided into four main sections, the first being an imitative dialogue between several related points, the cadence on A (bar 12), marking the middle of this section. The second section, in quaver passage work, starts in bar 25, and ends on the first beat of bar 31, with a cadence on A. Section three is a return to imitative dialogue, less intensive than that of the first section, between points made up of two, three, and four note cells, and the fourth and final section brings the work to a climax, with rapid demisemiquaver figuration.

The first six bars employ an imitative point, a melodic figure evolved from notes of the triad of which the cantus firmus note of the moment is part.

Its three entries end with a perfect cadence (bars 7 and 8), the final A of which (8, 1, 1), becomes the first note of the new, three note point. This new point is derived from the minor third, so characteristic of the opening of the plainsong, with an added passing note.

So that the character of the point may be  bar 8.

retained as tone, tone, semitone, F sharp has been added at its appearance in bar 10 (top part), and the relationship has been extended also to its appearance in bar 11 (bass), where the B has been flattened, giving rise to an unusual and beautiful cadence, in which the chord of G, with a flattened third, is followed by the chord of A, with a sharpened third. Bull has given this cadence more status than an internal cadence usually has, by allowing it to come to rest on minims, without overlapping counterpoint. The second half of this first section continues with an increasingly intensive imitative dialogue on four points, related to, and inversions of, the first two in the work, each set of entries being separated from its predecessor by a secondary, almost obscured cadence on A.

The second section of the work starts in bar 25, with quasi-sequential figures in both free parts (bars 26 and 27), which follow the rise of a tone in the cantus firmus, and continue as patterns of semiquaver figures, which are suddenly halted by the cadence which is concluded on A, in bar 31, and leads into the third section of the work. Here, tiny two, three, and four note cells, conceived harmonically, and completing the triad of which the cantus firmus note of the moment is part, are used to generate the imitation. The cells are rarely extended, and the whole section has an austerity, relieved only by the scale figures in bars 38-39. The brilliant flourish of scale figures (bar 48), which go to make up the fourth and final section of the work, is made all the more impressive by the rather bare counterpoint which preceded it. The scale figures remain in the right hand, over accompanimental counterpoint, in which many of the chords are expanded. This is the In nomine in which, perhaps, the greatest contrasts may be seen. The two final sections demonstrate the extremes of keyboard writing, in which both the least sophisticated, perhaps, of the archaic figures, the hocket, and the most advanced florid, toccata style of composition are both used.

In In nomine no 8, the cantus firmus is placed in the top of four voice parts. It is extensively figured during its first three notes, and again, though less extensively, towards the end. The composition may be divided into four sections, the first and third of which are passages of rapid keyboard figuration in broken octaves and scales. The second main division (bar 9), consists of an intensive working of several imitative points, whilst the fourth division (bar 61) is a return to imitation, when the points are worked with heightened

intensity as the music draws to a close.

The structure of this work differs from that of most of the other In nominees in that here, as in no 6, the piece opens with passage work rather than imitation, and ends with a section of imitative dialogue, rather than the more usual passage work or triple time free counterpoint.

The opening eight bar phrase is unique to Bull's In nominees, both in its treatment of the plainsong, and in its free material, and takes up the duration of the first three plainsong notes, decorating them so that they become part of the figuration. The free material in this opening section is nearer in style to the prelude or toccata than it is to the opening of a fantasia or plainsong composition.

The second major division of the work starts in bar 9, and the first point of imitation (9, 3, second quaver), is evolved from the figure first heard in the bass of bar 1, and more accurately anticipated in bar 6 (top part, 6th demisemiquaver). This second section is an intensive working of five points separated by secondary cadences. In bars 9-17 the three note point is based on the first two notes of the cantus firmus. This has a special significance here, as only ~~from~~ bar 8 is the plainsong heard as a separate entity, and free from involvement with the counterpoint. In bar 17 the first point is replaced by a similar three note point, which follows the rise of a tone in the cantus firmus, when bars 17 and 18 are transposed to become bars 19 and 20, from whence the point is used to generate new material which intensifies the contrapuntal dialogue until a perfect cadence on G (bar 34, first beat) concludes the third paragraph of the section. Another related point enters on the first beat of bar 34 in the third part, and becomes a simple two part dialogue, over the resting bass, which evolves into more complex patterns by bar 39 which, with a more intensive working, brings the section to a close, with a cadence on A, in bar 44.

The third major section of the work is in only three voice parts, with the left hand involved in rapid passage work, which includes broken octaves under less rapid free counterpoint. A cadence, completed on the first beat of bar 61, concludes the third section.

The fourth and final section opens similarly to the second, with a simple two part imitative statement (the bass is again resting) on a point closely related to that heard in bar 35 (lowest part), and again based on the first four notes of the cantus firmus. The fourth part re-enters in bar 63, in exact imitation, and the dialogue continues until bar 67, when the point abruptly becomes reduced to a three note cell, derived from its own first notes. This cell is worked imitatively, though not with any great intensity, until bar 77, when it becomes rhythmically altered and extended to provide

The bulk of the material for the remainder of the composition. An echo from bar 17 (in bars 85-90), separates the germination of the final point from its full flowering, which is used to bring the work to its final climax. This climax is achieved by an extraordinarily intense working of the final point, and this intensity is achieved by highly organised imitation both in tonal relationship and point of distance. The point is organised in four groups, each containing three entries, and is worked thus:

Group 1, bar 91. Three entries at the distance of a quaver.

Bass on F, tenor on F, alto on C.

Group 2, bar 93. Three entries at the distance of a quaver and crotchet respectively.

Bass on G, tenor on G, alto on D.

Group 3, bar 96. Three entries, tenor and alto together, following the bass at the distance of a quaver.

Bass on A, tenor on E, alto on C.

Group 4, bar 98. Three entries, tenor and alto together, following the bass at the distance of a quaver.

Bass on G, tenor on D, alto on B.

Groups 1 and 2 represent a transposition upwards as the cantus firmus rises whilst groups 3 and 4 are a corresponding downward transposition. The tonal centres of the two groups however, are different, the first group uses the cantus firmus as the fifth of the triad and the second group makes it the third. The inclusion of both F and C sharps in group 4 leads in bars 99 to 101 to real modulation through D to A which culminates in the perfect

Bull. In nomine no 8.

cadence completed on the first beat of bar 103. In a composition of tremendous contrasts, Bull has deliberately sought to follow the last and most active part of each section with a thin textured simple opening to the next. The editorial suggestion that this might be attributed to Tomkins, is not borne out by the treatment of the cantus firmus. Tomkins' treatment of this is unique, and is discussed on p 46, chapter 2.

In In nomine no. 9, the cantus firmus is placed in the bass of the four voice parts and is slightly broken by figuration, mainly towards the end. Each note of the cantus firmus takes eleven crotchet beats and is rhythmically disposed thus **o o d d** making this the longest of Bull's In nomines. The work falls into two main divisions, the first and longest, in duple rhythms, ending in bar 138, and the second in triple time continuing from there to the end. The first division falls into several sections separated by secondary cadences. The first and longest continues from the beginning to bar 70 and is a varied imitative working of one basic idea. The bars between 70 and 78 offer a little relief from the intensive counterpoint of the first section, with their less dense texture and ornamental figures. Bars 78-104 are a return to intensive contrapuntal dialogue, but with more varied subject matter than the first section, whilst the fourth and last section of the first main division (bars 104-139) consists of passage work, much of which is conceived on imitative principles. The second main division (bar 139), in triple time, opens imitatively, and continues in rapid passage work, mainly in thirds and sixths. The duration of a point, or of the particular treatment of a point, is related to the repeating rhythmic pattern of the cantus firmus, so that changes in the contrapuntal material coincide with the beginning of each new note of the plainsong. Thus, a point, or a particular treatment of it, may occupy one or more of the protracted notes of the cantus firmus, and new ideas are only introduced on its first semibreve, the one exception being in bar 104, when the section of passage work starts on the second semibreve of the cantus firmus. The first nine bars of the work, (corresponding to the first three notes of the plainsong) are occupied with a highly organised imitative dialogue on a four note point shaped round the chord containing the cantus firmus note of the moment. There are three groups of entries, each group starting simultaneously with the first cantus firmus semibreve, and each containing three imitative figures. From bar ten the point is worked in inversion and more freely until a secondary cadence on A (bar 25) provides the C(25,3,1), for a new six crotchet figure, imitated canonically, before a return is made to the original point in bar 28. This slight diversion provides a moment of contrast before the point, now shorn of its first note, returns as a downward scale figure in an extended passage of harmonic exploration. The many repeated E's in the cantus firmus between bars 31 and 52 present the composer with a problem if he is to avoid monotony, and the simplicity of the point lends itself to tonal variation by different disposi-

tions of the semitones. A consistent G sharp over the cantus firmus E, together with F and C sharps in the point, give the whole passage a near E major tonality. The double cadence with its two elaborate cadence figures, (bars 56 and 59) forms one close on A, on the first beat of bar 57, and a perfect cadence on D, on the first beat of bar 60. The point continues, with imitation on the half beat producing rhythmic disruption, until, with the two entries in bar 67, rhythmic order is restored. The repeated ornamental figures (used in non-overlapping imitation, in the style of Blitheman), which start in bar 70, lighten the texture and provide some contrast before a return, in bar 79, to more dense counterpoint based on the work's first point, which is now, however, after three close entries in bar 79, used almost entirely to generate passage work. The working of this point is again interrupted by the return of the ornamental figure of bar 70, this time in longer note values (bars 97-104), and when the original point returns in bar 107, it is as a double entry in the two upper parts, with imitation in the third. Bars 107 and 108 are repeated exactly in bars 112 (third crotchet beat) and 113, and are transposed in bars 109 (third crotchet beat) and 110, to match the fall of a tone in the cantus firmus. Exact repetition of a section is not uncommon in the later *In nomine*, and indicates some of the limitations imposed on a composer by the use of a cantus firmus. Two brief imitative passages (bars 120-127) serve as a reminder that the passage work is generated by, and not independent of, the imitation. The last main division of the work (bar 139), is constructed on the same lines as the previous section, with an imitative point used to generate the passage work that follows. Brief returns to approximate imitation (as in bars 145 and 147) in which the point is stated in the third voice part and repeated simultaneously in thirds in the two upper parts, alternate with passage work and bring the composition to its conclusion. This extensive work uses more conventional melodic material than some of Bull's other *In nomines*, its originality being mainly in the disposition of the cantus firmus, with its control over the organisation of the whole composition, the unity of the melodic material, and the extended use of chromaticism (bars 29-55). The initial imitative point provides most of the melodic material, the ornamental figure of bar 70 providing the first real contrast, but becoming incorporated into the counterpoint subsequently. The dense texture of continuous imitation, mainly of a single point, is lightened by brief interpolations of contrasting counterpoint and ornamental cadence

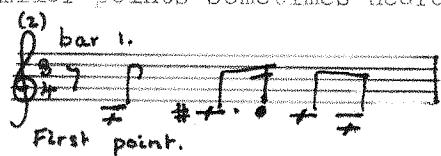
figures so that the whole work exhibits a structural unity which is so often absent in a work of this length.

In In nomine no. 10, the cantus firmus is placed at the top of three voice parts. In bar 14, however, it moves temporarily to the second part to allow figuration in the top part, and near the end (bar 52) its penultimate note becomes part of the counterpoint. The piece falls into two main sections of almost equal length, the first in duple units, and the second in triple. In the first section a simple imitative statement is used to generate the material until bar 16, when a new rhythmic figure appears, and is worked contrapuntally to the end of the section. The second section opens in bar 28 with an imitative triple-time point which is used, both whole and fragmented, to provide passages of sequence and repetition. The first five bars, ^{of the piece} are occupied by a simple imitative figure, a six note point based on the chord of which the cantus firmus note of the moment is part. An ornamental figure separates the first statement of the point from the three which follow, and also concludes the first imitative phrase. This is the only example of an extended ornament in the opening bars of Bull's *In nomines*. Simple scale figures (at first reflecting the rhythmic pattern of part of the first point), in which sequence plays a part, and broken chord figures, mainly below free counterpoint in longer notes, complete the first paragraph. The second paragraph (bar 16) continues directly from the first one without cadence, and is made up of two and three note rhythmic cells which, in various juxtapositions, create a counterpoint in which the rhythm is constantly dislocated. The second major division of the work (bar 28) continues without cadence from the previous one, and its first imitative figure is a triple time variant of the point heard at the opening of the work, used freely and in inversion and also fragmented (bars 35-36), before a new point replaces it (bar 36, bass, third dotted crotchet beat). This new point, rising sequentially under a falling cantus firmus generates the new material which, together with that already heard, completes the work. An additional voice part enters in the tenor (bar 52) to increase the activity and so bring the work to a climax before the final cadence.

In In nomine no. 11 the cantus firmus is placed in the top of three voice parts. It is complete and unbroken except for a tiny three note figure ^{and some participation in the counterpoint in bar 53.} The work is in two main sections, the first and longest being one of great contrast, and the second, which starts in bar 47,

a new

being in triple time and in one style. In the first section imitation, in which several points make brief appearances, continues until bar 17 when free counterpoint replaces it and develops as figuration which becomes increasingly rapid, culminating in a brilliant toccata section in bar 32 which continues to the end of bar 40, when it is abruptly replaced by a passage of ~~cross~~ rhythms with which the first, main division of the work ends. The first sixteen bars are occupied with imitative counterpoint loosely based on several similar points sometimes heard simultaneously. The first point is based on the major form of the first three cantus firmus notes.



This is the only one of Bull's In nomines to use this major interval in the first point, and with the minor third of the cantus firmus, in bar two, three tonally ambiguous bars result. The pair of octave figures in the bass of bars four and five are significant of the important part octaves are to play later on in the work. The second point (5,2,1) makes several brief appearances in the next five bars and is important mainly for the fact that it generates the two rhythmic figures  and  on which much of the later music is based. A new point (13,2,1) is imitated exactly at the half beat below, whilst the final point (14,2, second quaver beat) brings the section of imitation to a close on the first beat of bar 17. The section of free counterpoint starts on the first beat of bar 17, when a pair of rhythmically similar two-bar phrases in the second voice part are heard over four rhythmically repeated one-bar phrases in the bass, which lead to a passage of semiquaver figures on broken octaves which, in bar 26, almost anticipate the alberti bass, and lead on to a passage, also based on octaves, of even more brilliant demisemiquavers under free counterpoint which is based on figures heard earlier in the work. Bars 41-47 are a section of constant ~~cross~~ rhythms over a basically triadic bass, and anticipate the triple-time section which starts in bar 47. This is in free counterpoint, and unlike the relatively simple dance rhythms which often conclude an In nomine, contains much rapid figuration with octave leaps and abundant chromaticism, particularly between bars 50 and the end. An added voice part in bar 53 heightens the activity before the final six part chord. This work probably makes the most demands on the player of any of Bull's In nomines. Not only is the passage work very rapid but also it involves many leaping figures and many accidentals. The contrast between the opening contrapuntal section and the brilliant toccata (bars 32-41) is in some measure

prepared for by the central section (bars 15-31) in which much of what is to follow is rehearsed in slow motion. If one were to try to establish a chronology for Bull's In nomines this one would come very near the end.

In In nomine no. 12 the cantus firmus, the only one of Bull's to be based on D, is placed in the top of three voice parts. A passing note in bar 25 is its only embellishment. The final D is extended to twice its normal duration. The piece is in one main section which is composed of alternating paragraphs of imitation and passage work. The imitation employs a three note triadic point which is slightly varied in each new paragraph. The first imitative passage ends in bar 18, and is followed by passage work of almost equal duration. These two paragraphs, which end in bar 31, occupy just over half the entire piece. The remainder of the work, in which the point is in shorter note values, consists of three short imitative passages each of which generates the passage work which follows it. Tension is heightened in the second half by a more intensive working of the point without a change in the basic note values or character of the passage work. The first eighteen bars, ^{of the whole work} are occupied with the continuous working of a three note point, shaped round the triad of the moment and used freely in inversion. This point moves in continuous crotchets which start on the half beat under the cantus firmus, which is on the beat, to produce continuously dislocated rhythm which is carried on into the section of passage work which follows in bar 19. A secondary cadence on the first beat of bar 32 ends the paragraph. The point returns in notes of smaller value in the bass of bar 32 and is worked intensively before being used (bar 34, bass, second semiquaver) to generate the next section of passage work. The point reappears (bar 39, second part second crotchet beat) reshaped, and reproducing the first three notes of the cantus firmus. Again it is used to generate the passage work on its last appearance at the end of bar 42, and when it reappears in bar 47 it assumes several related shapes before generating the final passage work, much of which is shaped around the triad of the moment. An added fourth part in the penultimate bar leads to a seven part chord. This is the least complex of Bull's In nomines, and probably an early one,¹² firstly because he has set the cantus firmus on D, a practice rarely found in the later In nomines, and secondly because of its simple basic structure and lack of any really advanced keyboard techniques. It may of course

12. One source, Pe 1122, bears the rubric doct: Bull: The First

have been intended for the organ, but even so exhibits none of Bull's chromatic tendencies which are such a feature of the more complex works.

In Conclusion

Bull treats the plainsong composition and in particular the In nomine as a major musical form. He composed small sets of works on other plainsongs, but none other of his sets of cantus firmus compositions compare with his twelve In nomines for length, variety, complexity and the sheer technical demands made on the player. There is a very close relationship between Bull's In nomines and his keyboard Fantasias in content, structure and style, whilst some of the passage work in the In nomines suggests the Continental influence which began to be felt in England about the turn of the sixteenth and seventeenth centuries. It is particularly interesting the way that Bull has built up the sub-sections within the whole works, with each one culminating in heightened activity to bring it to a climax before being replaced by a similar, or more often, contrasted section. This provides several complete sections within the work and the actual separation of the triple time section by double bars points towards the next stage in the evolution of keyboard music, when expansion no longer became possible if a work was not to assume monstrous proportions, and the division into shorter, contrasting movements, each one complete in itself, gave birth to the suite.

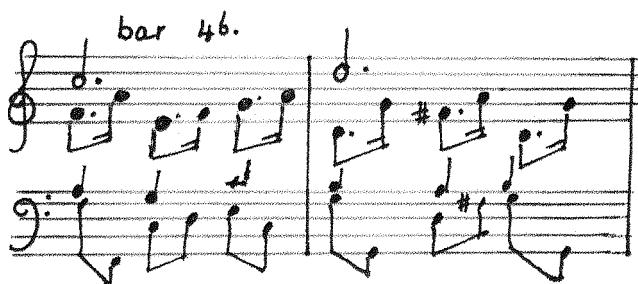
The Keyboard In nomines of John Lugge

John Lugge, about whom few autobiographical details survive, left seven keyboard compositions on Gloria tibi Trinitas. A John Lugge was vicar choral at Exeter in 1634, and the name is sufficiently rare to suppose that this was the composer of the In nomines. These seven works are extant in only one manuscript source,¹³ which consists of twenty folios, containing only Lugge's In nomines, and showing signs of much wear. Chronologically, Lugge would appear to come between Bull and Tomkins, though his style is individual, and owes little to the former, and anticipates less of the latter. Lugge's In nomines are humbler species altogether, and are rather the output of the provincial organist than the professional composer, their very brevity suggesting that they might have been written for practical, ecclesiastical purposes. Unlike Bull and Tomkins, each of whose In nomines contain a quantity of contrasting material

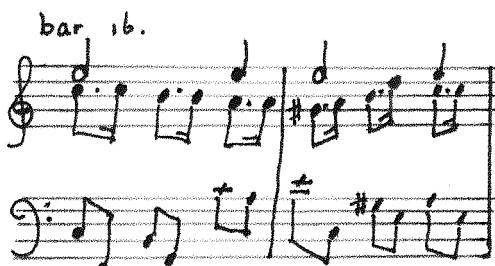
13. Och 49. The whole volume consists of several unrelated manuscripts bound together.

Lugge uses but one or two ideas in each of his compositions except no. 7, which is a much more substantial work than the other six, and is based on two successive hearings of the plainsong, with an alternative ending between the first and second. Number 7 is the odd one out in the set, and is nearer to Bull's in style than any other, and, oddly, is the only one to have the title *In nomine*. It may not be too fanciful an idea that Lugge knew Blitheman's set of six *In nomines*, and that his own set of six were, in fact, a homage to Blitheman. Though largely different in style, Lugge's no. 6 has a first point not unlike that which Blitheman uses in his no. 1, and his no. 3 is in consort style, not unlike Blitheman's no. 6. The fact that this set of six has the title of the plainsong, as Blitheman's has (at a time when the Keyboard *In nomine* bore either title, or both, indiscriminately), and that his more substantial no. 7, in structure nearer to an *In nomine* of Bull's, is actually titled *In nomine*, suggests that there was a distinction in the composer's mind between the first six, and no. 7. Whilst each of Lugge's compositions is different from the others, there is often not much varied material within the individual works, and one is immediately struck by Lugge's predilection for triple time dance rhythms. Where both Blitheman and Bull use a dance section to end a work, Lugge uses it as a substantial part of three of his first six. A parallel may again be drawn between the construction of Lugge's no. 1 and Blitheman's no. 2, where both works open with melodic embroidery in the left hand, under a cantus firmus set in even notes in the style derived from Carleton's early *In nomine*. In both Lugge's and Blitheman's works, triple time figures are introduced, (the music remaining in two voice parts) at almost exactly the same part of the cantus firmus, the sixteenth and seventeenth note respectively, and the third voice part enters about half way through the work. Whilst Blitheman's work ends in three voice parts, Lugge introduces a fourth part in bar 29, and concludes the composition with some lively, syncopated writing which culminates in a fine flourish of rapid scales. Whilst the form of this work appears to be largely derived from Blitheman, some of the style suggests Bull's *In nomines*. For example, the dotted figure over an accompanimental bass is rare in the *In nomine*, but is found in Bull's no. 10 (bars 16-20), though it derives from the secular compositions of Byrd.

14. See MB: XXVIII no. 81 (bars 65-69)



Lugge. *Gloria tibi Trinitas* no. 1.



Bull. *In nomine* no. 10.

The melodic material from bar 23 to the end of Lugge's *In nomine* bears a striking resemblance to that of Bull's no. 6, from bar 37 to the end. Gloria tibi Trinitas no. 2 (TI 91), is in triple time dance rhythm throughout. In three voice parts, with a fourth entering half-way through, the *cantus firmus*, in the top part, is the only one in which Lugge has used any extensive figuration. The work is monothematic, and in imitative counterpoint until the last four bars. There is a certain lightness and charm about this work, partly because the *cantus firmus*, being somewhat involved in the counterpoint, does not dominate the music, and partly because the very nature of the melodic line invites interesting and lively movement, especially in a four part composition. The melodic material, derived from dance music, is similar to that which Byrd uses in some of his secular variations, and Lugge may have had Byrd's 'John Come Kiss Me Now'¹⁵ in his mind when he composed this work.



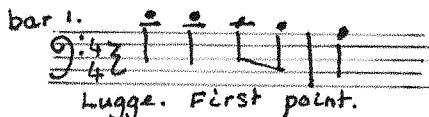
bars 13-15.

Lugge *Gloria tibi Trinitas* no. 2.



Byrd. 'John come kiss me now.'

The rather pedestrian and old fashioned look of Gloria tibi Trinitas no. 3 (TI 92) is in complete contrast to the lively and secular sounding no. 2, and in all the keyboard *In nomine* repertoire, is nearest in style and construction to Blitheman's no. 6, both works being based on a four part consort rather than a keyboard style. Lugge's first point is hammered out sixteen times in as many bars, in quick succession, and without the benefit of intervening free counterpoint. The *cantus firmus*, unlike Blitheman's which is discreetly figured, and in



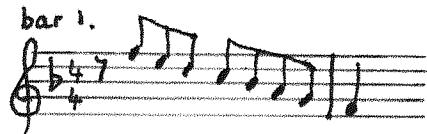
Lugge. First point.

15. See ME: XXVIII no. 81 (bars 94 to end of variation).

the bass, is prominently set in even notes in the top part, yet in spite of its dull and amateurish appearance, Lugge has achieved some smoothly flowing counterpoint and some pleasant progressions. Gloria tibi Trinitas no. 4 (TI 93) is the only one of Lugge's In nomines in which the cantus firmus is set on D. The structure is similar to Blitheman's No. 1, in which initial imitation is followed by long melismatic passages with accompanying counterpoint. The first point that Lugge introduces is a downward scale figure similar to Blitheman's, though having set his cantus firmus as the middle voice of three, Lugge is not free to demonstrate the chains of thirds and sixths, as Blitheman is, without the plainsong between the free parts.

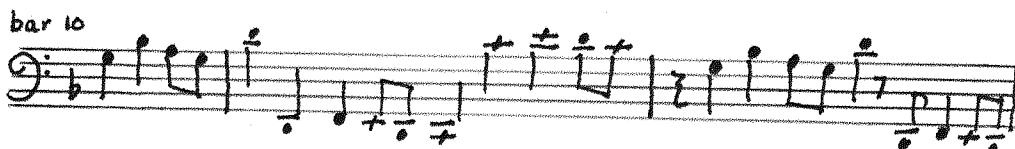


Lugge. *Gloria tibi Trinitas no 4.*



Blitheman.
Gloria tibi Trinitas no 1.

The leaping figures in the bass of Lugge's work, starting in bar 10, cover an exceptionally wide range, and are derived from a fragmented form of the first point, heard imitatively in the top voice part.



Lugge. *Gloria tibi Trinitas no 4.*

An original moment occurs in bars 27-29, when the cantus firmus is involved in a series of suspensions over a florid bass line, an idea which would sound particularly good on an organ.

bar 27.

Lugge. *Gloria tibi Trinitas no 4.*

Gloria tibi Trinitas no. 5 (TI 94) is in three parts with the cantus firmus at the top. The third part does not, however, enter until nearly half way through. It is in two sections, one in duple time and one in triple, and like its predecessors, it is short by standards of Bull and Tomkins, with the cantus firmus unfigured, and strictly one note to the bar. The first twenty two bars consist of some rather dull running figures in the left hand under the unadorned cantus firmus. These figures cover a wide range of notes, three and a half octaves altogether, and lie sometimes within a tone of the cantus firmus (never actually overlapping it though) and sometimes at the bottom of the bass stave. The triple-time section with its persistent dotted note dance rhythm opens in two parts, the third part being added at its sixth bar. The cantus firmus is rather dominating in the whole of this work and some of the progressions, especially in the triple-time section, are a little contrived. However, Lugge has managed to add interest to his falling sequential figure (used inevitably under a falling cantus firmus) by the judicious use of accidentals and tied notes.

bar 50.

Lugge. *Gloria tibi Trinitas no 5.*

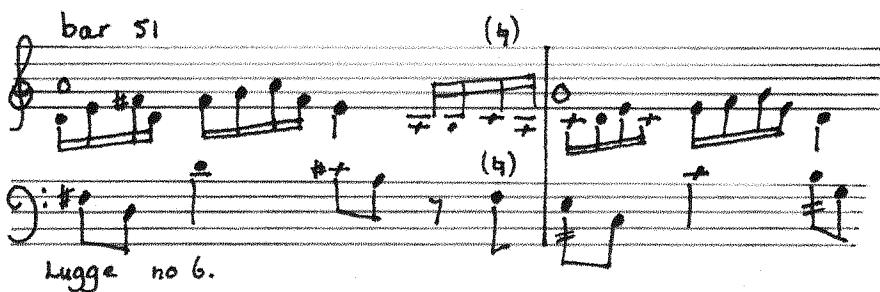
(TI 95),

Gloria tibi Trinitas no. 6 in three parts with the cantus firmus at the top, is longer and more complex than any of the others and is in one section, entirely based on a scale figure. This figure is heard imitatively at the beginning of the work, and Lugge immediately introduces it both in its upward and downward form which gives him the opportunity of exploiting all the possibilities of parallel and contrary motion right from the start. Surprisingly enough, though based on a relatively unimaginative scale figure, Lugge has produced in this *In nomine* a composition which not only has a satisfying unity about it, but also is full of interest right to the end. Lugge has achieved this firstly by using all his three parts at the beginning instead of, as in so many of his *In nomines*,

bringing in the third part only after some rather dull two-part writing, and secondly by varying the tessitura of his music so that one section lies right under the cantus firmus whilst another is in thirds down at the bottom of the bass stave. Thirdly, he has a half way mark of slightly varied material after which he resumes his scale figure in doubled note values with a slightly different appendage and finishes with yet another variation, this time with a twist, of the original figure. The first two bars state rather baldly the subject of the composition, which is used



with much imagination for the first twenty eight bars. Lugge's counter-point is continuous, the entries following almost always without a break, and his new ideas follow each other almost always without even a hint of a cadence, so that in bar 29, a six bar interlude of a sequentially rising figure which starts in the bass and finally arrives just below the cantus firmus, acts as a link between the first and the second, quicker version of the melodic material and also carries the ear forward over an awkward part of the cantus firmus, a succession of repeated E's. A complete cadence at the end of bar 45 suggests that this might be a convenient stopping place if the music had been used as a voluntary, and the section (bar 51)



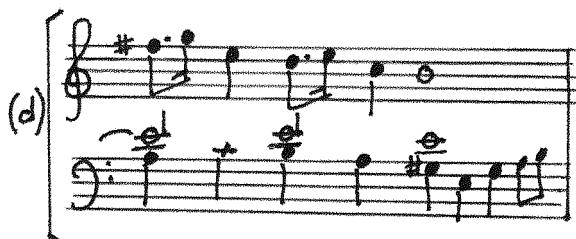
that follows uses a twisted version of the scale figure in a long chain of sequences, which follow one another with a logicality which leads the ear forward all the time, with a judicious use of accidentals which keep the harmonic progressions lively, so that the ear has the impression of modulating sequences which flow naturally without any contrivance. These six compositions give the distinct impression of being practical rather than academic music. Some of them are, to be sure, rather dull in places, but as the series progresses, so it improves, the pieces becoming both longer and more interesting, until the final work in the set, an enormously long composition, the only one with the title *In nomine*.

The In nomine no. 7 (TI 96), unlike Lugge's other six on this plainsong, has the duration and the variety of an In nomine by Bull or Tomkins. In it Lugge explores almost all the compositional devices available to him, and the overall impression is of an academic exercise rather than a piece of music for a practical purpose. It is in three voice parts, with the cantus firmus in the middle, and two sections, the first duple and the second triple. These two sections are separated by a fermata, yet lead directly into one another, the only logical stopping place being on the first note of the second section. The cantus firmus is repeated in the second section. Clearly the work was conceived as one long composition, the fermata marking a place where a stop was possible rather than the end. The use of the title In nomine for this one work, so different from the others, may be significant and suggests that Lugge may have thought of an In nomine as an extended work of academic significance rather than a humble organ voluntary. The first and duple section of this work opens with a series of sharply contrasted points of imitation followed by a long section of florid toccata-like figuration. The imitative writing takes two thirds of the first section and contains some highly original melodic material. The first point (ex.c) is both impressive and unique to the repertoire, and Lugge introduces it twelve times on a variety of notes and with

the entries sometimes following one another and sometimes separated by unrelated and rather complex free counterpoint. For example,

two of the entries of the point are separated by quite unrelated material (ex.d). The second point is a four note melodic cell (ex.e) and its overlapping entries in bars 17-20 have the effect of hocket. The third point (bar 24) is more conventional, and resembles the Taverner model, whilst the fourth resembles the third but with a passing note

between the first two notes, and leads to some development of its first three notes in a sequential passage over a syncopated dotted figure which is in turn imitated in the top part, and leads straight into rapid florid passage work which could never surely have been intended for the organ. Lugge's attempts at the development of melodic material may best be shown



by this bar(ex.f), which is part of a short passage which separates two sections of rapid scale figures. The second half of the work is in triple time throughout. The cantus firmus starts again in bar 55 and forms part of the harmonic accompaniment



to running figures in the right hand. Imitation starts in bar 61 and is freely conceived, the imitative figure acting as accompaniment counterpoint to scale figures between bars 71 and 77. This section is much less original than the first half of the work, and consists throughout of rather conventional working out of various possibilities within the confines of triple time figures. There is, however, an unusual accompanimental figure in the bass between bars 87 and 98(ex.g), though not much else of distinction takes place to relieve the tedium of bar after bar of triplet



figures, dotted or otherwise. The second half is much too long and undistinguished, after the exciting first part. From a study of his In nomines, Lugge emerges as an organist who probably composed for his own cathedral and in addition to his organ music he has left sacred choral works. It appears probable that he knew the set of six In nomines by Blitheman, as well as those of Bull, though neither composer has had a marked influence on his style. He shows some originality in his In nomines, but amongst the flashes of real inspiration there is much which is commonplace, if not downright dull, though never without a certain craftsmanship.

Of the three anonymous In nomines found only in keyboard score,¹⁶ only one is in a specifically keyboard style, and this is an unremarkable work which follows a predictable pattern where imitation is followed by rapid scale figures in ever decreasing note values. In this work(TI 8), the entry of the cantus firmus is delayed until bar 6, but the work is given the hall mark of the In nomine by the first two entries of the point, in

16. Och 1142A ff 13v, 19 and 4v.

treble and bass, which anticipate the first four notes of the plainsong. Although this composition shares a manuscript source with Blitheman's In nomine no. 1, it could have been composed a hundred years after Blitheman's, for, although the opening counterpoint is uneventful enough, as the work unfolds, there is an increasing awareness of definite G major tonality, particularly between bars 54 and 74 where both the free parts pursue a long and somewhat directionless path of unremitting quaver movement, much of it in thirds. This sense of modern tonality is repeated particularly in bars 92 to the end, where a repeated bar in D major (bars 92 and 93) is transposed bodily to G major (bars 94 and 95) as the cantus firmus falls from A to G, and precedes a beautiful and modern sounding cadence figure.

bar 92

Anon. (TI 8)

The anonymous work (TI 9), also found in the same source, is in strict four part vocal style counterpoint, with a cantus firmus set in the top part and on D, which keeps the tessitura of the whole work very low. The style and also the low tessitura suggest that it might have been a consort original, though no consort version exists. Altogether this appears as a dull and amateurish composition which lies uneasily on the keyboard, and does nothing to further the cause of the specifically keyboard style.

The anonymous work TI 17 is in four parts with the cantus firmus in the third part. The cantus firmus is much figured, and takes an equal share in the counterpoint. The work is monothematic and continues in unbroken entries of the point without variation or any kind of relief whatsoever. It is roughly constructed with a rigid adherence to the point which results in some crude progressions. The scribe has made some careless mistakes in note values.

This In nomine could well be a transcription from a string source, though

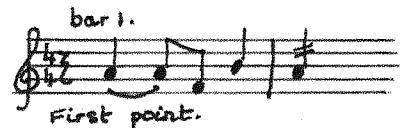


no other version is extant.

A Verse for two to play on one virginal or organ. Nicholas Carleton

"This duet is the only English cantus firmus composition for which a medium of performance is designated - and here we are given a choice of instruments!"¹⁷

The Nicholas Carleton of this duet In nomine is not to be confused with the composer of the same name whose In nomine is in the Mulliner Book. The composer of this duet In nomine is of a later generation, and may have been the friend of Thomas Tomkins. It so happened that Tomkins¹⁸ also composed a duet, though it is a fancy and not a plainsong composition. The duet for keyboard is a rarity in Elizabethan compositions,¹⁹ and this In nomine by Carleton, carefully written with the music side by side on two pages, but with every bar numbered in each part for easy reference, is unique. It is in five parts, three for the top player and two for the bottom, with the cantus firmus in the upper player's parts, the second voice from the top. The cantus firmus is broken several times with figuration, three times by the addition of passing notes or appoggiatures, and four times by elaborate figuration related to the current melodic material. The work is in one section, conceived on imitative (though not strictly so) counterpoint throughout, with figures becoming quicker towards the end but without the passages of rapid figuration which characterise the In nomines of Tomkins. The top player's left hand and the bottom player's right are set very close together sometimes, but never actually overlap. The work opens simply, with the first cantus firmus note, followed by entries of the first point three times in quick succession in the upper part, with the first entry of the second player paired in thirds with the second entry in the upper part. All through this work there are a good many paired entries, and some parallel writing, all of which occurs between the upper and lower parts and not between the right and left hands of the individual players. A short upward four note figure is heard in all the free parts in bar 10 with parallel entries in parts 3 and 5 and is replaced by an elaborate figure in bar 12, 3rd part, which is heard in all parts, even the cantus firmus, though not in strict imitation.



17. Miller: p 440. Actually, Miller is not quite accurate in his assertion, as in one of the sources of Parsons In nomine a5, (Cu. Dd.2.11) there is instrumental designation similar to that which is found in

18. MB: V no. 32 Morley's Consort Lessons.

19. Another being by Giles Farnaby, printed in FWB: i, p 202

The various interpretations of this point lead to some highly complex writing between the five parts, which become increasingly difficult to follow as the imitation becomes notional, with many different rhythmic and melodic ideas appearing and disappearing in varied forms and combinations in the free parts. A less active passage follows in bar 26, in which for three bars, the bass player has a supportive, harmonic role, under the more lively writing in the upper players part; then, in bar 29, the roles are reversed, and the bass player is given the more active part, under slowly moving chords in the upper part. Some lively writing follows, with all the parts sharing in the assorted contrapuntal figures which Carleton introduces in rapid succession, right to the end. The final eight part chord is a fitting conclusion to such a rich and exciting work.

If one remembers that the keyboard In nomines of the later composers were almost invariably in three parts, one of these being the cantus firmus, this work of Carleton's has really doubled the usual forces. Each player's part is complex, and complete in itself, so that when they are put together the effect is tremendously exciting. The rhythmic complexities alone must have justified the scribe's careful numbering of the bars! The texture, though very full, is lightened every now and then by a long rest in one or other of the parts, and by the section in slower notes, as in bars 26-32. In character, this work has little in common with the In nomines of Bull, Tomkins or Lugge. Although it contains a vast number of melodic and rhythmic ideas, they are not contrasted in the way that they are in the works of Bull and Tomkins, and Carleton tends to use most of his material most of the time, instead of introducing ideas one at a time, in the way many of the other composers do. The divisions of the work are not clear cut, ideas following each other without a break, and often running concurrently, and although the music never ceases to be contrapuntal, after about the first dozen bars, the points become increasingly difficult to identify.

The keyboard In nomines of Thomas Tomkins.

Tomkins' keyboard In nomines are extant in only one source,²⁰ and of the eight compositions, two of them are revised versions of others, and duplicate fairly closely their originals, so for all practical purposes, Tomkins may be said to have composed six In nomines, ^{which have survived.} Each of these works is dated, though whether the date is that of the composition or the copying is uncertain.

20. This source, a Tomkins holograph, is fully listed and described in MB:V p 155. (ms.Pc 1122)

If it were the date of composition, it would mean that Tomkins' In nomines were all composed at the end of his long life, in which case, they could hardly have been written as an academic exercise. On the other hand, Tomkins appears to have been a great reviser of his own music, and may have spent the latter years of his life altering and correcting earlier works. As the In nomine is to Tomkins a major compositional form, with these works being composed on a grander scale than any other of his plainsong compositions, and being comparable with his other large scale keyboard works, he may well have felt that they merited revision to bring them up to date.

Tomkins was a pupil of Byrd, and may be said to be the last of the English virginalists. His keyboard In nomines, composed possibly a century or so after the birth of the genre, are in the tradition of Bull, with whose In nomines they have much in common. Like Bull's, they tend to open with simple imitative counterpoint, and develop by a process of shortening note values until they become virtuosic keyboard compositions, from which imitation has virtually disappeared. One thing, however, identifies Tomkins' In nomines, and that is his unique treatment of the last part of the cantus firmus. His plainsong is set in long, even notes, almost completely unbroken, but once he reaches the final note, he continues the composition in a very free style, in which the cantus firmus almost, but not quite, disappears. This free section at the end of his In nomines is often long, in one case ²¹ a quarter of the entire length of the work, and the only concession to the cantus firmus is an A, which is tossed from part to part, (sometimes to disappear altogether) wherever there is a space for it amongst the welter of notes. Tomkins allows himself great freedom in these final sections, particularly regarding tonality, and in no ^{21a} 5, in particular, he achieves a complete modulation to G minor in the last few bars, with a final cadence on D. The In nomines of Tomkins may be considered the direct successors to those of Bull. Those of Lutte, Carleton II and the anonymous ones provide interesting side lines, but it was Tomkins who polished and perfected the form, in the way that Bach was to do later, with fugue. In these six In nomines by Tomkins, the last in the genre for keyboard, and composed by the last of the English virginalists, we see a return to a simpler style of keyboard composition, where unity rather than diversity is the aim. Between Blitheman and Bull we may trace the developing In nomine as a multi-sectional work, in which the contrasting sections anticipate the keyboard suite, with its several movements. In the In nomines of Tomkins, the trend is towards a work in one section of greater rhythmic and melodic unity, in which the counterpoint is

21. MB: V no 11.

21a. MB: V nos. 10 and 11.

often less rigidly imitative, and there is a tendency towards melody and accompaniment. If the In nomines of Bull may be said to be stylistically related to his fantasias, then those of Tomkins relate to that composer's preludes.

Tomkins' Fancy, or Fantasia, was modelled on those of his master, Byrd, with much closely worked imitation separated by passages of relatively simple keyboard figures, whereas his plainsong compositions, and in particular his In nomines, are in a very definitely keyboard idiom, with long, imitative phrases, which generate their own continuing counterpoint. Whereas in Bull's In nomines one may find passages of dense, closely worked imitation, academic canonic writing, and passages of great rhythmic complexity, as well as long sections of brilliant passage work, Tomkins' In nomines tend to be less cluttered, and more lucid texturally, with longer imitative phrases, less closely worked, and long sections of passage work which are often predominantly melodic line and accompaniment. Though there are sections of rhythmic complexity in one or two of Tomkins' In nomines, they appear less significant than those in Bull's works. In the latter parts of Tomkins' In nomines, the preludial influence may be felt, so that in some of them the preludes of Purcell and even perhaps Bach are anticipated.

It is difficult to establish any sort of chronology for Tomkins' keyboard In nomines, and by the dates appended to some of them, they would appear to have been either written or revised during the last twenty years of his life. It does seem that Tomkins' keyboard style became simpler as he got older, and in some of his earlier works in the Fitzwilliam ^{Virginal} Book there are passages of extreme chromaticism, not to be found in the In nomines.²² Several other of his keyboard works are in a closely worked, densely polyphonic style, and if one is to look to the holograph source (Pc 1122) for any chronological arrangement, the most complex, perhaps, of his keyboard compositions, Ut re mi,²³ appears about half way through, as the first composition in the section devoted entirely to his own works. The second part of the source consists of works in a simpler, more specifically keyboard style. Another highly complex work, the Offertory,²⁴ is dated 1637, (this is the earliest date appended to one of his keyboard works) and is in a style similar to the Fantasias and In nomines of Bull. It seems therefore, that Tomkins refined and simplified his style as he developed as a composer, and that the In nomines may in fact

22. Particularly in the Pavana (FWB:ii p 51), where a series of cadential progressions establishes tonalities on D, A and E major very clearly.

23. MB:V no 35.

24. MB:V no 21.

be the product of his mature years.

The particular characteristics of Tomkins' In nomine style are the long melodic lines, often generated by a single pair of imitative phrases, which flow in continuous free counterpoint, and which are often developed by their reappearance in altered note values, and the free quasi-preludial section at the end, when the obligations of the cantus firmus have been discharged, and the work assumes the form of a composition without cantus firmus.

The numbering of works refers to that used in column 2 of the Thematic Index.

In nomine no. I (MB: V nos. 5 and 6)

The two versions of this In nomine are dated respectively 1647 and 1650. As already stated, Tomkins appears to have spent much time correcting and revising his In nomines, and version 2 (MB:V no 6) has, in addition to various minor alterations, five substantially different endings. For the first fifty bars versions I and 2 are basically the same. In bars 55-56, version I has the shorter note values, and version 2 the fuller chords. Between bars 60 and 63, repeated-note figures are only found in version 2. In the several endings, four have repeated-note figures, one rapid scale figures, and one is an extended form of the ending of version I. The alternative endings are obviously intended to give to the work a more exciting finish. Versions I and 2 will from now on be regarded as one composition, and the rest of what follows will pertain to version I (MB:V no 5). The work is in three voice parts, with the cantus firmus in the top, in long notes until bar 54, when the final A moves to the second voice part and becomes involved in the counterpoint. The work is in one main section but may be divided into four sub-sections, the first and third being in imitative counterpoint on several closely related points, with a second sub-section in triple rhythm (bars 31-40), with the fourth and final division (starting in bar 55 to coincide with the disintegration of the cantus firmus) being a passage of rapid keyboard figuration.

The first six bars are occupied by the presentation of the point in a most unusual manner. This point, remarkably similar to the final point in Gibbons'

Bass bar!



consort In nomine #5, is first heard as a long sequence in the bass. By its nature, it lends itself admirably to sequential repetition, and in addition, can be made to outline the shape of the chord of the moment. Tomkins

uses it five times in all, each entry starting on a note of the triad of D minor. It is only in bar 4 that the imitation is taken up by the other free voice. The remaining five points in this first division are closely related, and are treated in a more orthodox fashion, entering mainly in pairs, each pair generating the subsequent passage of free counterpoint. A cadence on the last beat of bar 30 and first of 31, leads straight into the triple-time section in which, at first, a two bar phrase is presented (bars 31-35) in simultaneous duple and triple rhythms, with the duple and triple figures in the opposite voices ^{next two bars.} to give varied treatment to the repeated cantus firmus note above. A return to imitation is made in bar 40, with a partial repetition of bar 16. A new point, still closely related to the others, enters in bar 43, and is worked with greater intensity than any previous one, and is used to generate the rapid passage work which follows. This passage work is particularly interesting, as in bars 47 and 48 it achieves F major tonality, with a cadence on F in bar 48, fifth crotchet beat. A new point enters immediately after the cadence, the E flat of its second entry (bar 48, bass, last quaver beat) giving a tone between the first and second note, to match the first entry. This E flat gives the passage a bias towards G minor, which is confirmed by the cadence on G (but with a major third) on the first beat of bar 51. Extended passages of tonality on the flat side ~~are~~ unusual in a late keyboard In nomine, as the alteration of tonal centres is almost always on the sharp side, towards D, A and E.

The final imitative phrase ends in bar 54, when the cantus firmus transfers to the second voice part. With the plainsong no longer at the top, the right hand is free to expand its range, and the ten bars of rapid passage work, often sequential, which conclude the work, cover a range of two octaves and a note in the right hand alone. This passage work is accompanied mainly by chords, often in three parts, with the effect of melody and accompaniment, and the piece ends with a simple cadence onto a chord of A major.

In In nomine no 2, the cantus firmus is placed in the bass of three voice parts, and does not enter until bar 4, when it is broken briefly by imitation (bars 4 and 5), after which it continues in long notes until bar 30, when it disintegrates.

The piece is in one section of alternating imitation and passage work, the imitative sections being used to generate the passage work. The points are all related to the first one, and appear in notes of shorter value as the work progresses, until the end of the cantus firmus, when the climax is reached, and the music continues freely in rapid keyboard figures. The work as a whole is structurally united, and during its course, several moments of heightened intensity occur, helping to shape and give point to the several

melodic phrases. The most brilliant passage work is reserved for the end, and from bar 29, with the disintegration of the cantus firmus, the range of the bass part is considerably extended.

The first four and a half bars are occupied with working the first point, one which is based on the first four notes of the plainsong, as in the prototype. This point is imitated exactly by the cantus firmus when it enters in bar 4, so that the bass in bars 4 and 5, to the third minim, is an exact repetition of the top part, from the opening to the end of bar 2, and of the bass at bar 3. It seems that Tomkins might originally have thought of placing the cantus firmus in the top part, particularly as the three voice parts are already present by bar 3, and one of them disappears when the cantus firmus enters in bar 4.

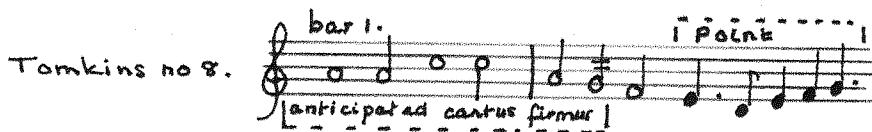
The first twelve and a half bars are occupied by the working of four related points, based on the downward scale figure of the opening one, which are worked also in inversion and syncopated. Each point is in notes no shorter than quavers, and each generates some more rapid free counterpoint, before being replaced, the rapid semiquavers with which the section ends, both bringing it to a climax, and anticipating the next section, which, in bar 14, last minim beat, opens with a new imitative point, closely based on material from the previous section. The new point, although related to its predecessors, is in notes of shorter value, and is worked more intensively. The note values become longer in bar 16, when imitation, less intensive now, culminates in sequential repetition over a static cantus firmus. The repeated-note figure from bar 20 reappears in bars 22 - 23, altered, and in notes of shorter value, repeated sequentially to match the rise of the cantus firmus. These two passages of repeated notes (bars 20 and 22), are separated by the material of the ^{bar 14 and the first semibreve} last minim of bar 15, which has been transposed exactly, as the last half of bar 21, to match the new cantus firmus note, and thus requires additional chromatic inflexion (bar 21, fourth minim beat). Imitation is replaced in bar 25 by figures in rapid broken sixths, which are based on the material of bar 19. The close imitation at the beginning of bar 27, based on an inverted form of bars 15 and 21, provides a change of treatment for a static cantus firmus, and may be repeated sequentially, when the cantus firmus note changes.

The final section of brilliant passage work is anticipated in bars 28-29, with ornamental cadence figures in which the cantus firmus is modified to permit a perfect cadence onto A (first beat of bar 29) and G (first beat of bar 30), at the start of another passage of broken sixths. The final note of the cantus firmus is the A in the bass (second half of bar 30); after



which it moves into the top part, to allow the bass greater freedom of movement. The final bar echoes the mood of some of the earlier, imitative music, and the work ends on a plagal cadence of A. Structural unity in this work is achieved by the constant referral back to previously heard figures. As no triple-time section divides the work into definite sections, the unification is completed by related subject matter which derives its momentum from several phrases, where tension is built up and released.

In In nomine no 3, the cantus firmus is in the bass of three voice parts, and is in long notes which are figured slightly in bars 19 and 20. Its entry is delayed until bar 3, and during the final five bars it moves from part to part, and is sometimes absent altogether. The work is in one section of imitative counterpoint, which is used to generate the long lines of freely contrapuntal keyboard figures which become more rapid as the work proceeds, and reach a brilliant climax once the cantus firmus is completed. The cantus firmus is anticipated in the two free parts (bars 1 and 2), when its opening four notes precede the first imitative point. This point is



the first of ten related ones, each one of which is based on the curving figure suggested by the first point, and which may easily be shaped round the triad of the moment. These ten points follow one another rapidly, and are worked intensively, with little free counterpoint between them. The first major change occurs in bar 21, when a sequentially repeated crotchet scale figure, following the fall of the cantus firmus, marks the end of the first group of imitative points. What follows in bar 22, is sequential repetition, closely imitated in the second part, of a figure in smaller note values (the sequence following the rise in the cantus firmus) which leads straight into further imitation, the point being that which was heard in bar 12, but now extended, and in halved note values. After some intensive working, this is replaced (bar 25, fourth minim beat) by the sequential repetition of two points, one based on the very first one, in the top part, and one on that of bar 17, in the second part, and heard simultaneously. The second half of bar 26 varies and repeats the point of bar 12 in shorter note values, and is used to generate the subsequent passage work, mainly sequential, which becomes more brilliant with the completion of the cantus firmus in bar 32. The final five bars are occupied with a flourish of scale passages, and conclude imitatively, with previously heard material,

now in four voice parts, and with a six-part final chord. Like the previous one, this *In nomine* is highly united in structure, due to the close relationship of all its imitative material, and the repetition of melodic figures from the early part of the work, towards the end.

In In nomine no. 4, the cantus firmus is at the top of three voice parts, entering on the first beat of the work, and broken briefly in bars 5 and 10 by imitation. In the last nine bars (from bar 21), the free music rises above the cantus firmus, which then moves from part to part, allowing the composer greater melodic freedom. The work is in one section, just over half in imitation, and the remainder, from bar 17, in quaver passage work.

The first sixteen bars are occupied by the working of five imitative points, each idea being completed by a secondary cadence, the first three all on C. The points are less closely related, either to the opening notes of the cantus firmus or to one another, than is usual in an *In nomine* by Tomkins. This is because of the rather unusual nature of the first point, which is based, not on the opening notes of the plainsong, but on some of the later ones. This first point (1, 2, 6), with its slightly ecclesiastical flavour, is very similar to notes 28-39 of the plainsong, and its entrance in this *In nomine*

Plainsong. (Notes 28-39.)

(2) bar 1, (6th crotchet beat)

Tomkins no 9. First point.

is preceded by a more conventional four note figure in the bass, not, however, used as an imitative point, which does in fact echo the first three plainsong notes.

The first point is worked in close imitation, with two pairs of entries, each one starting on E. The symmetrical placing of each entry is arranged so that the first pair enters in bar 1, parts 2 and 3, crotchet beats 6 and 8, on E, and the second pair in bar 3, parts 2 and 3, crotchet beats 6 and 8, on E. The second and third points also enter in pairs of close imitation in bars 4 and 8, and are different in character both from each other and from the first one, covering a wider span, and including larger leaps than is usual in a Tomkins *In nomine*.

bar 4. Second point.

Tomkins no 9.

bar 8. Third point.

Each of the points is used to generate the subsequent counterpoint, and the imitative section finishes at the end of bar 16, the last two crotchet beats

outlining the triad of C, with an added B flat, which anticipates the change of tonal centre to F, in the next two bars. The semiquaver figuration in bars 17 and 18 is rooted firmly firstly in F, under the cantus firmus C, and then in G with a B flat, as the cantus firmus rises to D.

The passage work in this In nomine starts in bar 17, and tension is heightened in bar 21, when the right hand moves above the cantus firmus in a sequentially repeated passage in thirds, which follows the movement of the plainsong. The obligations of the cantus firmus are discharged by bar 23, and Tomkins moves the final A from part to part to allow himself maximum freedom. Figures anticipating the Alberti bass occupy the left hand of bars 23 and 24, and a long sequential figure, shared between the right and left hands, brings the work to a conclusion on a plagal cadence, ornamental, and slowly moving. The rather grave imitative opening bars of this work lead, through a series of varied points and increasingly exciting passage work, to a final section in an entirely keyboard idiom.

In nomines no 5 (~~nos~~ nos 10 and 11.)

There are two versions of this In nomine which, unlike the two versions of no 1, differ only in minor details. The two versions of the In nomine are dated respectively Feb 1650 and Feb 14th 1650. The first version breaks off abruptly a few bars before the end, and as Tomkins must have been an old man when he copied out this work, it is possible that, having almost completed copying the first version, he put it aside for a few days, and when he returned to the task, started again, forgetting that he had already almost completed it. There are instances of a scribe inadvertently copying the same work twice in other sources,²⁵ yet in Tomkins' second version there are one or two very minor variations which suggest either that he revised as he went, or that he was so meticulous as to think a complete re-copying advisable in order to correct perhaps a dozen notes. The holograph manuscript source is evidence that Tomkins was a great reviser and corrector of his own works. The chief differences between the two versions are;

1. The barring is different.
2. Passing notes in bar 6, 7th crotchet beat, in version 1.
3. The crotchets are decorated in bar 5, beats 2 and 4, in version 1.
4. Slight harmonic alterations in both versions. The addition and removal of a B flat (bar 12 ver. 2, and bar 10 ver. 1) and the slight alteration of the position of the bass chord (ver. 1, bar 27, ver. 2 bar 36).

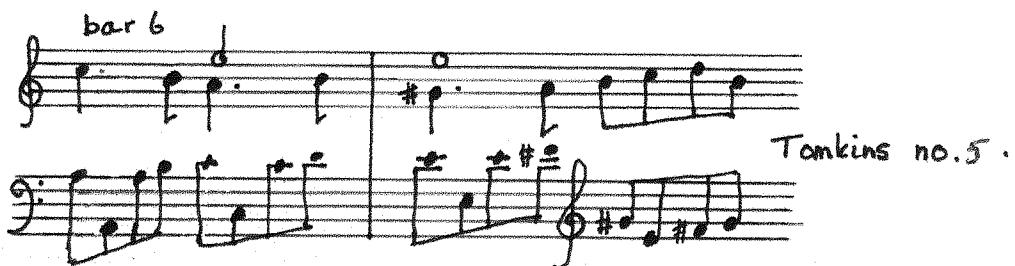
25. Notably Ob D 212-6.

With such minimal differences, one is led to wonder why two versions exist at all, and the two versions will now be considered as one, references being made to the first one.

In In nomine no 5, the cantus firmus is placed in the top of three voice parts, and is broken briefly by auxiliary notes in bars 7, 8 and 9. It is concluded by bar 35, and in the last quarter of the work it disintegrated, the final A disappearing altogether in the last five bars.

The work is in one main section which falls into four divisions, the first and third being in imitative counterpoint, whilst the second and shortest (bars 18, 19 and 20) is a phrase of continuous ~~cross rhythm~~ with simultaneous duple and triple figures. The final section starts in bar 35, with the completion of the cantus firmus, and consists of rapid semiquaver scale figures.

The four points whose working occupies the first division of the piece (bars 1-17) are all long, though diverse in construction, and are worked both in close imitation and more freely. The first point, a sequential figure which lends itself well to being shaped round the chord of the moment, makes several rather freely imitative entries, and is followed immediately by the second point (bar 3, bass, eighth crotchet beat), which is quite different in character, being an upward scale figure, whose three sequential entries in the bass lie under a freely contrapuntal second part. Both free parts culminate in a phrase which suggests melody and accompaniment (bar 6, 9th crotchet beat), a phrase which Tomkins uses also in his consort In nomine



in bars 32 and 33, and again in bars 65 and 66.

The third point enters in bar 7, second part, tenth quaver beat, and is loosely related to the first, also being used sequentially in the bass, where it generates the subsequent, often sequential counterpoint, now in semiquavers. The final idea in this first division is in bar 13, when a three-note figure in the bass, a fragment of the previous counterpoint, is used imitatively to generate the passage work from bar 13-17. Sequential repetition of the second half of bar 16 matches a rise in the cantus firmus, and provides the beginning of bar 17, which leads to the short passage of ~~cross rhythm~~ which constitutes the second division of the work. This whole passage lies under a static cantus firmus and, as in In nomine no 1, Tomkins

reverses the placing of the figures to give variety to the immobile cantus firmus.

In the third division of the work, a return is made to imitation (bar 21), with several points in rather more rapid notes, and more closely related to one another than those in the first division. The imitative figures are usually heard in pairs, which generate substantial passages of free counterpoint. This free counterpoint is more widely ranging and more difficult to execute than that of the first part of the work.

The fourth and final section begins in bar 35, and marks the conclusion of the cantus firmus, and the beginning of a passage of rapid keyboard figures in which the right hand is free to expand its range in a soaring melodic phrase above chords, mainly in three parts. The notional A of the cantus firmus is finally abandoned in bar 44, when tonal centres become D and G, remaining so during the final four bars, the work ending, uniquely for an In nomine by Tomkins, on a chord of D.

This is a work on a grand scale, being the longest and the most varied of the set. Unlike most of the others, it falls quite clearly into distinct and contrasting sections, though the contrasts are never as marked as those in the In nomines of Bull. It is particularly noteworthy for the length and sequential nature of some of its points, and for the complete change of tonal centre to D in the last five bars.

In In nomine no 6, the cantus firmus is in the bass of three voice parts, in long, unbroken notes. It is completed in bar 28, and from there to the end is rarely heard. The work is basically in one section, the first twenty six and a half bars being occupied by imitative counterpoint, with the final quarter of the work in rapid keyboard figuration.

The first fifteen bars of the music are taken up by the working of ten points in close imitation, each of which follows the other in quick succession, without intervening free material. The first six points are heard once in each of the two free parts (the second part answering the first), and the organisation of these six points ^{seems to} owe more to Tallis' two part keyboard In nomine than any other work. The note values of the points become progressively shorter, until the entry of the tenth point (bar 14, 10th quaver beat, second part) which, after a pair of entries in bar 15, generates the first passage of free counterpoint, which continues in unbroken semiquavers until the second half of bar 23, when its progress is arrested by a short figure, in preparation for a cadence on C (bar 24, first beat), which marks the return to imitation, now in a quieter mood. The final point enters on the first beat of bar 26, and generates the rapid passage work which ensues from half way through bar 27 to the end. From bar 29, the cantus firmus disappears

altogether, to allow for a shift in tonal centre from A to G, and then C, before returning finally to A, on the first beat of the last bar, with an extended plagal cadence onto A.

This work is dated June 28th, 1652, and is the last In nomine to be copied into the source. It is both shorter and less complex than each of the others excepting no. 4, and would seem, both by its brevity and its style, to be an early In nomine, revised and copied, rather than composed, last.

In these, the last of the keyboard In nomines, there is a return to a simpler style, in which imitation is still the most influential force. Although conceived imitatively, however, there is a marked tendency towards longer melodic lines and a less fragmented contrapuntal style, the texture appearing less cluttered, and the whole composition exhibiting a lucidity sometimes lacking in the In nomines of Bull. Tomkins has achieved this change of style mainly by using rather longer points than Bull does, so that his In nomines appear more linear, in contrast with some of the rather more chunky counterpoint of Bull's In nomines. Characteristic of, and unique to Tomkins' In nomines, is his treatment of the latter part of the cantus firmus, and it is interesting that in his consort works, he also extends the composition well beyond the end of the plainsong, though the final note of the cantus firmus is always present. Both Tomkins and Bull write more specifically for the virginals or harpsichord than for the organ.

The significant composers of keyboard In nomines are Carleton I, Blitheman, Bull and Tomkins. The set of In nomines by Lugge are competent, but hardly trend-setting, or even completely reflective of current compositional techniques, and their status in the repertoire is that of a provincial organist's voluntary. Whilst the In nomine duet by Carleton II may be considered as a fine piece and an imaginative experiment, as a composition it does little to advance the cause of specifically keyboard techniques.

The late keyboard In nomine is a direct descendent of Blitheman, and the mainstream passes straight from him to Bull, particularly via the pupil master relationship, and on to Tomkins, where it ends.

During its lifespan of a hundred odd years, the keyboard In nomine reflected all the major developments in specific keyboard techniques. In structure it remained basically the same, though the extremes of contrast found in Bull's In nomines are tempered by Tomkins, into a less diverse style. What has actually happened to the keyboard In nomine between Blitheman and Tomkins is that it has grown longer, and much more technically demanding for the player.

with its greater variety of rhythmic patterns and more complex combinations, and increased opportunities for brilliant passage work as shorter note values became a real practical possibility. The In nomine form, with its opening imitative phrases, its triple time section, and its sections of rapid passage work, is there in essence in the early work of Carleton I, and was adopted and expanded by the later composers, who gave it the stylistic characteristics of a secular keyboard composition, and translated it from the organ to the virginals. The rather rigid melodic embroidery of Carleton's In nomine was replaced by rapid passages of brilliant scale figures in notes of much smaller value, and the somewhat staid triple-time sections of Blitheman's works emerged as the dance sections of Bull's, with their undisputable secular allegiance. Repetition was replaced by sequential extension, and a host of specifically keyboard figures, such as rapid broken octaves and sixths, repeated notes, and short mechanical repetitive figures, spilled over from the secular virginal compositions into the In nomines of Bull and Tomkins.

The early keyboard In nomine varied in texture from two to four voice parts, but by the late period three voice parts was almost the rule. Another clear basic distinction was in tonality, where the early keyboard works invariably had the cantus firmus set on D, and the later ones almost always on A. The position of the plainsong, however, is equally often in any part, in both the early and the late works.

Whereas in the early works, accidentals were mainly related to cadence practice, or to achieve the strict imitation of a point, in the later works there are sustained passages of chromatic inflexion which sometimes achieve something near to modulation. Both Bull and Tomkins write passages in which a sustained and nearly consistent use of F, C and G sharp almost tips the scales in favour of A major. Whilst Bull's modulatory attempts are nearly always on the sharp side, Tomkins, in addition to excursions into D and A major, may also be found in G minor. Internal cadences however, in both the early and the late compositions, are often without a third, which produces major/minor ambiguity.

In both the early and the late works, the notes on which the points of imitation enter, although largely controlled by the plainsong, appear somewhat random on occasions. Some of the earlier works appear to have the more logical scheme, and Tallis has used nothing but the notes of the D minor triad for the first note of each of his entries, whilst Byrd builds on the dominant and the dominant of the dominant. Blitheman will sometimes set a series of entries on the same tone, and then again will exhibit strong leaning towards tonic and dominant entries. Both Bull and Tomkins have a marked preference

for entering their points in pairs, so that they may run in thirds and sixths, a logical technique in a three part composition, and one which often demands that each of the pair of points enters on the same tone. The note of entry from pair to pair, however, as often as not seems to follow no particular scheme of key relationships.

If the culmination of all polyphonic keyboard music is to be found in the preludes and fugues of J.S. Bach, with their use of a single subject and formal pattern of key relationships, then these In nomines of Blitheman, Bull and Tomkins appear as wild and disorganised collections of unrelated ideas and outlandishly complex counterpoint, given coherence only by the cantus firmus. If, on the other hand, they can be seen in historical perspective, as part of a genre which leads from the Mulliner Book to the Forty eight, they appear as an integral and indispensable part of a logical progression of forward looking ideas and advancing compositional techniques, which keep pace with the developing technical skills of performers and the more sophisticated techniques of instrument makers.

If Bull's In nomines represent the fantasia, then those of Tomkins are akin to the prelude and toccata. Tomkins' In nomines represent the end of the genre. The plainsong composition could go no further in the direction of brilliance and variety, and it was only in the shorter, more coherent forms which succeeded it, that progress was possible.

Chapter five.

The consort In nomine.

The consort In nomine, unlike the keyboard one, may be traced in a direct and unbroken line, from Taverner, through Byrd, Ferrabosco and Jenkins, to Purcell.

The early consort In nomine is by far the largest group in the repertoire, consisting of 115 works, most of them complete, by about fifty different composers. Some of these composers are known to us today for just one or two In nomines, all that survives, for instance, of the instrumental music of Alcock, Brewster, Cocke and Egglestone. Other of the early composers have left sets of In nomines, in the way that later composers were to leave sets of sonatas and symphonies.

There are fewer late In nomines, the later composers having largely turned their attention to the fantasia, but the forty three late compositions extant, by about sixteen composers, are evidence that the form still held some attraction for at least a few of the major Jacobean composers.

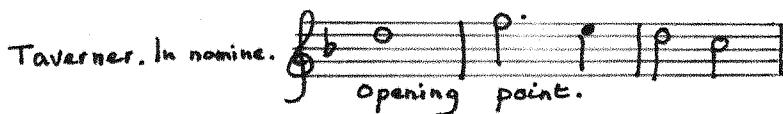
The early consort In nomine.

The earliest consort In nomines are probably those of Johnson, Alwood and Whytbroke. The earliest first date it is possible to assign to an In nomine, apart from the prototype, is something pre 1560, as three In nomine composers were already dead by the middle of the sixteenth century, Johnson by 1560, and both Golder and Preston by about five years later. However, this seems a late date for the establishment of a genre whose prototype had been composed at least thirty five years before. It seems probable that an arrangement of Taverner's In nomine as a separate piece existed in a source earlier than the Mulliner Book, and it was from this that Mulliner made his transcription.¹ On stylistic grounds alone, there is an argument for a date nearer to 1530 than 1560 for the establishment of the genre, for the earliest works are closer in style to the prototype than are any of the others, and by about 1575, when the early source Lbl Add 31390 was being compiled, the In nomine had already undergone a change of style, not to be altered radically until the first years of the seventeenth century. Even the works from the Mulliner Book which were included in 31390 had to be brought up to date by the addition of a fifth voice part, to conform with the newer style of composition

1. See *ibid*, chapter 3, page 66.

included within its covers. In this source one of Tallis' In nomines¹ has also been modernised by the addition of a fifth part, so that when it appears in its original four voice form in another, Scottish source,² a puzzled player, expecting a work A^5 , writes, 'I never had the fyft pt bot it is rhyght weil with out.' In fact, it is better without!

The stylistic connections between the prototype and the other earliest In nomines may best be seen in their four voice parts, their seamless, vocal style polyphony based on several loosely connected imitative points, and their use, in all but Alwood's, of Taverner's opening free material.



As the genre developed and the consort A^5 became standard, so also the counterpoint with which the works were constructed became more highly organised, with points of imitation often closely related one to another, or a work being constructed on a single point, the point or points entering often in both exact imitation and at regular distances one from another. Much of the melodic material acquired specifically instrumental characteristics, with short, angular figures replacing some of the vocal curves, and often a greater range within the individual voice parts. Chromaticism was often no longer relegated solely to the demands of *musica ficta*, and was being used in order to produce exact imitation, as well as at cadence points. Imitation was becoming useful as a means of generating melodic material, which might then be used independently of the point, and melodic material was also being extended sequentially. The In nomine became an exercise in the working of a single point, particularly by White, Tye and Parsons, and also became the vehicle by which a composer could demonstrate unusual pedagogical points, so that we have an In nomine by Picforth, in which each voice part is in a single, different note value, and works by Tye, Strogers and Parsley, in which the cantus firmus is set throughout in five beat units.

The cantus firmi of many of the early In nomines were broken by counterpoint, though this is not a feature of the very earliest, and the practice had almost entirely disappeared by the late consort period.

The existence of sets of In nomines by some of the major early composers, sets which, in most cases, demonstrate a different compositional technique

2. In manuscript Lbl Add 33933 f 73v.

in each work, and single works by minor composers, whose sole claim to musical fame is often just one surviving In nomine, suggests that the In nomine may have been an academic exercise much in the way that fugue was later to become. There are as many early compositions on Gloria tibi Trinitas as there are on all other plainsongs together, but it is impossible to begin to connect the composition of an In nomine with the supplication for musical degrees without some very much more precise dates being available.

The earliest set of In nomines appears to be by Tye, who composed twenty four, twenty one of them complete today. It seems strange that Tye, that most prolific of all In nomine composers, should have his works confined mainly to one source, none of them appearing as keyboard or lute transcriptions either. When one considers the number of transcriptions of some In nomines, and the variety of treatment they receive, it seems that Tye's In nomines made little impact on the musical world. This may possibly be because many of them are more instrumental than vocal in style, and the earliest works which are extant in the greatest number of sources are those of Taverner, Johnson and White, each of which is in a vocal style counterpoint which lends itself to easy transcription for a variety of performing media. However, it would be a mistake to try to assess the popularity of a work solely on its number of extant sources, for the sources which survive are likely to be the sources which are least used. The pristine state and confused layout of some manuscripts suggests that they could never have been intended as playing scores. Much used sources are likely to have been destroyed as they disintegrated, and Tye's In nomines may well have circulated more widely than it would appear.

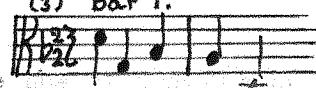
The development of the early consort In nomine may best be traced by an appraisal of the more forward looking trends in some of the most influential works, and probably the earliest works in which one may see the emergence of a specifically instrumental style are those of Tye.

The consort In nomines of Christopher Tye.

Tye was born c 1500, and died in 1572 or 3. He was therefore a contemporary of some of those composers, including Taverner, whose In nomines are in the Mulliner Book, and was either a very old man, or dead, by the time the single source of most of his In nomines, Lbl Add 31390, was being compiled. Most of Tye's In nomines have rather fanciful titles, necessary for identification, since he composed so many. Some of the titles, for example, 'My Farwell' and 'My deth bedde' suggest that he might have been an old man when he composed

them, and that many of them might be mature works, is also suggested by the style, which is very different from that of the In nomines from the Mulliner Book. An unique feature of Tye's In nomines is that the plainsong is rarely absolutely correct. Whereas most of the other composers set the plainsong meticulously, Tye consistently leaves out sections, and what is more, different sections in each work. The beginning is always correct, and it is in that rather less memorable middle section that he makes his omissions. If these were the works of an old man, the inaccuracy might be accounted for, but if, on the other hand, Tye composed his In nomines in later life, it would invalidate any theory that the In nomine might have been primarily an exercise for an academic award. However, in these In nomines of Tye, there are certain stylistic differences which suggest that they might have been written over a period of years, and gathered into the source 31390 as homage to the very old, or lately dead, master. The order in which they are copied into 31390 is probably not their order of composition, the simpler works being dispersed amongst the more complex. At his simplest, Tye uses only the note values \textcircled{d} \textcircled{d} \textcircled{d} \textcircled{d} in the way that Taverner does, and at his most complex he employs rapid dotted notes, triplets, syncopation, simultaneous duple and triple rhythms and rapid running figures.

Of Tye's twenty four consort In nomines, only one, (like the very earliest in the repertoire) is in four voice parts, the twenty others which are complete being in five. The cantus firmus is almost always in the second part, and is rarely correct, though missing notes from the central section are often compensated for by the prolongation of the final D. In many of his In nomines he uses a single point throughout, though in some he makes use of contrasting material. Many of his points tend to be angular, and more suited to instrumental than vocal performance. Tye's counterpoint is more highly organised than that of Taverner, Johnson and Alwood from the Mulliner Book, and in his In nomine a4, perhaps his simplest, he demonstrates how the highly organised working of a single point (the antithesis of the In nomines of Taverner, Johnson and Alwood) may yet result in a fluid and coherent composition.

In nomine a4 (RW: 1) is a short work, contracted by the omission of some of the notes of the plainsong, and is the only one of Tye's In nomines to carry the cantus firmus in the top voice part, an octave higher than is usual. It is based on an angular point, more instrumental than vocal, of which the first three notes consistently drop a fifth and rise a third, to form a triad which will harmonise 

the cantus firmus note of the moment. The point is used to generate a variety of new melodic material, which is treated as free counterpoint. The first three entries of the point are placed at the distance of a bar, but subsequent entries though still regular, are closer. Between bars 21 and 27 Tye has had to put the cantus firmus down an octave (the disadvantage of having it in the top voice part is the awkward tessitura it places on the work as a whole), and in bar 29 the cantus firmus G has been sharpened as a cadential inflection. The consistency in the presentation of the point, and its systematic working give to this *In nomine* the coherence, and structural unity which are not found in the very earliest works. This is the only one of Tye's twenty one complete *In nomines* which is not included in 31390 (the source contains no *In nomines* à 4, those à 4 works which are included have been given an extra voice part), and would appear to be, on stylistic grounds alone, an early work, in spite of the point being more instrumental than vocal.

In In nomine 'Grye' (RW:12), Tye has placed the cantus firmus in the second voice part and has omitted several notes from the central section. The work is in two distinct and contrasting sections, one in duple and the other in triple time. This alone is unusual enough in an early In nomine, and suggests that Tye may have had in mind both the paired dance forms and the keyboard In nomines of Blitheman, when he composed his own work. What is even more unusual, however, is the single point which he uses in the duple time section

which certainly suggests that he had instrumental performance in mind.

0) bar 1.
Tye. 'Crye'.

Handwritten musical notation for 'Crye'. The key signature is B-flat major (two flats). The time signature is common time. The notation consists of six measures of sixteenth-note patterns. The first measure is labeled '0) bar 1.' and 'Tye. 'Crye''. The subsequent measures continue the pattern.

This point enters regularly on the second beat of each bar, until bar 11, and during this time the accompanying counterpoint, freely based on the latter part of the point, weaves complex rhythmic patterns in varied note values. The repeated-note figure, together with the leaping intervals, sometimes as much as an octave, almost suggests the attack of some strident, outdoor instrument. The bass line is particularly interesting, and although it takes part in the imitation, its involvement is limited to the repeated-note figure, so that some of the other contrapuntal material which is found in the upper four parts, never appears in the bass, whose function is more harmonic than melodic, and technically less demanding. This suggests that the bass line may have been intended for some rather cumbersome wind instrument, and not the relatively agile bass viol. The triple-time section is based on a figure similar to that of the opening, and, (5) bar 32. as in triple time dance forms, the counterpoint is continuous, the entries rarely separated by rests, and the imitation approximate rather than exact. In this work, the distance that the consort *In nomine* has travelled from the prototype is particularly evident, and it hardly seems possible that Tye could have written this work early in his career, and yet, even at its latest possible date, no more than a distance of about thirty years could have separated it from the prototype.

In *In nomine 'I comme'* (RW: 17) the cantus firmus is in the second part, and is broken three times with counterpoint. The work is based on one imitative point, used in conjunction with free material in widely varied note values and rhythmic patterns. The first six notes of the point (4) bar 1. are reproduced faithfully at each entry, and are then used to generate music of a specifically instrumental character. The point is one which is shaped round the chord of which the cantus firmus is part. The first three entries are well spaced out, and it is only at the end of bar four, when the third and fourth voice parts enter with the point in quick succession, that the counterpoint begins to be worked with any intensity. The characteristic first four notes of the point are always present, though what follows them may differ considerably, for example, in bar 9.

(4) bar 1.
Tye. 'I comme'.

Handwritten musical notation for 'I comme'. The key signature is B-flat major (two flats). The time signature is common time. The notation consists of six measures of sixteenth-note patterns. The first measure is labeled '(4) bar 1.' and 'Tye. 'I comme''. The subsequent measures continue the pattern.

Bars 16-19 provide relief from the point, with a dotted note figure derived from bar 10 (see previous example), and the return of the point in bar 20, (top part, second quaver) signifies the start of intensified working, in which successive entries, starting in bar 30 (top part), follow without a rest. This is one of Tye's devices for heightening the tension near the end of a work. In this *In nomine*, Tye tends to avoid the symmetrically placed entries that characterise many of his compositions, and instead makes more use of passages of free counterpoint of various lengths. The vocal style curved phrase of the point belies the instrumental character of much of what follows, and the agile lines, and frequent syncopations suggest the bite of the viol consort.

In nomine a5 (RW:3) has its *cahtus firmus* in the second part, unfigured and almost complete, only one or two of the repeated notes being missed out. It is the first one to be composed on several points, and Tye has taken pains to ensure that there is contrast between his three points. The note values throughout the work are limited to \bullet d d. d. d. and there are no complex rhythmic patterns. The first point, a simple falling scale figure, makes its appearance in all the free parts with symmetrically placed entries, mainly on D. A cadence, completed on the first beat of bar 17, marks the end of this point, and the second one appears immediately in the bass. This new point is one which Tye uses more than any other single one, a rest, followed by three repeated notes. It is worked more intensively than the previous one, and enters on a variety of notes, often in tonic dominant relationship, but at irregular distances. The entries become closer until, in bar 29, two simultaneous entries occur on D and F (parts 3 and 4). The next new point, which enters in bar 35, bass, is again in contrast to its predecessor, and appears altered and in notes of smaller value (45, 3, 2), before being used to generate a return to the work's opening point (50, 4, 1). This work is more vocal in style than instrumental, with a particularly slowly moving central section. It is unusual in that it returns at the end to the point heard at the opening, thus achieving an overall cyclical form.

In In nomine 'Blamles' (RW:6), one may see a return, as in the previous one, to a more vocal style of composition, where several points are worked in a few simple note values and rhythmic patterns. The *cahtus firmus* is in the second part, and is much more accurately reproduced than in most of the other works, being mainly in long notes, but broken twice with imitation. The first three entries of the first point, on A, D and A, are at the distance of two bars, and the austerity of these opening bars, with their widely spaced entries, is only relieved in bar 6, with the start of more intensively worked counterpoint.

The working of this first point occupies the first thirty bars of the piece, more than half of the entire work, during which time imitation becomes more intensive, with several paired entries of the point. The second point, first heard in bar 30, top part, second crotchet beat, is less vocal than the

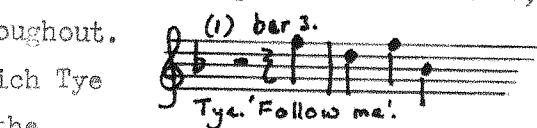
Tye. 'Blamles'.
Second point.



first, and is worked in strict imitation, with each entry starting on F, so that the first two notes of the point always complete the triad of which the repeated cantus firmus A is the third, and even when the note of the plain-song changes, the point continues relentlessly on the same notes, to its final entry (36,4,4). The last point resembles the first one, and is worked in conjunction with other material in rather approximate imitation from bar 40. Towards the end of the work, tension is heightened by some chromatic inflexion in the point, which then assumes a cadential character, and helps the forward propulsion of the music. Although this In nomine is the nearest of Tye's, perhaps, to the prototype, the title 'Blamles' [Blameless], suggests that it is not necessarily one of that composer's earliest, but, especially in view of its more than usually accurate plainsong, may have followed a series of In nomines which had been received critically.

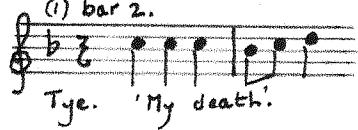
The In nomine 'Follow me' (RW:10) is, unlike many of the others, extant in several sources. The suggestion of a continuity of ideas implied in the title, is achieved by the use of a single point throughout.

This point, shaped around a triad, is one which Tye 'develops' later in the work, by filling in the leap between the third and fourth notes. Groups of entries, in which the subject matter following the first three notes is varied in each group, make regular appearances, mainly at the distance of one bar. The chromatic progression in bar 27 in the second part is the result of a cadential inflexion on the first C, followed by the entry of the point, and this results in the major/minor sonorities which characterise so many of Tye's In nomines. From bar 51 onwards, tension is heightened by half bar entries of the final form of the point, which creates a busy texture round the much prolonged final D of the cantus firmus. The precisely organised counterpoint, all derived from one point, makes it relatively easy to follow the injunction in the title.



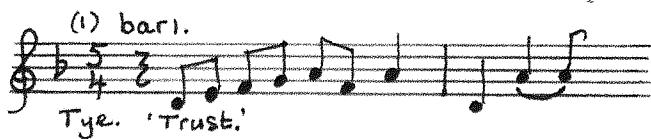
The In nomine 'My death' (RW: 7), is again based on a single point, a repeated-note figure, and one which Tye uses more than any other In his In nomines.

The entries are again highly organised in groups, first at the distance of a bar, then, in order to build up tension, at the half bar. The repeated



E flats of the point in bar 40, necessary if the tritone is to be avoided, produce an unusually strong major sonority. If this were a late In nomine, as its title might suggest, it contains none of the complexities of some of Tye's other works. It has, however, the formal organisation which is often typical of the early consort In nomine, and its single point, pathetic when played slowly, is more instrumental than vocal.

In nomine 'Trust' (RW:13) is one of the three early consort In nomines to be constructed on a cantus firmus in five beat units.³ This work is unusual, not only for the disposal of its plainsong, but also for the organisation of its counterpoint. The point has an instrumental rather than a vocal character, outlining the triad of which the cantus firmus forms part, rather than



imitating its melodic lines, and although it is introduced at the start of the work in close imitation, in its later appearances it is used to generate new material, which is then used independantly of the point, becoming a regular feature of the counterpoint later in the work. For example, which is first heard (5,1,1) as the latter part of the point, becomes a bouncy dotted figure (20,4,5) which only makes a single appearance, though the last quarter of the work is dominated by a similar figure. The bass (bars 30-37), is purely harmonic until in bar 37, it leaps an octave to draw attention to the announcement of the final point, based on the preceding counterpoint, but now heard sequentially extended. This final passage of imitation, coming as it does, after a long passage of freely conceived counterpoint, knits the work together for the final eleven bars. The variety of material in this work, together with its rather free treatment, suggests a further development in the consort In nomine away from the strict, highly organised imitation which ~~had~~ followed the very earliest works, and towards the rather more fluid, freely conceived contrapuntal style.

3. The other two being by Parsley (TI 114) and Strogers (TI 138)

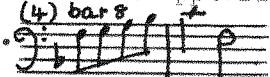
In nomine 'Believe me' (RW:14) reverts to a more formal structure than its predecessor, being based entirely on a single, repeated-note point, with regular, rather rigid entries. However, the point itself, a favourite one with Tye, is unusual in that most of its entries, after the first one, conclude with a cadence figure, the inflexions of which give the whole work a curiously restless major/minor sonority. These cadences, generated by the point, are part of the continuous counterpoint, and not until the first beat of bar 19 is reached is there any real halt in the musical flow. Regular entries, mainly at the distance of two bars, continue until bar 29, when a double entry in the top and bottom parts is followed, in bar 30, by a cadence, which restores the rather ambiguous tonality of the first half of the work firmly back to D, and introduces a section of more intensive working, in which the points are shorn of their chromatically altered cadential endings, and now generate longer passages of free counterpoint. In bar 40, the point reassumes its first, chromatic form, continuing so to the end. This In nomine falls quite clearly into an A B A form, for, although the point remains almost constant, the two outer sections of the work assume tonality based on a sharpened seventh, whereas the central section, clearly defined by the two cadences on D, in bars 30 and 43, is purely modal.

In nomine 'Farwell my good I. for ever' (RW:4) is again based on a repeated-note point, with other counterpoint in simple rhythmic patterns, almost entirely confined to the semibreve, minim and crotchet, with a minimum of quaver movement. Tye introduces his point in close imitation, almost always either on F or B flat, and at the distance of two crotchet beats until the end of bar 7, after which points continue to enter in the same regular fashion, mainly now on F and C, and interspersed with a little more free counterpoint. The single repeated-note point which Tye uses throughout this rather rigidly conventional work, is the one which permeates those of his In nomines with the more pathetic titles, and one comes to associate the repeated note, with its drooping fourth note, with a melancholy subject.

The In nomine 'Save so' (RW:18) is considerably more complex than its predecessor, being based on counterpoint freely adapted from the original point, and in triple time throughout. The cantus firmus, unlike that in most of the other In nomines, is in the middle one of five voice parts, and this is so that the two upper and the two lower voices may function as pairs, each pair containing rather different subject matter. The work is basically on one point, a downward scale figure, and this is introduced in the top part, and imitated in the second, at the same pitch. The pair of entries in the two lower parts are in close imitation with each other, and in augmented

note values, and it is this form of the point which next appears in the top part, as well as in the two lowest. The short figure which replaces the point in bar 6 (second part, first beat), is a contraction of the figure heard in bar 3 (second part first beat), and the first internal rest (7, 1, 5), highlights a pair of entries in the two top parts, on the last note of the bar, of an inverted form of the previously heard figure. Tye has now introduced all the material he intends to use, and the rest of the composition is devoted to various presentations of it, in which the two upper parts are in more or less close imitation, whilst the two lower ones pursue a rather more independent path, the bass in particular having a harmonic function. The final imitative entries (bar 17, bass, last five quaver beats) are followed by four bars of very definitely instrumental figures (from bar 20 to the end) in the upper two parts, over accompanimental free counterpoint in the two lower.

This In nomine deviates from Tye's usual plan of a closely imitative opening, and this at once suggests that in this work he is about to break new ground. With the two upper parts sharing the same tessitura, and slightly less activity in the lower pair, the work is almost divided horizontally. It has none of the vocal qualities of some of his other In nomines, and may be separated chronologically from ^{some} of them by some distance of time. The smaller note values and rather more angular contours, in particular, the leap of an eleventh in bar 15, top part, suggest that Tye must have had instrumental performance in mind.

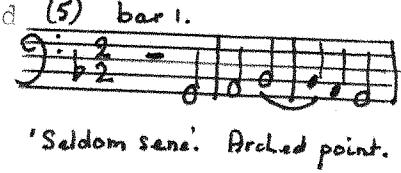
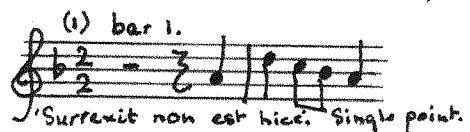
The In nomine 'Re la re' (RW:16), as its title implies, is based on a point which leaps up a fifth and back again. Like its predecessor it is in triple time throughout, with the cantus firmus more conventionally placed in the second part. The first two entries of the point in parts 1 and 3 are indeed *re la re*, but the second pair in parts 4 and 5 are *sol re sol*, in spite of the continuous cantus firmus D, and provide a change of tonal centre in bar ^{two.} The leaping fifth point continues to be heard, but from bar 6 it appears also with the notes between the leap filled in, as in bar 8. 

An entirely new short, syncopated figure, (bar 15, top part) sometimes embraces the interval of a fifth, and sometimes not, the leaping fifth of the opening point being more in evidence in the bass than anywhere else. Tension is heightened in bar 20 by the introduction of a new, dotted-note figure, in which the original interval of a fifth is still evident, and which is worked freely and intensively in the free parts over a syncopated bass, giving an exciting instrumental texture. In this work, Tye has avoided strict imitation after the first few bars, and has used a continuous counterpoint of instrumental figures.

The In nomine 'Rounde' (RW:9), like 'Saye so', has the cantus firmus placed in the third voice part, so that the two upper and the two lower of the contrapuntal parts form pairs, the top pair operating at the same pitch level. Like the In nomine 'Crye', it is in two distinct sections, one duple and one triple. In the duple time section, the rather conservative appearance of the piece, based on several vocal style points, belies its unusual structure, for, as its title implies, the imitation is canonic, and occurs between the two upper parts, the two lower being involved in more loosely wrought counterpoint. The first point, heard in each of the free voices in turn, echoes the Taverner model, but by bar 6, the two lower parts become less active, and canonic imitation is introduced between the two upper parts (6,2,4, and 8,1,4). Several points are pursued in canonic imitation between the upper two voices, whilst the two lower ones are mainly accompanimental. The triple-time section is a dance in continuous counterpoint, in which a two bar sequential figure enters in bar 39, concurrently in the top part and the bass, both of which rise with the rising cantus firmus. The abundant chromaticism in the last three bars pulls strongly in the direction of G major. Although the first section of the work has a traditional appearance, its construction is far from usual in an early In nomine, and it is the triple time dance section which most strongly suggests that Tye had instrumental rather than vocal performance in mind.

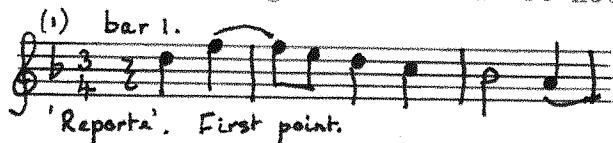
The In nomine 'Surrexit non est hic' (RW:15) is based on a single point, the first interval of which is a fourth. This first interval becomes a fifth by bar 5 (bass), and is heard as an octave (13,1,2) and a seventh (43,1,3). As the music proceeds, so, generally, does the interval between the first two notes of the point increase, suggesting the 'rising' implied in the title. There is little variety of rhythmic pattern in this work, which is, on the whole, rather densely textured, particularly towards the end, when a more intensive contrapuntal working serves to heighten tension. However, three passages of rests in the bass, starting respectively in bars 20, 25 and 32 add some textural variety.

The In nomine 'Seldom sene' (RW:20) is perhaps one of the most unusual of all Tye's In nomines, for although it is based on one arched phrase, the difference between the treatment of this phrase at the beginning and at the end is quite remarkable. The arched point is first heard in the bass, and rises through the parts in turn, entries being at the distance of two bars. From bar 15, although the point is in the same long

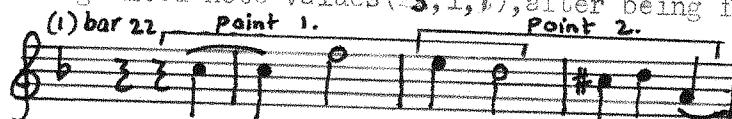


notes, the free counterpoint is in smaller note values, with a cadence, concluded on the first beat of bar 33 marking the end of this section. From here onwards, the point is fragmented, and heard in notes of different values and rhythms, including simultaneous duple and triple times, syncopation and quick dotted figures. The title indicates its unique structure, not only amongst the In nomines of Tye, but also in the whole repertoire.

The In nomine 'Reporte' (RW:21) is in triple-time throughout, and contains a variety of note values and rhythmic patterns. In this work, the strict imitation of some of his In nomines is abandoned in favour of a freer imitative style based on diversity rather than unity of subject matter. The first point is conventional enough, though its entries are not symmetrically



placed, as in most of Tye's other In nomines. The fourth entry (7, 1, 1), is a more specifically instrumental version of the point, and although it first appears in the top part, its later appearances, between bars 8 and 15, are confined mainly to the two lowest parts, under slower, freely conceived counterpoint. A new point, a short instrumental figure, is introduced in bar 14 (last beat, parts 1 and 4) simultaneously, and is worked in augmented note values (23, 1, 1), after being fused to the



original point from bar 1. From bar 33 to the end, imitation becomes very approximate, with simultaneous duple and triple rhythms, both in long and in shorter note values. A return to the original point (47, 3, 1), with exact imitation above (48, 1, 3), concludes the work as it began, helping to unify a composition based on such diverse musical ideas. From bar 50 to the end, the consistent B naturals suggest a search for G major.

The In nomine 'Howld fast' (RW:19) is based on rhythmic irregularity, which validates the injunction contained in its title! The cantus firmus is in triple metre throughout, whilst the free parts are mainly in duple, and the work is based mainly on a single point, an instrumental type scale figure, which disintegrates towards the end, becoming very fragmented, with only a notational representation of part of it, very freely imitated. Unusually for Tye, the entry of the cantus firmus is delayed until half way through the

second bar, so that his point may make three imitative entries on G at the distance of a bar and a half, before the demands of the plainsong make this impossible. So that the initial impact of the rhythmic disruption of the cantus firmus entry shall not be lost, the first entry of the point, in the third voice part, is prefixed with three notes which imitate the cantus firmus without disturbing the chosen tonal centre. The point is an instrumental one, and its regular duple rhythms surround the triple-time plainsong until bar 15, when, in the bass, it is used to generate some notes of a longer value, which almost coincide rhythmically with those of the cantus firmus. This last figure is the basis for much of the

(2) bar 15. *Cantus firmus.*

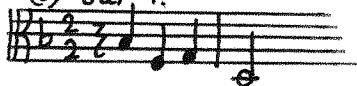
(3) bar 13. *First point. 1*



counterpoint which follows, and is heard in parts 1 and 4 in diminished note values, so that from bars 29-36, quick triple-time is heard in two parts, slow triple in the cantus firmus, and mainly duple time in the bass. There is a certain similarity between this work and Picforth's only *In nomine*,⁴ in which each of the parts is set in a different time. These strange exercises in ingenuity do seem to suggest that the *In nomine* may not always have been entirely artistically motivated.

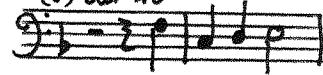
The *In nomine 'Weepe no more Rachell'* (RW:2) reverts to an earlier pattern of closely imitative counterpoint, symmetrically laid out. The first drooping point is followed by two others, rather different, before it returns

(3) bar 1.



First point.

(5) bar 40



The return of the first point.

at the end with its fourth note raised (as a symbol of hope?) instead of lowered. The chromatic progressions (13, 1, 1 and 46, 1, 1) may have been intended to reinforce the pathetic nature of the music implied in its title, but are in fact no more than cadential inflexions followed by an entry of the point, though as they are both in the top part, they are particularly audible. Although the first point is rather spiky, and is used as the material for a harmonic bass line (bars 14-23), the work as a whole has a vocal rather than an instrumental quality.

The In nomine 'Rachelle weeping' (RW:5) is, like its predecessor, in a more conventional style of closely imitative counterpoint, symmetrically laid out. Its title suggests a connection with the one before, and although the two titles are not connected logically in this order, the source in which they both appear (31390) has two sets of foliation numbers, one beginning at each end (the volume is reversable in its layout anyway), and using the second set of numbering, 'Rachelle weeping' is then followed by 'Weepe no more Rachelle'. The first point, (symbolic perhaps of tear drops?) dominates the first two thirds of the composition, so that when it is replaced (41,1,3) by the second, rising point, the contrast is very marked.

The In nomine a6 (RW:3) carries the cantus firmus in the third part, which allows the top two parts to share a tessitura, as do the two bass parts. The style is one of closely imitative counterpoint, more vocal than instrumental, with the two upper voices in close imitation with each other, and the pair of bass voices closer to each other than to the top parts. Whilst the horizontal relationships of parts 1 and 2, and 5 and 6, are close, there are vertical relationships established amongst the other parts by paired entries (9,1 and 5,2) and 14,1 and 4,2) whilst in bar 19, parts 2 and 5 enter together. Paired entries continue until bar 42, when the purely horizontal relationship is re-established. The six-part texture of this work allows for the pairing of entries without the risk of turgid, stagnant counterpoint.

Tye's three incomplete In nomines (Tl. 176, 177 and 178) are each extant in only one part and in one source. The source is not the one which contains the bulk of Tye's In nomines, but is one of a set of part books containing music à5.⁵ In each of these three incomplete In nomines there are differences to be seen, in spite of their incomplete state. In nomine 'The flatt's' has a key signature of two flats and an arpeggiated first point, whilst 'My farrwell' opens with a curved phrase similar to Taverner's. The untitled one has for its first point a repeated-note figure.

The immediately striking thing about Tye's In nomine output is the tremendous variety he achieves within one genre. His imagination is ever fertile, no two of his In nomines being alike, and one is almost able to trace the course of the early consort In nomine through the works of Tye alone. At his most conservative (RW:1), Tye has used a single point, shaped round the notes of a triad, in closely imitative, highly organised counterpoint, without obvious reference to the Taverner model. In other of his more complex works

this highly organised counterpoint persists, and is used to demonstrate canonic imitation between two parts, paired entries in alternating parts, motivic working of material derived from a point, sequence, and the concurrent use of a theme in augmented and diminished note values. In several of his *In nomines* he has used a single point throughout, and when more than one point has been used, musical unity has sometimes been achieved by a return at the end of the work to previously heard material. In the two *In nomines* in which a duple time section is followed by a triple time one, the triple time section has the character of a *dance* movement, with all the voices entering together, and the imitation approximate rather than exact, and this section of the work has been united with the main body of the work by using in it, a version of a previously heard point.

Specifically instrumental techniques are not to be seen in all of Tye's *In nomines*, though in many of even his more conservative works, the point is a more angular one than those normally associated with vocal music. In one of his more vocally conceived openings, that of 'Rounde', however, the music becomes obviously instrumental as it proceeds, ending with an instrumental style dance movement. Specifically instrumental figures are evident in many, however, and include passages of notes in small values, repeated note figures and wide, unvocal leaps.

If Tye retired from music in 1560,⁶ it is reasonable to suppose that all his *In nomines* were composed by then. If, as seems possible, they were composed over a number of years, then the genre must have been well established by about the 1540's, a mere ten or so years after the composition of the prototype.

Tye's influence may be seen both in the highly organised *In nomines* of White, and also in those of Byrd, particularly no 1 & 5, which ends with a section of triple time dance rhythm.

The consort *In nomines* of Robert White.

Robert White seems to have been a celebrated composer in his time, and is one of those mentioned by Baldwin in his laudatory poem at the end of his commonplace book,⁷ in which he sings the praises of such great composers as Shepherd, Tallis, Tye and Byrd. Morley⁸ also mentions White amongst others

6. See RW: p 1X.

7. Ms RM 24 d 2 f 204.

8. Morley P: p 151.

renowned for skill in composition. Robert White appears to have been connected with Tye, and may have been his son-in-law.⁹

White composed a set of six consort In nomines, four $\grave{a}4$, one $\grave{a}5$ and one $\grave{a}7$, this last one surviving only as a single part in a single source. White's In nomines are generally more conservative than those of Tye, and although being based on closely imitative, highly organised counterpoint, are less specifically instrumental, the melodic material often being closer to that of the prototype than to some of Tyes. If ~~White~~ was born c 1538, then his In nomine which is included in the Mulliner Book must have been a very early work, and as each of his other In nomines is stylistically similar, it seems reasonable to suppose that they were all the products of a short span of time, and were composed at the start of his brief career.

White's In nomine $\grave{a}4$ (MB:XLIV no 27) is discussed in chapter 3, in connection with the other In nomines from the Mulliner Book.

The In nomine $\grave{a}4$ (MB:XLIV no 28) is of doubtful attribution, and is copied out twice in the source Ob D 212-6, attributed once to Parsons and once anonymously. The style, however, seems closer to White's than to Parson's, and the work is based on a point similar to Taverner's, but with a three note prefix. The first imitative entries are symmetrically placed, two on G and two on D. When the second point enters (35,3,2), it is used to generate a three note melodic cell which permeates the parts between bars 40 and 46, and which is finally expanded to form the final point (45,3,2) which is heard also, with sequential extension, in the cantus firmus (bars 51-2). The use of imitation in the cantus firmus is one of the hall marks of White's In nomine style, and indicates that this work may be misattributed to Parsons, whose cantus firmi are treated rather more austerely.

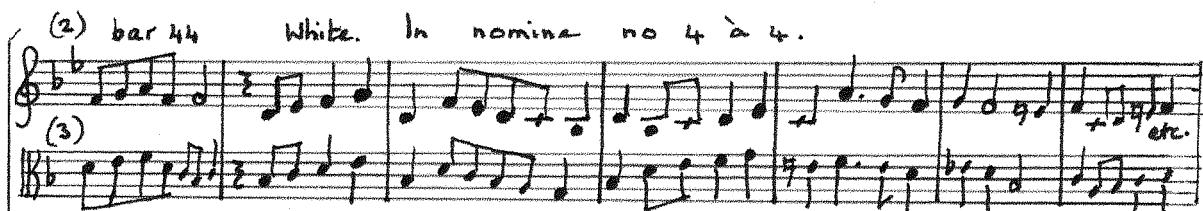
In the In nomine $\grave{a}4$ (MB:XLIV no 29), White uses one point throughout, a vocal style one, reminiscent of Taverner's, which enters at regular intervals, the entries having a strong tonic/dominant bias. The interval of a third between the first and second notes of the point is increased to a fourth in bar 14 (third part), and becomes a fifth by bar 27 (top part). This progressively expanding interval is reminiscent of Tye's treatment of the point in his In nomine 'Surrexit non est hic'.

The In nomine $\grave{a}4$ (MB:XLIV no 30) carries the cantus firmus in the top voice, which is transposed up to G, and involved several times substantially in the counter-

9. See Spec:p 7. For further biographical details see also Mateer W: p 1074.

point. The work falls into three distinct sections, corresponding with the working of the three points, the distinctions between the sections being tonally, rather than melodically achieved. The first point, similar to that which White uses in his *In nomine* no 1 à 4, enters regularly, reflecting the minor third of the opening of the cantus firmus. The second point, however, enters with a major third as its opening interval, and almost always on B flat, so that the second section of the work, between bar 22 and the cadence on the first beat of bar 33, has a completely different tonal mood from the first. The third section is rather more active than the first two, and here, between bars 44 and the end, White has used his two central voice parts as a rhythmically matching pair, with simultaneous entries of the point, mainly in thirds.

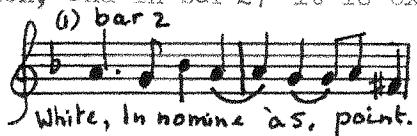
(2) bar 44 White. *In nomine* no 4 à 4.



This unusual treatment of a pair of parts may also be seen in Tye's *In nomine* 'Seldom sene'. Not only is White's organisation of the counterpoint in the latter part of the work unusual, but also is the liberal use of accidentals, particularly from bar 50 to the end, suggesting a shift of tonal centre towards G major. This is the least conservative of White's à 4 *In nomines*, not because it displays any particularly instrumental devices, but by virtue of its three distinct sections of tonal contrast.

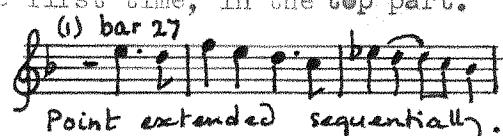
In *In nomine* à 5 (MB:XLIV no 63), White uses only one vocal style point, worked characteristically in highly organised imitation. The remarkable feature of this work lies in its use of sequence, particularly in the cantus firmus.¹⁰ The point is one which lends itself particularly well to sequential extension, and in bar 27 it is extended for the first time, in the top part.

(1) bar 2



White, *In nomine* à 5. point.

(1) bar 27



Point extended sequentially.

It is, however, in the cantus firmus that the longest sequential extensions are to be found, so that in places, the plainsong is able to take a fully active part in the imitation.

What emerges as a consistent characteristic of White's *In nomines* is a predilection for a point more vocal than instrumental, which may be used in highly organised, seamless, imitative counterpoint, with movement mainly stepwise or involving only small leaps. Passages of extended chromaticism
10. See *ibid* chap 2.

unusual in the early In nomine, suggesting a search for new, contrasting tonal centres, together with a particular involvement of the cantus firmus in the imitation, are the hall marks of White's In nomines.

The consort In nomines of William Byrd.

William Byrd composed seven In nomines for consort, in addition to his one for keyboard. The two In nomines à4 are conservative in style, and it is in the five-part works, particularly nos 4 and 5, that we see a style which approaches that of his consort fantasias. The In nomines may well have been early works, for three of the five à5, including the two which are the most forward looking in style, are included in the early source *Ibl Add 31390*. Byrd's In nomine no 1 à4 is closely modelled on the prototype. There is however a curious error in the cantus firmus of this work, his consort In nomine no 2 à4, and his keyboard In nomine. The plainsong notes 22, 23 and 24 are repeated A's, and Byrd has used not three, but four A's here. In other places in the plainsong there are in fact four repeated A's. This additional A is to be found in several other In nomines by early composers, and is discussed more fully in the chapter on the cantus firmus, and may perhaps be explained by the close relationship between Byrd's à4 In nomines and Taverner's, for in the prototype the cantus firmus notes 22, 23 and 24 are set as *o d(d) d*.¹¹ The bracketed note actually belongs to the point in the top part, and this may possibly have given rise to a mistaken impression that there were actually four A's.

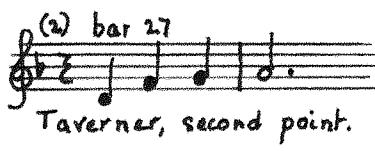
Byrd's In nomine no 1 à4 (*Ell: 16*) is attributed to Persons in one source, but on grounds of style alone this would seem a misattribution. It has already been mentioned that Byrd's In nomines nos 1 and 2 à4 share an irregularity in the cantus firmus, making the same authorship probable, and it has also been pointed out¹¹ that the cantus firmi of Persons' two works à4 also share another, different irregularity.

Byrd's first point is modelled closely on Taverner's, and its working ends on the thirteenth plainsong note, with a cadence onto D, without the third, just as Taverner's does. In Byrd's work, as in Taverner's, the bass is less involved in the counterpoint than the other parts are, its function being mainly harmonic. The downward scale figure which Byrd uses as a point of imitation once only between the tenor and the bass (bars 28-31) is also to be found in Taverner's composition (bars 23-25), heard only in imitation between the tenor and soprano. In both Taverner's and Byrd's works, the final

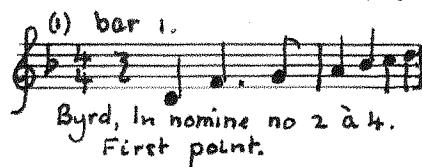
11. See Neighbour: p 11.

imitative point contains a pair of quavers, a device to heighten activity before the final cadence.

It seems possible that Byrd also had Taverner's *In nomine* in his mind when he composed his own no 2 à 4 (Ell:17), as the first point in Byrd's work is the one that Taverner uses as his second. In Taverner's work it is first heard in the tenor of bar 14, but it is on a later appearance (27, 2, 2), the

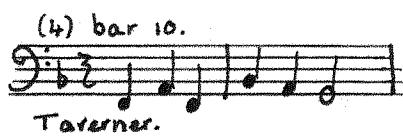


Taverner, second point.

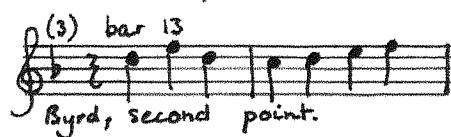


Byrd, *In nomine* no 2 à 4.
First point.

one which most closely echoes the first plainsong notes, that Byrd has constructed his opening material, expanding it to form a broad, arched phrase. As in the opening of Taverner's work, Byrd has also delayed the first imitative answer for three and a half bars, so that the impact of the first phrase shall not be lost. Byrd's second point, which is first heard in the tenor of bar 13, recalls the bass of Taverner's work (bar 10), and also the second and

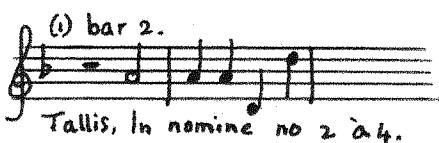


Taverner.

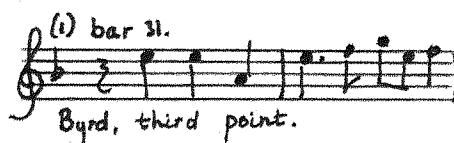


Byrd, second point.

third parts at bar 30, and where Taverner has used this distinctive little figure as part of some relatively free imitation, Byrd uses it canonically (bars 13 and 14, parts 3 and 4) initially. The cadence in bar 13 of Byrd's work, which signifies the end of the working of the first point, is the same chord, and on the same note of the plainsong as it is in both his own no 1 à 4, and Taverner's. From bar 31 however, Byrd's work becomes less vocal in style, and his third point owes more to Tallis than it does to Taverner,



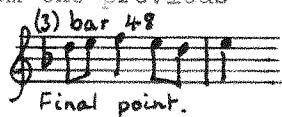
Tallis, *In nomine* no 2 à 4.



Byrd, third point.

particularly in its canon entries (bars 34 and 35, second crotchet beat, tenor and bass), although Byrd has had to alter his cantus firmus to allow for the canon repetition, a thing Tallis never does in a consort *In nomine*. The final point is a little instrumental figure derived from the previous point, and is first heard (48, 3, 2) as one of four regularly placed entries which serve to heighten tension and bring the work to a close.

In this *In nomine*, the four-square, regular entries which characterised the



Final point.

In nomines of White have been replaced by points which, although worked mainly in strict imitation, have a more flexible scheme of entry.

In the In nomine no 1 à 5 (Ell:18), the cantus firmus is in the top part, and is transposed up to G in order to avoid the low tessitura that a cantus firmus set on D would impose on the top free part. In spite of raising the pitch of the cantus firmus, the second voice part is still unusually low, with a wide gap between it and the plainsong above. The second voice part is apt either for the treble or the tenor viol, the latter never having to move out of the first position.

The work is in two sections, the first in duple time and the second in triple, and the opening is remarkably like the opening of Palestrina's madrigal 'Vestiva i Colli', even to the key signature. The duple-time section is based on one repeated-note point which makes, initially, three regularly placed entries which generate all the material to be used in this section. This work is more specifically instrumental than either of the two à 4 In nomines, with running passages in thirds between the inner parts. Its counterpoint is also much more freely conceived, and from bar 39 to bar 46 imitation is notional, much of the material being a sequential treatment of the dotted note figure generated by the first entries of the point. The first appearance of the sequential figure in the bass of bar 39 is followed by another in the bass (bar 42, last crotchet beat), and one in the second part (bar 43, second crotchet beat). The sequence in the bass provides a strong harmonic foundation which falls in contrary motion to the cantus firmus, and resembles the extended sequence found in White's In nomine à 5. In White's work, however, it

(5) bar 39.



Byrd, In nomine no 1 à 5.

(5) bar 44



White, In nomine à 5.

is part of the single point upon which the whole work is constructed, but in Byrd's it is his third point, and he is using it as a harmonic bass line. An extended sequential pattern like this is rare enough in an early In nomine to warrant some attention.

The triple-time section is based on material mainly taken from the latter bars of the first section, and is in instrumental non-imitative counterpoint, based on a dance rhythm. The formal opening of this work belies what follows, and it is stylistically closer to the less complex of Byrd's instrumental fantasias than to his In nomines à 4.

In the In nomine no 2 à 5 (Ell:19), Byrd has placed the cantus firmus in the

third voice part (but not as Tye does, so that the two upper voices may operate as a pair), and has broken it in six places with a rest, in order to avoid a musical solecism which would otherwise occur as the result of a logical pursuance of the point. In this work, Byrd employs strict imitation, closely worked out, throughout. His first point (a) is one based on the first

(a) (5) bar 1. 

(b) (1) bar 7. 

four notes of the cantus firmus, and is heard concurrently with the second (b), both of which are also used in augmented and diminished note values. By bar 20 (second part, third crotchet beat), the interval between the first two notes of point (b) has become an octave, and the point is being used to generate a running quaver figure. The third and contrasting point does not appear until bar 40 (bass), when it makes several irregularly spaced identical entries amongst varied accompanimental counterpoint. The sets of running figures, together with the wide leaps in some places, very definitely suggests instrumental performance.

In the In nomine no 3 (Ell:20), the entry of the cantus firmus is delayed until bar 4, so that the first four imitative entries may be made, from the bottom upwards, on G; D, G and D, thus establishing a strong sense of G based tonality, which pervades the whole work. The first point is remarkably similar to the first point in the previous In nomine. When the second point enters, (bar 17, bass), it is always with a semitone between its third and fourth note, which results in some chromatic inflexion in bars 24 and 25. With the appearance of the fourth point (39, 4, 2), whose first four notes are those of a 'major' triad, another passage of strongly major tonality occurs, and when, in bars 46 and 47, the fourth part repeats the notes of the same part (bars 39 and 40), substituting an E flat for the third E, and this E flat is maintained consistently through into bar 51, four bars of B flat tonality result, which are followed, on the first beat of bar 53, by the harmonic progression C to A, around the cantus firmus E; G to D, around the cantus firmus D; and finally a chord of C, around the cantus firmus C. These sonorities are audibly vertical, and the chromatic inflexions are more than simply cadential. Although rather more vocal in style than its predecessor, this work is harmonically more progressive.

In the In nomine no 4 a5 (Ell:21), Byrd uses a more purely instrumental style than in any other of his In nomines. The counterpoint is almost entirely composed of scale figures in which the note values become smaller as the work proceeds. The first point, similar to that in the Taverner model, enters in

strict imitation, but at varied distances, and appears rhythmically altered (13, 1, 2), and in closely knit imitation, permeating all the parts until, in bar 25, it is heard again in its first form, more closely worked now. The four note cell which appears as the second point (32, 4, second quaver) is introduced (32, 1, fourth quaver) fused to the first point, as a

The image shows a musical score with two staves. The top staff is labeled '(4) bar 32.' and the bottom staff is labeled '(1) bar 31.' The music is in common time with a key signature of one flat. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. A bracket labeled 'four note cell.' spans the notes in bar 31, and another bracket labeled 'first point.' spans the notes in bar 32. The notes are eighth notes and sixteenth notes.

bridge between the two rather different ideas, and is then worked intensively before imitation disintegrates at about bar 36, when a passage of fragmented figures, based on the two original points, leads to the final section of rapid scale figures, sometimes sequential, and often in thirds and sixths, which bring the work to an exciting close. There can be no doubt that this is specifically instrumental music, almost certainly for a consort of viols, and in this work, more than in any other early consort *In nomine*, the future direction of the genre may be seen.

In nomine no 5 a5 (Ell 22) is, like its predecessor, instrumental in style, although opening with a vocal style point heard, unusually, simultaneously in thirds in parts 1 and 4. The second point, first heard in bar 13, third part, second beat, is extended sequentially in the top part between bars 18 and 21, and when the third point enters in bar 24, it is again simultaneously in the first and fourth parts. As in the previous work, imitation disintegrates in the central section, and fragmented figures based on previously heard material weave a free counterpoint until in bar 41 a new point is announced in the top part, imitated in the bass, then heard only in parts one and five, whilst the inner parts are engaged in some rhythmically complex free counterpoint. Bars 43 to 46 are dominated by sequential triple-time figures in parts 1, 4 and 5, and the four note cell, first heard in bar 45, last three quaver beats, appears simultaneously in the three lower voices (last quaver beat, bar 45), giving the effect of a passage of homophony. The final section of the work, bar 47 to the end, uses fragmented figures and simultaneous duple and triple rhythms to produce a complex, syncopated texture, towards the end of which, the consistently sharpened F's and naturalised B's result in G based tonality around the static D of the cantus firmus.

The evolutionary progress of the early consort *In nomine* may be seen almost completely in these seven *In nomine*s of Byrd, from no 1 a4, so closely connected with the prototype to no 2 a4, in which the influence of Taverner's work may still be felt, but nevertheless there is a looking forward to a more

specifically instrumental style of composition. The five part works conform to what was to become the standard texture, so that the scribe of Add 31390 was obliged to add a fifth voice part to those works $\grave{a}4$ which he intended to include in his collection.

A specifically instrumental style becomes evident by Byrd's no 1 $\grave{a}5$, with its bright little running figures, and the section in dance rhythm with which he concludes the work, but it is no 4 $\grave{a}5$ which most nearly predicts the later works. Here the shorter phrases and dotted rhythms suggest the bite of the bow on the string, and the uncluttered texture, in which notes in ever decreasing values align themselves in chains of thirds and sixths, anticipates some of the In nomine techniques of Gibbons.

In nomine no 5 $\grave{a}5$ is far removed stylistically from the prototype, though no more than fifty years could separate the two compositions. It contains most of the techniques to be found in the early repertoire, including extended sequence, quick dotted notes, passages of homophony, short fragmented figures, and the concurrent use of duple and triple rhythms. If the number of extant sources is evidence of popularity, then this was popular indeed, and there is even a literal keyboard transcription, a very cluttered affair. In Byrd's In nomines nos 4 and 5 $\grave{a}5$ the genre has reached adolescence, from which its mature form will shortly begin to emerge.

The consort In nomines of Robert Parsons.

Parsons' main claim to fame as an In nomine composer lies in his only work $\grave{a}5$, which is extant in more sources than any other single In nomine. Parsons, who died in 1570, drowned in the River Trent, appears to have been connected with Byrd in some way, possibly in Lincolnshire, and then as Byrd's predecessor as organist of the Chapel Royal. David Baker ¹² has pointed out also the many common manuscript sources of Parsons' In nomine $\grave{a}5$, and Byrd's no 5 $\grave{a}5$, and the association is evident also, in Byrd's keyboard setting of Parsons' celebrated consort work $\grave{a}5$.

Parsons' In nomine output consists of two unremarkable works $\grave{a}4$, one $\grave{a}5$, and two $\grave{a}7$.

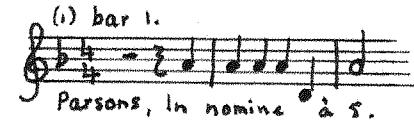
In both Parsons' In nomines $\grave{a}4$ (NB: XLIV nos 18 and 19), the cantus firmus is in the top part, transposed up to G. Unlike White, Tye and Byrd, who all break their cantus firmi to some extent with counterpoint, Parsons' only breaks are brief alterations as part of a cadence figure. The characteristics of

12. Baker P: p 21.

both these works are in the counterpoint, which is largely arpeggiated scratchet figures which become fragmented as the work proceeds, and in the generally low tessitura of the second voice parts, so that the three free parts lie very close together, and there is sometimes the distance of an octave between the first and second parts. Here, as in the à 5 work, one feels that Parsons thinks vertically, rather than in the linear way that is characteristic of most other consort *In nomine*s.

Parsons' *In nomine à 5* (MB:XLIV 56) is an important landmark in the history of the genre, not only because of its unique construction and apparent popularity, but also because of its keyboard transcription by Byrd. Unlike the literal *In nomine* transcriptions in the Milliner Book, this transcription becomes a piece of idiomatic keyboard music. There is, in addition to Byrd's transcription another literal one, and also a consort setting, possibly by Morley, for a mixed group of instruments, and this is the only consort *In nomine* in which instrumentation is actually designated.

The cantus firmus is set, traditionally enough, on D in the second voice part, and almost unbroken, but here conformity ends. The first point owes something to the first point in Tallis' no 2 à 4, with its repeated note, and drop of a fifth, and Parsons places simultaneous entries in the two bass parts, a third apart, concluding this first phrase on the first beat of bar 14 with a final, complete chord of D major. In the second phrase, the pairs of bass entries are at the interval of a fifth, and the phrase concludes in bar 19, with another complete chord, this time of D minor. A two-bar coda, in which the two bass entries revert to the interval of a major third, ends this first section, with a complete chord of G major in bar 21. It is the harmonic rather than the contrapuntal structure of this section which is remarkable, as the point, by its very nature, when used in close and paired imitation, gives the impression of homophony rather than polyphony. The completed chords with which the phrases end are unusual also, most internal cadences in the early *In nomine* usually lacking some note of the triad. From bar 24 to bar 29, the three lower parts are rhythmically very close, providing a firm chordal structure under a florid melodic soprano line. The contrapuntal working of a two- and three-note figure which occupies the second half of the work, is the stock in trade of many an *In nomine* composer, and Parsons has again organised this section so that at first the two lowest parts operate together to produce a strongly harmonic bass, and then, in bar 43, the three lower parts unite to produce a homophonic structure



similar to that which Byrd uses in the three lower parts of his In nomine no 5 a5.

(3) bar 43.

Parsons, In nomine a 5.

(3+4) bars 45-46.

(5)

Byrd, In nomine no 5 a5.

The chordal structure of this work made a keyboard transcription of a consort composition a5 a possibility, though the literal transcription in Lbl Add 29996 is densely textured, particularly the first half. It is in this first half of the work that Byrd has relieved the close textured homophonic writing of the more literal transcription with keyboard figures.

bar 10. Parsons, a 5.

Literal Keyboard transcription.

bar 10. Parsons, a5, set by Byrd.

(FWB: ii p 135)

The cadence in bars 31-2 is a particularly good example of keyboard embellishment.

bar 30 (second half)

31

32.

Parsons In nomine a5, set by Byrd. (FWB: ii p 136)

The whole of the first section of this In nomine is ornamented in this way, the keyboard flourishes mainly filling in the notes between the leaps in Parsons' original version. After bar 36, when the character of the music changes and Parsons introduces his arpeggiated figures, the differences between Byrd's version and the literal transcription are less marked, and Byrd has just slightly rearranged some of the material in the left hand, so that the three lower parts are less condensed. The final cadence in Byrd's transcription is a good example of idiomatic writing particularly for the

harpsichord or virginals, and Byrd has embellished Parsons' simple cadence and ended the piece with a splendid flourish.



Parsons In nomine a 5, set by Byrd. (FWB: ii p 137)

If the popularity of a work may be gauged by the number of its extant sources, then Parsons' In nomine a 5 must have been very popular indeed, its influence spreading beyond the In nomine genre, so that we have a puzzle composition 'A Dial-song. In imitation of Parsons In nomine',¹³ based on its free material, and the In nomine Peven and Galliard by Strogers, which appears to owe its title to its similarity with Parsons' In nomine style rather than to any connection with the In nomine plainsong.¹⁴

Parsons' two In nomines a 7 never apparently achieved the popularity of his a 5 work, possibly because compositions a 7 were, in general, somewhat freakish, and both of Parsons', with their emphasis on the lower instruments and consequent 'bottom heaviness', lack the balance of of the consort a 5.

In nomine no 1 a7 (MB:XLIV 74) is constructed on two points, a falling-note point which is heard firstly in long note values, then in shorter, and a repeated-note point, similar to that which he uses in his composition a 5. The two points are at first worked independently, then fused to become one. The tessitura of the whole work is low, and the texture dense. Although much of the piece is based on a repeated-note point, imitative entries are less closely distanced than in the In nomine a 5, and nowhere does Parsons aim for the homophonic effect which he achieves in that work.

In nomine no 2 a7 (MB:XLIV 75) has four true bass lines! The entry of the *cantus firmus*, based on G and in the top part, is delayed until bar 17, so that each of the six free parts may complete their imitative entries, most unusually on C and E flat amongst other notes, before the plainsong enters. The entries of the points are well spaced out, with rests in all parts between the entries relieving the inevitable density of a seven part work. A downward scale figure, as in his no 1 a 7, pervades the first part of the work, and the second point, a typical repeated-note figure, is worked conventionally,

13. See Spurious compositions, *ibid* chap. 1 p 24.

14. See Spurious compositions, *ibid* chap. 1 p 24.

and without the homophonic grouping of the a5 composition.

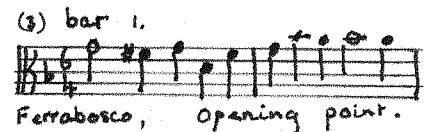
The characteristics of Parsons' In nomine style may be summed up in his predilection for a type of point based on regular crotchet movement, and quite unrelated to the vocal curved phrases which open so many early consort In nomines. His points are most usually arpeggiated and repeated-note figures and he structures them with a strong bias towards the vertical, so that even in the more linear of his compositions, his choice of melodic material suggests that he is thinking harmonically rather than melodically. He is less adventurous tonally than for example, White, and any chromaticism he reserves for cadence points. Parsons emerges as a composer whose innovative techniques set him apart from the mainstream of In nomine composers. Whilst avoiding the flowing, curved vocal lines of White, and some of the In nomines of Tye and Byrd, he nevertheless fails to achieve the ^{more} specifically instrumental figures which characterise the most forward looking of the early works.

The three consort In nomines by Ferrabosco I, together with the sets of works by Byrd, Parsons and White, mark the end of the early In nomine period.

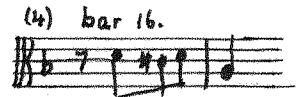
Ferrabosco I was an almost exact contemporary of Byrd, and in his three In nomines, each a5, and each with the cantus firmus in the second voice part, set on D, and in long, even notes, we see both the traditional, conservative element, and the desire to experiment. His three works, each of them using a different idea, appear to be more traditional than those of either Byrd or Parsons, yet one strikingly unusual feature is found in his In nomine no 2, (MB:XLIV 49) as it is in triple time throughout. Whilst other composers have concluded a work in this rhythm, an entire work in dance style is relatively rare.¹³ The opening point, which makes no reference either to the Taverner model or the first notes of the cantus firmus, is a lilting instrumental phrase which generates some quick little running figures in bars 12-15, before being replaced by a new point, which belatedly reflects the opening notes of the plainsong. Running figures become more frequent as the work proceeds, sometimes being preceded by the leap of an octave. The work ends, not in a flurry of short notes, but with a version of the original point, now worked more closely.

In nomine no 1 (MB:XLIV 48) opens with a conventional five note upward scale

13. Others being by Tye (TI 166, 167, 171), and Baldwin (TI 17).



figure, which is replaced (16,4, sixth quaver beat) by a four note figure very similar to the one which he uses at the start of In nomine no 2. The phrases become shorter in this central section, and entries are grouped to provide some contrasts of texture. Running figures in short note values, similar to those which Byrd uses at the end of his In nomine no 5 à 5, occupy the second half of the work, which ends as it began, with a return to the first point, now in shorter note values and more intensively worked counterpoint.



In nomine no 3 à 5 (MB:XLIV 50) reflects the Taverner model in its opening point. It is altogether more vocal in style than Ferrabosco's other In nomines, with its several points based on the traditional material of the early consort In nomine. Some contrasts of texture have, however, been achieved, by the use of rather long rests between the entries of the point. The less conservative elements of Ferrabosco's style may be seen in his use of triple time rhythm for a whole work, the extended running figures in short note values, and the reintroduction, unusual rather than rare, of the opening material at the end of a work.

Several other works remain in the early In nomine repertoire which merit description for one reason or another. The solitary In nomine à 4 by Whytbroke (MB:XLIV 31), extant in only one source, and that a late one, is of historical rather than musical interest, for there was a Whytbroke contemporary with Taverner at Oxford who, in 1531 was recorded as being at St. Paul's, London, possibly with Mulliner. It is tempting to imagine that he might have taken music from Oxford to London, including the prototype. He must certainly have been aware of Taverner's In nomine, as his own is based exclusively on Taverner's first point. He deviates from the prototype however, by placing the cantus firmus in the bass.

The two consort In nomines by Tallis are constructed in the same faultless, seamless counterpoint as his one keyboard In nomine. In nomine no 1 à 4 (MB:XLIV 23) has its cantus firmus set traditionally on D, and in long, even notes. The free material moves mainly stepwise, in long, closely imitative lines, vocal in style, and with each point owing something to its predecessor. Each point tends to have only one entry in each of the free voice parts before it is replaced. The several internal cadences are given prominence by the ornamental figures which precede them, and the first cadence

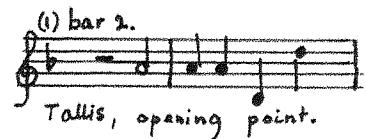
is concluded on the thirteenth plainsong note, as it is in both the prototype and Byrd's two $\text{a}4$ works. Tallis' bass line is more active than Taverner's, being very much an equal imitative part. During the last eight bars, in which the last D of the cantus firmus is given a protracted hearing, running figures increase the tension before the work closes.

Tallis' In nomine no 2 $\text{a}4$ (MB:XLIV 24) is less vocal in style than the previous one, and its opening point is one which Parsons may well have been aware of when he composed his own work $\text{a}5$. The first three quarters of the composition is devoted to this point, or a variation of it, and it is used to generate a variety of free counterpoint.

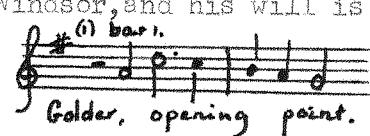
Its use in the bass, however, is more harmonic than melodic, and Tallis has used it, particularly between bars 36 and 46, to define the harmonic structure. This most unusual bass line may have been instrumental in suggesting to Parsons the harmonic implications of the repeated note point. The fragmented arpeggio figures which Tallis uses from bar 48 to the end are also to be found in Parsons' work, and it seems very probable that it was on Tallis' model that Parsons constructed his own In nomine $\text{a}5$, as the two structures are almost identical. Where Tallis has introduced his repeated-note point simultaneously in two parts he has tended to place the pair of entries in the two outer parts, whereas Parsons places them in the two lower parts. The influence of both Tallis' In nomines may also be felt in the two In nomines $\text{a}4$ of his pupil, Byrd.

The In nomine by Clement Woodcock (MB:XLIV 64) is unusual in its construction, and may have been influenced by Parsons' $\text{a}5$ composition. At the opening of the work each of the entries of the point except that in the top voice, occur simultaneously, with the effect of homophony, as in Parsons' work, rather than polyphony. Later in the work he employs the same arpeggiated figures as Parsons. Woodcock, a pioneer of the instrumental style, uses a remarkable variety of rhythmic patterns, particularly towards the end, where short dotted note rhythms produce a complex syncopated effect.

The In nomine $\text{a}4$ by Golder (TI 80) is unusual in its tonality. With a key signature of F sharp, and the cantus firmus based on D, the addition of many C sharps in the counterpoint create a curious sense of hovering D major tonality. Golder was connected with the Chapel at Windsor, and his will is dated 1563, and although his In nomine opens with a point which emulates the Taverner model, it



Tallis, opening point.



Golder, opening point.

does not reflect the first notes of the plainsong. The material that follows is traditional and conservative, though in the last three bars the point is used to generate some long running figures which conclude the work on a rather more exciting note.

Baldwin's In nomine à5 (TI 17) is a masterpiece of complex rhythms, and its copying is concluded with 'John Baldwin laus deo 1592' which might well be echoed by players who all arrive at the end together. The cantus firmus, which starts in long, even notes, has its note values shortened half way through, so that the second half of the work is considerably shorter than the first. The slowly moving counterpoint of the first six bars is differently accented in each part, producing severe rhythmic disruption. As the note values become shorter, so the displaced accents become less violent, to settle down with only occasional disruption until bar 23, when rhythmic order is restored in a section of triple time dance rhythm, with which the work ends.

In the rather unusual In nomine à6 (MB:XLIV 72) the anonymous composer has set the five free parts in duple time, and the plainsong in triple, in the way Tye did in his In nomine 'Howld fast'. The rhythmic disruption in the anonymous work continues throughout this unusually long composition, in which each note of the plainsong is extended. The several imitative points are instrumental in style, and the first one is strikingly similar to the dance tune 'All in a garden green'. The bass line contains a continuous independent passage (bars 104-136), which might almost be a baroque continuo line,

(6) bar 106.

Independent bass line. In nomine à6 anon.

and the passages of homophony (bars 49-57 and 100-105) would sound well on brass instruments.

Strogers has some original ideas which he puts into practice in his consort In nomines, one of them being to base the first point in no 1 à5 (MB:XLIV 60) on the notes of the major triad, so that the first half of the work has a strong sense of major tonality. In the second half of the work, in what might have been some unusually dense triple time counterpoint, he experiments with textures, allowing pairs of voices to rest, so that much of the time the texture is reduced to three parts, which he alternates. In In nomine no 2 à5 (MB:XLIV 61) duple time melodic material surrounds a cantus firmus which moves in five beat measures, similar to Tye's In nomine no 13, and also to that of Osbert Parsley (TI 114).

Henry Stonings appears to have been another pioneer of the specifically instrumental style, and whilst his In nomine à 4 is conventional enough, his à 5 composition (MB:XLIV 59) employs short arpeggiated figures similar to those which Woodcock uses, and an extended passage in lively short note values, which starts in bar 44, and leads to a triple time dance section.

(5) bar 44.



Stonings, In nomine à 5.

The course of the early *In nomine*, between Taverner and Byrd may have occupied as little as forty years, during which time a short section from a sacred vocal work grew into an influential, specifically instrumental form. A comparison between the prototype and Byrd's no 4 à 5, soon shows that only two features remain in common, the *cantus firmus* and the prototypical opening phrase, and in many works, even this characteristic first phrase has disappeared.

Perhaps the most important single influence on the course of the *In nomine* is Christopher Tye, for although in Byrd's works we can see more clearly the course that the evolving genre is to take, Tye, in his vast output, more nearly covers all the many compositional devices available to the Tudor composer. Whilst, generally speaking, Byrd's *In nomines* are the more polished and satisfying musically, Tye's are perhaps more imaginative, although his fertile imagination can, and sometimes does, lead him into some extravagantly complex moments.

Although a great deal of Tudor instrumental music was composed on a *cantus firmus*, *Gloria tibi Trinitas* was by far the most popular, and although it is impossible to be certain, it seems that the *In nomine* may actually have been the earliest form of untexted music which was neither for keyboard nor for dance.

During the evolution of the early consort *In nomine*, and the significant period is between Taverner and Byrd, the trend is towards more highly organised counterpoint, with entries of the point rather more accurately reproduced than they are in the prototype, and groups of entries which occur at regular distances, and show evidence of an awareness of the tonic/dominant relationship. Many of the works are conceived in long, vocal lines, and employ other vocal techniques, such as the hocket, but many of them

are written in a specifically instrumental style, and make use of figures associated both with specific instruments, and with dance forms.

Although, with the exception of a few of Tye's, almost all the early In nomines open with counterpoint in a style more vocal than instrumental, radical changes often occur as the music progresses, and short arpeggiated figures, florid passages in small note values, and leaping figures all contribute to a more agile melodic line. Sequential repetition is used, particularly by Byrd and White, as a means by which a phrase may be developed, and not necessarily just as a convenient method of accommodating a rise or fall in the plainsong.

The entry of the cantus firmus may be delayed, partly as a means of extending a work, but sometimes so that the initial counterpoint may be announced on notes other than those which the presence of the plainsong makes possible. In the early works, the cantus firmus is often broken by rests, additional single notes, or sections of imitative counterpoint. This is in the tradition of vocal music, and as the In nomine genre develops, so the cantus firmus is more often set in long, unbroken notes, particularly by the lesser known composers, so that an unbroken plainsong becomes the norm in the late consort works.

Tonal experiments are seen throughout the early repertoire, from the alternating major/minor sonorities of Tye, through chromatic inflexion which is the result of exact intervals being reproduced in a point, to extended passages of chromatic inflexion which achieve near-modulation.

The influence of dance music may be seen in the triple-time sections with which some early In nomines conclude, and although this practice was not extended to the later consort works, it is widely used in the later keyboard In nomines.

Although there is no instrumental designation for any early consort In nomine, save Morley's arrangement of Parson's '5, it is clear that although many of them are designated 'For voices or instruments', nevertheless, their composers intended instrumental rather than vocal performance.

The late consort In nomine.

The late consort In nomine may be said to date from about 1600, by which time the genre was at least half a century old. The In nomine rose to a peak of popularity during the last quarter of the sixteenth century, but by the beginning of the seventeenth, cantus firmus compositions were being replaced by the fantasia. Roger North,¹³ writing c 1695, and being apparently no lover of the In nomine says,

'Upon the wearing out of this dull style (In nomine) there arose a set of musicians who were deservedly famous for the advances they made in improving ye Musicall style as Alfonso Ferrabosco & others as may be found in old music books. But still ye manner of musick was grave, tho somewhat enlivened by a manifestation of keys and proper changes, much more ayery [like an air] than the In nomine'.

In spite of the tremendous popularity of the fantasia however, many composers of high reputation still composed In nomines, the principal ones of the first decade or so of the seventeenth century being Ward, Deering, Weelkes, Gibbons and Ferrabosco II.

Many of the early In nomine composers were dead by the beginning of the seventeenth century, and although William Byrd had twenty odd years of his life still before him, his In nomines had been composed early in his career, and belong quite definitely to the early In nomine period.

The latest of all the consort In nomines are those of Jenkins, Mico, Ives, Cranford, Lawes and Purcell, after which the genre ceases entirely.

The stylistic changes which occur between the early and the late consort In nomines correspond closely with those changes which occurred between the early and the late keyboard In nomines. In the keyboard works, a definite change of style may be seen between the works of Blitheman, and those of his immediate successor, Bull. Similarly, in the consort works a stylistic change is evident between the In nomines of Ferrabosco I, with whom the early period may be said to end, and Ferrabosco II, one of the earliest of the later generation of composers. As in the keyboard works, the most immediately discernable difference is in the length, the later composers of both keyboard and consort works frequently extending their compositions by elongating each note of the plainsong.

As in the early consort period, several of the later composers also left sets of In nomines in which each composition demonstrates a different

13. North: p 10.

approach to the problem of setting a plainsong. The largest, and perhaps the most varied of these sets is by John Ward, whose five $\Delta 4$, one $\Delta 5$ and two $\Delta 6$ explore between them many different approaches both to the organisation of counterpoint, and to the actual melodic idiom. Of the set of six by Ferrabosco II, three $\Delta 5$ and three $\Delta 6$, his 'In nomine through all the parts' is perhaps his most ingenious, if not the most imaginative, in the entire late consort repertoire. The two In nomines of Lawes are the most advanced, both in style and tonality, whilst those of Purcell are accomplished compositions in a deliberately archaic style.

Another distinction between the early and the late consort works is in the setting of the plainsong. Whereas in the early works the plainsong was set equally often either in long even notes, or broken in some way, in the later works it is almost unknown for the plainsong to be in anything but long, even notes. It is also only in the later works that it moves from part to part, as it does in long, even notes in the works of Lawes,¹⁴ and Deering,¹⁵ and woven into a fully contrapuntal part by Ferrabosco II.¹⁶

There is a greater variety of key signature in the later works, tending mainly towards the flat side. Where the majority of the early works have the cantus firmus set on D, and the key signature of one flat, as in the prototype, in the later works a key signature of two flats is common, with the cantus firmus set on G. In one of Lawes' compositions however, the key signature of two flats implies B flat major, and what is more, the cantus firmus, set on B flat, is in the major mode!¹⁷

The extreme chromaticism of Ferrabosco's 'In nomine through all the parts' and the sense of actual modulation which one gets in the In nomines of both Lawes and Jenkins, are new to the consort In nomine repertoire. The basic tonality of the late consort works is very much more varied than that of the late keyboard compositions, in which a cantus firmus on A, with no key signature is the rule rather than the exception.

14. MB:XXI no 4c.

15. TI 57.

16. MB:IX no 79.

17. MB:XXI no 5.

The actual melodic material which goes into the construction of the late consort works includes extended passages of notes in smaller values than before, spiky, leaping arpeggio figures which may cover almost the entire range of the instrument, rapid scale passages and undulating sequential chains. There is a tendency to break away from strict imitation once the initial points have been introduced, and Ward even introduces several points at once, working them concurrently at the opening of the piece.

The complex academic experiments of some of the early In nomines, where euphony was all too often sacrificed for the sake of ingenuity, have been replaced mainly by uncluttered textures into which are woven clear, lively, bright little phrases, which keep the music full of interest to the end.

The consort In nomine c 1600.

The earliest of the later generation of In nomine composers were all dead within seven years of William Byrd, yet collectively their In nomines show very clearly the tremendous advances made in instrumental composition in the thirty or so years between Byrd's In nomines and their own.

The only consort In nomine of John Bull, though found in several relatively late sources, is also to be found in two early ones,¹⁸ where it rubs shoulders with the In nomines of Taverner, Tallis and Parsons. As what is probably a very early, possibly even a student work, it is unremarkable, and its several vocal-style points resemble those used by Tye and White, the break in the cantus firmus in bars 5 and 6 also being reminiscent of Tye.¹⁹ In style, this In nomine belongs to the early period, and is quite uncharacteristic of Bull's advanced keyboard In nomine techniques.

The In nomines of Thomas Weelkes.

The three In nomines of Thomas Weelkes are contained in only two sources. The most interesting of these three works is the a5 composition (MB:IX 53). This piece has a key signature of two flats, and the cantus firmus, in the middle voice part, is set on G, in long, even notes. The entry of the cantus firmus is delayed until bar 5, and the entry of the bass, typical of some of his vocal music, is delayed until bar 17. The first point, the working of which occupies the first two thirds of the composition, is the

18. MSS T 354-S and Och 984-S.

19. See Tye In nomine, RW:14 (bars 43-44).

traditional one of the prototype, based on the first notes of the cantus firmus. However traditional the opening bars, nevertheless there are some original and unusual moments in the work. For example, in bars 15-16 the two top parts engage in a duet in thirds above the plainsong, whilst the two lower parts are resting. The first point continues to be worked after the entry of the bass in bar 17, exploring the opening material further, with the additional fullness of the fifth voice part. The final bars of the working of this first point (bars 37-40), with their frequent F sharps, culminate in a sense of G minor tonality. The introduction of a new point (40,4,2), imitated closely only in the bass, leads to an unusual few bars where the two lower voices are paired, occupied with the new, brief point, (ex 1), and the two upper voices (bars 42-48), engage in a duet which is rhythmically though not melodically exact (ex 2).

(5) bar 41. (1+2) bar 43.

Weelkes, In nomine à 5.

A short section of slowly moving, tranquil counterpoint (bars 50-55), separates the ingenuity of the previous bars from the greater activity of the final nine bars, where the greatest activity is in the pair of upper parts, and increased chromaticism suggests both G major and G minor tonality. In this work, Weelkes has paired his free voices above and below the centrally set plainsong, in the way that Tye sometimes does. The counterpoint tends to be seamless, particularly in the two upper voices, where entries are rarely separated by rests, with much stepwise movement, and a minimum of virtuosity demanded from the players.

Weelkes In nomine à 4 (TI 187) is in triple time throughout, with the cantus firmus, also in triple measures, set in the second part, on D, and broken in four places by imitation. The work is mainly in vocal style counterpoint, except for the latter part of the bass, where there are some short running passages. The work has a conservative appearance, and is probably a very early composition.

The In nomine à 5 (TI 189), with its key signature of two flats, and cantus firmus in long, even notes, is much more forward looking than the previous one, and although it opens in slow, vocal style counterpoint, it continues in a more specifically instrumental style, with long running figures in the bass, and some leaping, angular arpeggio figures, involving some awkward string crossing. Characteristic of the late consort In nomine, Weelkes

has given his bass player the most demanding part.

In these three In nomines of Weelkes, it is only in the last one that some of the more advanced techniques may be seen.

The In nomines of John Ward.

John Ward is an important figure in the history of the late consort In nomine, for not only was he the most prolific of the later In nomine composers, leaving five $\grave{a}4$, one $\grave{a}5$ and two $\grave{a}6$, but also, particularly through his set of five $\grave{a}4$, one is able to trace the development of the later species of the genre from a conventional, quasi vocal style, to one which is idiomatically instrumental.

Ward's In nomines are always constructed in four or five sections of continuous counterpoint, each section clearly defined by its particular point. His counterpoint tends to be strictly imitative, with exact repetition both of melodic phrases, and also complete vertical sections.

In each of Ward's five In nomines $\grave{a}4$, the cantus firmus is set traditionally in the second voice, on D, and in long, even notes. Both the position and the tonality of the cantus firmus is varied in his larger scale works.

Characteristics of Ward's In nomines include a predilection for introducing two or more points simultaneously in the three free voices of his $\grave{a}4$ works. The initial counterpoint never imitates the opening plainsong notes, but rather, tends to provide the harmonic framework within which the cantus firmus may be contained. Contrast is achieved during the course of the work mainly by the inclusion of a passage of more tranquil counterpoint as the penultimate section, between two sections of greater activity. His counterpoint tends to be characterised by sharply defined, active figures, which include such idiomatic string writing as rapid repeated notes and arpeggio figures, with an inclination towards leaps, often of as much as an octave, within a figure.

In nomine no 1 $\grave{a}4$ (TI 179), is the only one of Ward's set of works $\grave{a}4$ to bear the title Fantasy. The first thirty bars are occupied with the working of a figure which covers the span of an octave.

(1) bar.



Ward, In nomine $\grave{a}4$.

This point is not heard initially in the third part, however, which first enters with a contrasting point, which is repeated in its entirety only once (3,1,3), though the first three long notes are to feature in much of the counterpoint of the first section.

The second, and most active section of the work opens with the introduction of a new point, a contrasting, vigorous instrumental figure

(3) bar 31.

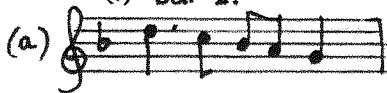


Second point.

which is pursued in close imitation by all the free parts, with entries often overlapping, or following hard on the heels of one another in an individual voice part, to produce a busy, close textured section between bars 31 and 60. A section of more slowly moving, tranquil counterpoint (bars 60-68) separates the second from the fourth and final section, which is introduced by an octave leap in the bass of bar 68, anticipating the new point, an arpeggiated figure which contains an octave leap between its fourth and fifth note. In the final bars the point is worked rather more freely, with a great deal of activity, during which the octave leap is still much in evidence.

In nomine no 2 a4 (TI 180) is in five sections of continuous counterpoint, each section corresponding to the working of a new idea. The most unusual feature of this work is in the opening section (bars 1-25), where two points, (a) and (b) are worked concurrently. Each voice part is given the

(1) bar 2.



(4) bar 1.



two points alternately, so that parts 1 and 3 start with (a) and continue with (b), and part 4 starts with (b) and continues with (a). The two points heard concurrently, produce some satisfying contrary motion, and the first twenty five bars are occupied entirely with the closely imitative working of these two points. So close is the imitation, that bars 9-10 are an almost literal reproduction of the two first bars, and bars 5 and 15 are also almost identical.

The second section of the work (starting 26,4,2) is conventional enough, close imitation, and it is only with the advent of the third point (60,4,4), that the composition begins to exhibit any truly idiomatic string writing,



Initial contrasting point.

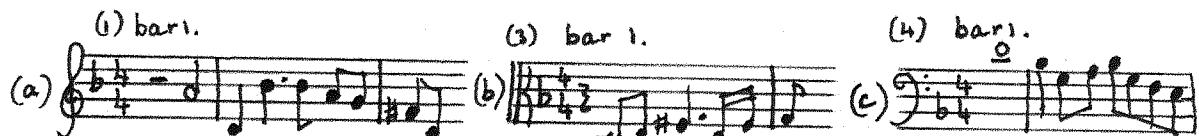
with the introduction of an angular, leaping point, sometimes varied to give three repeated notes, and with a consistent C sharp.



Idiomatic instrumental point.

The fourth point is less specifically instrumental, and provides a passage of lessened activity before the introduction of the fifth and final point (78,4,2) again a clear cut instrumental figure, during the working of which, between bars 91 and 106, entries are confined to the two lower parts, and the top part sustains an unbroken melodic thread, based on the point, but mainly in notes of longer value than those of the two imitative parts below.

In nomine no 3 à 4 (TI 181) is in a style more truly idiomatic to the string player than either of its predecessors. It falls into several sections of continuous counterpoint, clearly defined by the individual points. During the first fifteen bars three points are worked concurrently by the three free voice parts, each part starting with a different point, and continuing with the other two in succession.



Ward, In nomine no 3 à 4. Three opening points.

The top voice part announces the points in the order a,b,c;a,b, and the third part as b,c,a,b,c, whilst the lowest voice enters c,a,b,c,a,b, and this results in an almost complete repetition of bars 1-4 in bars 8-11. The second section (16,4,2nd quaver beat), introduces a new point in all the free voice parts, its angular lines providing precise and shapely figures, well suited to both exact and approximate imitation. This point is interrupted (bars 25-31) by the return of the three initial points, each one of which enters at the interval of a bar, from the bottom up, and are heard in succession in each free voice part, so that bars 25-31 are a transposed version of bars 6-11. The third section of the work opens (46,4,4) with another angular instrumental point, and is followed by a less active passage (bar 59), before the announcement of the final point in the bass of bar 63. This point starts with an octave leap, and covers

A particularly wide span, especially in the bass. In bar 67, the bass leaps first an octave, then a further sixth, involving the player in some awkward string crossing. Imitation continues to the end, closest however, in the two lower parts, whilst the top part, marginally less active, continues in an unbroken melodic line, based loosely on the point.

In nomine no 4 a4 (TI 181) is, like its predecessor, in several sections of continuous counterpoint, the sections clearly defined by the points. Two points are again introduced, and worked concurrently, in the first section of the piece. These two points are of a similar construction, and

(1) bar 1.
Point 1.

Point 2 as an answering phrase.

operate either as a pair of phrases, one answering the other, as in bars 1-5 (top part) and 8-11 (third part), or independently of each other. The simultaneous working of these two points during the first thirty two bars produces a clear, crisp texture, with a good driving force behind it. The instrumental character of the music is further reinforced by the introduction of the third point (bar 33), after which a more tranquil passage (bars 64-73) follows, as a prelude to the final section, in which another specifically instrumental figure is heard sequentially (90, 3, 2, and 93, 1, 4) and then fragmented, as strict imitation disintegrates, bringing the work to a sparkling conclusion.

(3) bar 13

Third point.

In nomine no 5 à4 (MB:IX 29) is perhaps the most exciting of this set of five works à4. Quotations are given in halved note values, to conform with those of the printed edition. Each of the six sections of this work contains music which is totally instrumental, the central section suggesting, with its fanfare figures, the sound of brass instruments.

Three points are worked initially, one in each of the three free voice parts, and are used concurrently, each point being heard in turn in each of the three parts. The working of these three points occupies the first fifteen and a half bars, and is followed (16, 3, 6th quaver) by an intensive working of a new point, similar, however, to that heard in the opening bars of the first voice part, and which leads straight into the central fanfare section with a double entry in parts 1 and 3, on the first beat of bar 21.



The somewhat martial character of this central section is reinforced by the double entry, again in the first and third voice parts, on the first beat of bar 27, of a repeated-note figure which alternates between major and minor sonorities.



The most unusual figures of the preceding fifteen bars are replaced, in bar 36, by a slow episode, which releases tension and provides contrast, before the announcement of the final, highly active point, in bar 39. This point, one which is not found at all in any of the earlier In nomines, is announced in the two lower voices, on the fourth crotchet beat of bar 39, and Ward has made use of this undulating, sequential



figure both in paired entries, and singly, above or below more slowly moving free counterpoint. In this section, Ward has made greater use of chromaticism than in any other of his In nomines, and the consistent E flats, between bars 45 and 50 almost result in a shift to B flat major tonality.

This is technically the most demanding of Ward's 24 In nomines, as well as containing the most varied and original material. As a set, these five works are a valid chronological record of the evolution of the late consort In nomine, and between them contain most of the instrumental figures to be found in the late consort repertoire.

Ward's In nomine à5 (VdGS: no 15), is closer in style to that composer's In nomines à4 than to his works à6, and contains the leaping octave figures, particularly in the bass, similar to those which are found in the stylistically later of the In nomines à4. There is a consistent use of F sharp throughout, and the bass is taken down a tone, to bottom C.

In Ward's In nomine à6 'to the organ' (VdGS: no 64), the cantus firmus is in the second voice part, in long, even notes, and based on G. It enters after all the other parts, and is written in full in the organ part. The organ part is intended as an accompaniment to the consort, and is a four part reduction of the consort score, and reproduces the top part almost faithfully, only substituting the third part when the top part is occasionally less active. The fourth part, like the third, is almost excluded from the organ reduction, and is again only used briefly as a substitute, when parts one, five or six are inactive. The two bass parts, whilst not absolutely intact, are only subjected to minor alterations, and the cantus firmus is reproduced faithfully.

The very full texture of this work, made even fuller by the four voiced organ part, is less specifically instrumental in style than some of the In nomines à4, and the one à5. The several points follow one another in almost unrelieved six part density, relieved only by a two bar rest in the top part (bars 17-18) and a bar and a half rest in each of the bass parts, between bars 48 and 50.

The most specifically instrumental writing occurs in the two bass parts, both of which are required to tune their instruments down to bottom C, as in the à5 work, and consists of the leaping figure characteristic of some of the In nomines à4, and the one à5.

(5) bar 47.

The tonality of the work is strongly biassed towards G minor, with E flat and F sharp much in evidence.

Ward's In nomine à6 'to the organ' (MB:IX 86), has like the previous one, a cantus firmus set on G, and an organ reduction intended as an accompaniment to the consort.

Although bar numbers quoted will correspond with those in the printed edition, quotations will be in original note values, to correspond with those of most of the à4 works, and the à6 above.

The work with its cantus firmus set, unusually, in the fourth voice part, is in nine sections of continuous counterpoint, each section clearly defined by the working of a different point. The organisation of the first three points results in three sections of clearly defined tonal centres, achieved by the entry of each point within a section, being made on the same tone. Thus, the first point, a traditional vocal one, makes twelve entries between bars 1 and 8, each time on a C, which gives to this section of the work a very strong sense of C minor.

In the same way, the second point, similar to the first, enters (10, 2 1) on B flat, with a resulting shift in tonal centre towards G minor. The third point, a lively, dotted figure, enters on G (15, 1, third quaver), closely followed by two other similar entries, the two bass entries being delayed for three bars, and then breaking the pattern of similar tonality, when further entries occur on a variety of notes. The brief appearance of the fourth point on F (24, 6, sixth quaver beat) heralds a rather more tranquil section where, in bars 26 - 34, the new point makes a belated reference to the first notes of the plainsong, before the resumption of increased activity in bar 35. From bar 35 to bar 50 there is some virtuosic string writing, in which the two bass parts are particularly active, and are given some arpeggiated passages which involve



some awkward string crossing. In this latter part of the work there is greater textural variety than there is in the other a6 composition, with extended passages of rests in all but the third part. The music ends with a fragmented figure, still worked in close imitation, but rather less active than the previous one. This final section tends to centre on E flat (bars 50-55) before ending, as it began, on the tonal centre C.

These eight In nomines by Ward, probably composed between about 1600 and 1630, are the most significant step forward in the whole history of the genre since those of William Byrd, some forty years previously. To be sure, the four part composition was outmoded, and had been replaced by about 1570 by the five part work, but although five of Ward's In nomines are a4, they are by no means old fashioned in content, and it would seem that Ward might ~~deliberately~~ have chosen the rather more

manageable four part texture deliberately in order to put his innovative contrapuntal ideas into practice. Three concurrently running points are easier to handle successfully amongst three free parts than five. Although Ward appears to have had an academic attitude to counterpoint, with his highly organised and closely imitative material, his experiments mark him out as an original thinker as well as a first class composer.

Whilst his contemporaries, Weelkes, Bull, and to a lesser extent, Ferrabosco II, were using melodic figures, some of which would not have been out of place in an In nomine of some thirty or forty years earlier, Ward, particularly in his nos 3,4 and 5 \grave{a} 4, and no 2 \grave{a} 6, anticipates some of the baroque figures which may be seen in Purcell's trio sonatas, and Ward's bass lines, unlike those of the early works which were often the least active parts, are particularly agile, their arpeggiated harmonic figures beginning to anticipate the Baroque continuo line.

The In nomines of Alfonso Ferrabosco II.

Alfonso Ferrabosco II, the son of Ferrabosco I, was of Italian extraction, though born in Greenwich. He was a contemporary of John Ward, and by 1603 he was the King's musician for the viols, and was held in high esteem as a lyra violist. He became composer of the King's Musick in 1626, and died in 1628. Although he appears to have been employed exclusively at Court, his music seems to have been widely disseminated, and much of it, including his In nomines, is extant in more sources than that of almost any other contemporary composer. It is an interesting chronological fact that William Byrd's long life was almost exactly contemporaneous with those of both Ferrabosco father and son, ^{together} and whilst some of Byrd's In nomines are technically more advanced than all of those of Ferrabosco I, The In nomines of Ferrabosco II definitely represent the new generation of the later In nomine composers.

Of the six extant In nomines by Ferrabosco II, three \grave{a} 5 and three \grave{a} 6, the three works \grave{a} 5 are to be found in many more sources than those \grave{a} 6.

Characteristics of Ferrabosco's In nomine style include the use, in a single work, of melodic material which is in a vocal style, as well as that which is more actively instrumental. The vocal style material is usually at the beginning of the work, which becomes more active as it progresses, so that a smooth, mainly stepwise opening point, leads eventually to spiky, leaping instrumental figures. Tension is heightened towards the end of a work by both paired and stretto entries, and also

by the introduction of a particularly elaborate bass line. Ferrabosco also uses a sustained pedal note in one or more parts during the last bar or two, to give added stability to what is often an elaborate cadence figure.

Whilst being characteristic of Ferrabosco's style, some, or all of these compositional devices are common to many of the later In nomine composers. A comparison between the In nomines of Ferrabosco and those of Ward show that Ward uses actively instrumental melodic material throughout most of his In nomines, and maintains imitation right to the end, whereas Ferrabosco uses a good deal of smoother, less highly active material as well as instrumental figures, is more concerned than Ward, with such devices as double entries and stretto, and allows imitation to disintegrate towards the end. Ferrabosco tends to be more adventurous in the use of chromaticism than Ward, and particularly in his ²⁰ work, ²⁰ takes it to its extreme limits. Such extreme chromaticism is not found in another consort work, although it may be seen in some of the keyboard In nomines of Bull. Ward's tonal excursions are less extreme than Ferrabosco's, and generally give a stronger impression of 'key' than Ferrabosco's.

Ferrabosco's In nomines may be regarded as the direct descendants of Byrd's, with their lyrical openings, academic contrapuntal devices, and actively instrumental final sections.

In the In nomine no 1 à5(MB: IX 51), the cantus firmus is in the second part, set on D, and in long, even notes. The opening point is a vocal



one, found traditionally in the music of an earlier generation, and in particular, as the second point in Byrd's In nomine no 5 à5(13,3,2). Its first four entries, spaced out at unequal distances, and one in each of the free voice parts, are announced on G and answered on D, providing a nicely balanced tonic/dominant relationship. The final entries are overlapping in the two lower parts (bars 9 and 10) and simultaneous (parts 3 and 5, bars 12 and 13). The second, and more actively instrumental point enters in bar 17(parts 4 and 5, third to last, and last quaver beat

20. MB: IX no 79.

respectively), and continues to use the C sharp from the previous cadence in order to achieve a short D-majorish passage. By the entry of the sixth and final point, whose appearance as the climax of the work is anticipated by a cadence and fermata (bar 44), the figures become even more actively instrumental and the counterpoint more intensively worked, with simultaneous entries in the two lower parts (bar 44, last two crotchet beats) heralding a passage which consists of six pairs of simultaneous

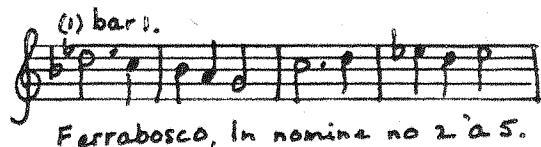


entries between various combinations of voices. In the eleven and a half bars between the appearance of this final point and the end of its imitative working, it makes thirty entries, and is particularly active in the bass line. This rapid succession of entries, both stretto and simultaneous, is characteristic of Ferrabosco's method of bringing an *In nomine* to an exciting conclusion. A short dominant pedal, an octave below the final plainsong D, and half way through bar 54, brings the music to rest with a cadence figure derived from the final point. This work appears to have been extremely popular, as it is extant in a large number of sources.

In the *In nomine* no 2 à 5 (Con: no 2) we have a work constructed on the same principles as the previous one, and equally popular, if the number of extant sources is any indication. The first point is similar to that with which Byrd opens his *In nomine* no 4 à 5. Both Byrd's and Ferrabosco's points are a pair of complementary phrases, the first of which are identical.



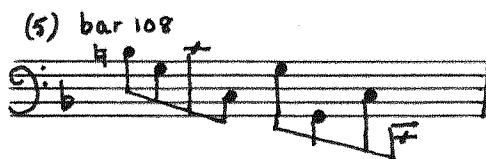
Byrd, *In nomine* no 4 à 5.



Ferrabosco, *In nomine* no 2 à 5.

The almost consistent flattening of E in Ferrabosco's work, from the start until the cadence on the first beat of bar 25, results in a strong sense of G minor. The second section of the work starts on the second crotchet beat of bar 37, where rests in parts 1 and 5 highlight the simultaneous appearance of two new points in the third and fourth voice parts. These two new points make three further simultaneous entries (41, 1 and 5, 2) (43, 3 and 4, 2) and (48, 1 and 3, 2) and the work becomes more actively instrumental, with some short running figures.

In bar 59, a short syncopated section starts, in which parts 3 and 4 are paired rhythmically, followed by a similar treatment of parts 1 and 5, in bar 60. This short section of contrast prepares the way for heightened activity, and by about bar 75, the melodic material begins to move less smoothly, as the final section of greatest activity approaches. This final section, which starts in bar 88 (top part, last crotchet beat) is given prominence by the pairs of entries, during which time the other free voices rest. The bass has a particularly active part from bar 92, with some widely ranging, spiky, octave figures.



By about bar 95, imitation is becoming notional, with contrasting material in each individual voice part, so that whilst from bar 101 the third voice part is given a long, unbroken phrase, mainly in conjunct motion, the two lower parts are engaged in a more active dialogue which covers a wider span of notes.

This In nomine, with its imitative vocal style opening and highly organised counterpoint, followed by music in a more specifically instrumental style, in which imitation is replaced by long melodic lines, above an extremely agile bass part is a fine example of the evolving In nomine form. A pedal G, (a consistent characteristic of Ferrabosco's instrumental music is his use of a pedal note towards the end of a work) matching the final note of the cantus firmus, is sustained, first in part 3 and then also in part 5, whilst a duet in thirds, in parts 1 and 4 provide the final cadence figure.



Parts 3 + 4.
Simultaneous entry of two points.

In the In nomine no 3 ⁸⁵, the cantus firmus is in the second voice part, set in long, even notes. The first half of the work is occupied by two points, the first of which reflects the first notes of the cantus firmus, and which are worked concurrently. The work follows the usual plan of Ferrabosco's In nomines, in which melodic style material, mainly used in conjunct motion, is replaced by more actively instrumental material as the work proceeds. Again, the bass player is given the most virtuosic part, and particularly towards the end, this part covers a wide span, in leaping, octave figures. The most unusual feature of this work, is the simultaneous introduction of two points at the opening, which, although commonly found in the In nomines of Ward, is unique here, in Ferrabosco's works.

In the In nomine no 1 ⁸⁶ (MB:IX no 85), the plainsong is set in the highest voice part, on A, so that the second part sometimes rises above the top one. The first point, rather less vocal in style than those which Ferrabosco uses to open his ⁸⁵ In nomines, is worked for an unusually long time, and in fact, occupies all of the first half of the composition, being replaced only after an elaborate cadence figure in thirds (bar 22, parts 2 and 3), whilst the three lower parts are resting. The second point is worked intensively between bars 23 and 34, with stretto entries (bars 26 and 27) and pairs of simultaneous entries, also in stretto (bars 32 and 33). These entries are organised in exactly the same way as the passage of intensive counterpoint in In nomine no 1 ⁸⁵ (bars 47-50). The final passage of heightened activity is prepared for by a short section of less active counterpoint (bars 34 and 35) which is supported by a short pedal note in the two lower parts, matching the cantus firmus E. The final point, in a truly string idiom, appears first in the bass of bar 40. This point is heard in its entirety only in the two bass parts,



the other parts working a fragmented version of it. Thus, the two bass parts carry on a private dialogue (bars 40-44), before a shortened form of the point enters from the bass upward (bar 47). The final, instrumentally active dialogue (bar 49 to the end) is again between the two bass parts, whilst the upper parts move more slowly.

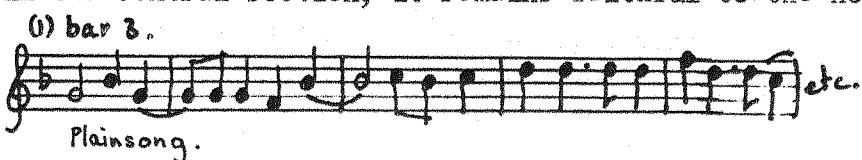


The most striking feature of this work is its virtuosic bass parts, and one is tempted to wonder if perhaps Ferrabosco wrote this work for his own performance.

The consistent B flats between bars 46 and 51, under the prolonged C of the plainsong, suggest F major tonality, whilst the sharpened F and C in the five final bars hint at D major, before the final cadence on A.

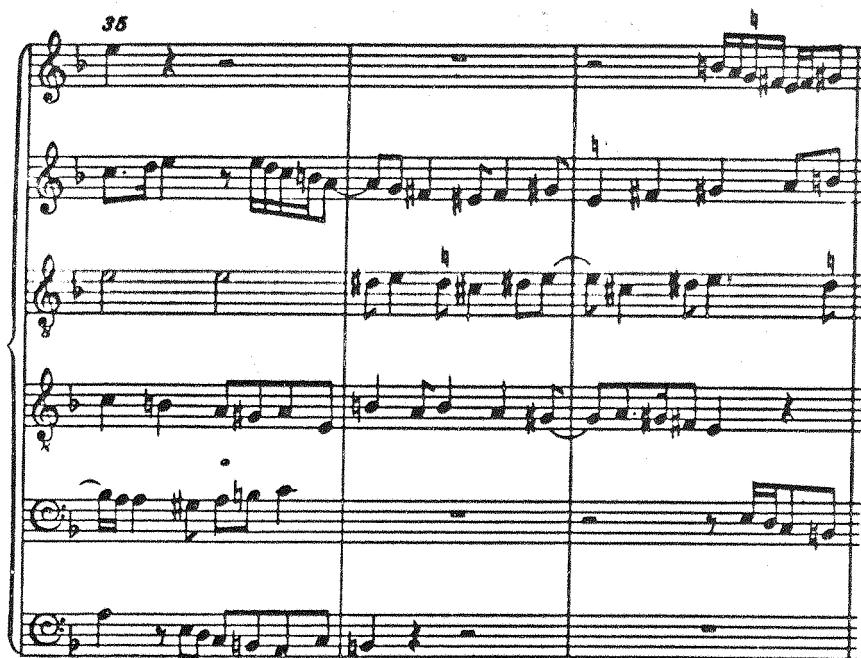
The In nomine a6, 'Fantasia In nomine through all the parts' (MB:IX no 79), is unique in the In nomine repertoire on account of the way in which Ferrabosco has treated the cantus firmus. The work is titled both Fantasia and 'In nomine through all the parts', in various sources, and the plainsong is used as an integral part of the counterpoint, and appears six times in succession, once in each part, from top to bottom, its entries and conclusions being numbered in the script.

The most interesting thing about the plainsong is, that although it appears altered rhythmically at each entry, apart from some chromatic alteration in the central section, it remains faithful to the notes.



It appears successively on the notes G, D, A, E, A and G.

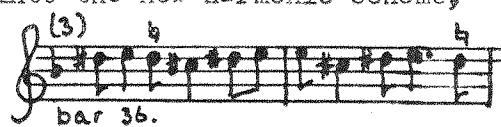
The writing is not so obviously instrumental as that in Ferrabosco's other In nomines, although, as in the other 26 works, some of the greatest activity is in the dialogue between the two bass parts. Throughout this work, the two basses are the only parts which engage in any real imitation, the other parts being occupied with rather freer counterpoint. The three bars of extreme chromaticism which occur during the third hearing of the plainsong (bars 35-38), seem to be not so much



the result of the plainsong's appearance on A, but a deliberate attempt at an alteration in tonal centre. The plainsong in fact, has to undergo chromatic alteration here, in order to fit into the new harmonic scheme, so that



becomes



in a passage of 'E major' tonality, the culmination of which is a section in which the three upper voices, on the completion of the plainsong (bars 41-44), set the scene, as it were, for the next plainsong entry, on the rather unusual note, E.

In this fourth hearing, the plainsong again has to be altered chromatically to allow for Ferrabosco's harmonic intentions.

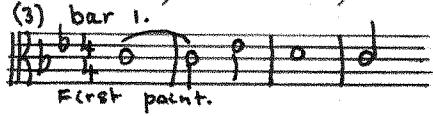
By bar 55, the plainsong is in the first bass, and the second bass is paired in imitation with the second voice part (bars 62, 2, 4th quaver, and 63, 6, 4th quaver). This is the only real attempt at close imitation, other than between the two bass parts. The final hearing of the plainsong in the second bass (bar 73), is beneath very free vocal-style counterpoint in the five upper parts, in which all attempts at imitation have been aban-

doned, in favour of a less densely textured six part counterpoint, more tranquil in character than that which preceded it.

This work is less idiomatically instrumental in character than Ferrabosco's other In nomines, and may be considered as an ingenious exercise in the setting of a plainsong, with a central section in which the composer explores the possibilities of a complete alteration of tonal centres.

The In nomine no 2 a6 (TI 69), unlike the rest of Ferrabosco's In nomines, is extant in only one source,²¹ and that an incomplete one, as one of the bass parts is missing. The key signature is two flats, and the cantus firmus, its entry delayed until bar 11, is set in the fourth part, on the rather unusual note, C. Its entry is anticipated in the three upper parts however, by the first point, whose three entries, each on C, are based on the first notes of the plainsong. (3) bar 1.

This is the only one of Ferrabosco's In
nomines to use the prototypical opening point, and it gives to the work's
opening a curiously conservative appearance. The bass entry however, is
derived from the latter part of the first point. In bar 17 the music
becomes more actively instrumental and, as in most of Ferrabosco's other
In nomines, the bass is the most active of all the parts, and in bars 16-
19 is taken from its lowest string to its highest, as it is again during



(5) bar 16.



Ferrabosco no. 2 à 6. (Original note values.)

the last five bars. The work as a whole has a C minorish flavour, particularly in the second half, where A flat is much in evidence.

In these six In nomines, three 'a5 and three 'a6, by Ferrabosco, one notices particularly the new importance given to the bass player, who is not only given a greater range than the upper players, but is also given the most active and virtuosic part. This may possibly be accounted for by the fact that Ferrabosco was himself a bass player.

Much of Ferrabosco's melodic material moves stepwise, in fluid, curving lines, closely imitative, with more intensive working towards the end, achieved by both paired and stretto entries of the point. The most angular, leaping figures are in the main, given to the bass or basses, particularly towards the end of a composition.

The In nomines of Orlando Gibbons.

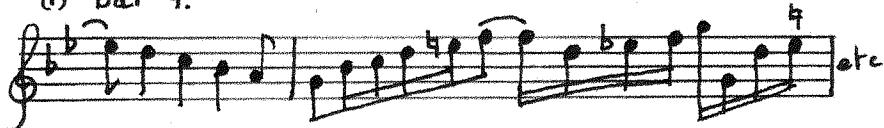
Of the five In nomines extant by Orlando Gibbons, one is a4, and the other four a5, one of these being set to a 'Cries of London' text. The In nomine a4 is an unremarkable work, possibly an early, or student one, in traditional vocal style counterpoint, based on the opening few notes of the cantus firmus. Of his In nomines a5, both no 2 and the 'Cries of London' appear to have been widely disseminated, and are extant in a number of sources.

In the In nomine no 1 a5 (VdGS: no 78), the cantus firmus is in the second part, set on D, and broken in bars 33 and 47 by counterpoint. The opening, vocal style point, is based on the Taverner model, and reflects the opening notes of the cantus firmus. This first point dominates the first three quarters of the work, and is replaced in bar 39 (3rd part) by a shorter, contrasting point, capable of sequential repetition which, together with stretto entries, heightens the activity, bringing the work to a conclusion.

The vocal style melodic material throughout, together with the contrapuntal breaks in the plainsong, are the more conservative characteristics of the late In nomine, and suggest, especially by comparison with some of Gibbons' other In nomines, that this was an early work.

In the In nomine no 2 a5 (MB:IX no 52), Gibbons uses a key signature of two flats, and a cantus firmus set on G, though the key signature is not consistent in all the sources. The opening point, a falling, stepwise one, four notes, followed by five, (5) bar 1. pervades the work from start to finish, though sometimes in altered note values. This all pervasive phrase is used to generate a variety of active, instrumental figures such as this one, in bars 9 and 10,

(10) bar 9.



which are later fragmented, and used as melodic cells in the central section of the work (bars 32-49).

Gibbons makes more use of sequential repetition than either Ward or Ferrabosco, and frequently extends his melodic fragments by this method, as in bar 40 (top part).

(1) bar 40.



Melodic fragment extended sequentially.

The third, and final section of the work may be said to begin in bar 49, with the introduction of a new imitative figure in the bass, specifically

(5) bar 49.



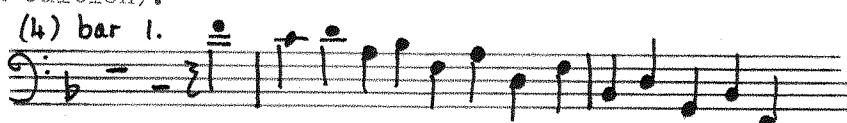
instrumental, sequential, and eminently suitable for heightening the tension of a work by strettoed and paired entries. It is presented in conjunction with the original falling phrase. This sequential point is a newcomer to the range of melodic figures found in the *In nomine* repertoire, its only appearance so far being in Ward's *In nomine* no 5 a4. In this work, the spiky arpeggio figures of Ferrabosco and Ward have been avoided, and Gibbons has concentrated on long melodic lines, mainly in conjunct motion. The four free parts are equally active, and the bass is no more demanding than any of the other free parts.

Gibbons' harmonic scheme is conservative by the standards of Ferrabosco, and he has concentrated on an overall G minorish sonority, which together with the continuous use of his first point, has unified his rather diverse melodic material into a satisfying musical whole.

In the *In nomine* no 3 a5 (VdGS: no 77), a specifically instrumental style is evident right from the start. The cantus firmus is on D, in long, even notes, and in the second voice part.

The entrance of the first point, in the first bass (bar 1) indicates the demands that are to be made on the players, particularly the two basses. (The musical quotations are in original note values here, as in the printed edition).

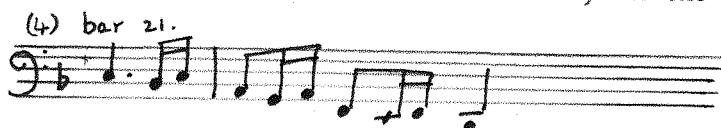
(4) bar 1.



Unlike Ferrabosco and Ward, who take their bass players down to C, Gibbons tends to take them rather higher than is usual, so that in bar 17, the inversion of the first point takes the second bass high up his top string.



The second point is an inverted form of the final, sequential point of In nomine no 2 a5, and it enters first in bar 21, in the fourth part,



and appears in all parts, extended sequentially, and in stretto entries between the various voice parts.

The final section of the work is announced by the second bass (bar 34), as a single re-appearance of the first, arpeggiated point, and is followed by a passage in which imitation is abandoned in favour of several specifically instrumental figures which are worked concurrently, bringing the work to an exciting conclusion.

In these three In nomines a5, one may trace Gibbons' developing instrumental style, from the rather conservative vocal style counterpoint of no 1, with its rather, by now, archaic breaks in the cantus firmus, through no 2, more specifically instrumental, and unified by its all-pervading point, to no 3, where imitation is less close, and greater technical demands are made on the players.

Gibbons' In nomine 'Cries of London' (MB:XXI no 67), is a work in which viols and voices are combined. The work is in two sections, each one complete in itself, with its own text, and containing the whole of the plainsong melody.

In the study of the In nomine as a developing instrumental form, this vocal work shows very clearly how, by the later In nomine period, what was apt for viols was no longer apt for voices. Gibbons has confined his viol players to eminently singable phrases, and the specifically instrumental writing of his other In nomines is nowhere evident.

The plainsong is in the second voice part, untexted, and in long, even

notes. It is however, frequently broken by texted contrapuntal episodes. Unlike the figuration found in the cantus firmi of many early In nomines, which embellished but did not prolong, in this work, the plainsong is more or less complete without the contrapuntal sections, which are additional episodes designed to carry the text.

As this is predominantly a vocal work, the melodic lines do nothing to further the cause of an idiomatic instrumental style. The composition may be regarded as an interesting by-way in the history of the In nomine, and an example of the infiltration of *Gloria tibi Trinitas* into yet another secular musical form.

The In nomines of Richard Deering.

Deering's two In nomines are both à6, and would appear to have been very little circulated. The In nomine no 1(TI 57) is, like Ferrabosco's 'In nomine through all the parts', unique in its treatment of the plainsong. Like Ferrabosco, Deering shares the plainsong between the voice parts, but whereas Ferrabosco sets the complete plainsong melody once in each part, as an equal contrapuntal voice, Deering breaks it into six sections so that the cantus firmus is heard only once, each section being placed in a different voice part. In Ferrabosco's work, the cantus firmus is first heard in the top voice part, and progresses downward, whereas Deering's cantus firmus, in long, even notes, is heard first in the third part, followed by entrances in parts two, six, four, one, and finally five. The work is without key signature, and with the cantus firmus based on A. Although based on A, the first two entries are transposed up to E, so that the first twenty one notes of the plainsong are a fifth higher (or a fourth lower), and the correct pitch is only achieved by the entrance in the bass in bar 48. This curious *aberration* would appear to be the result of the harmonic scheme of the free material, and appears to be deliberate, with the first entry of the point, second voice part, given the first two notes of the plainsong at the correct pitch. The penultimate section of the cantus firmus (bar 90, top voice), is also transposed up a fifth, and remains so until the very last notes, which are then restored to their correct pitch, the final G unsharpened, amongst counterpoint with consistently sharpened G's and F's.

The vocal style counterpoint with which the work opens has, by bar 42, become specifically instrumental, and includes the spiky, leaping figures which characterise so many of the later In nomines.

The central section of the work (bars 42-60) is, like the central section of Ferrabosco's *In nomine* through all the parts, an attempt at modulation, with almost consistently sharpened F, C and G's. Deering's imitation tends to be exact, and his sets of simultaneous and stretto entries are usually between adjacent parts, and not, like most other of the later composers, in varied combinations between all the parts. Also one notices how often Deering uses sets of entries, each on the same tone as the cantus firmus, as for example in bars 54-57.

bar 54.

The instrumental figures become longer by bar 74, and reach an exciting climax by bar 92 when, still in strict imitation, a succession of entries of a rapid, sequential descending scale figure brings the work to a conclusion. As in the *In nomine* of Ferrabosco and Ward, there is virtuosic writing for the two bass players, especially between bars 76 and 81, when the tension is being built up. Unlike Ferrabosco and Ward however, there is no attempt to abandon strict imitation for a freer type of counterpoint.

In Deering's second *In nomine* a6 (TI 58), the cantus firmus receives rather more orthodox treatment than in his first, being set in the top part, on A, and in long, even notes. It is however, rather inaccurately reproduced

towards the end, and the scribe in the Oxford source has misplaced the final notes, so that they do not accord with the counterpoint. As in no 1, this work opens with vocal style counterpoint, which is replaced with rather more specifically instrumental writing, the most virtuosic passages being allotted to the second bass, with its long melismas towards the end. The most interesting feature of the work is the almost consistent use of F, C and G sharp throughout.

The consort In nomines of Thomas Tomkins.

Thomas Tomkins holds a significant place in the history of the keyboard In nomine, with his set of forward looking compositions, probably the last in the genre. His two consort In nomines are insignificant by comparison, but nevertheless have some historical value, as they are the only consort In nomines ^{at} 3. Whereas the three part fantasia was commonplace, the three part In nomine is unique to Tomkins.

These two In nomines of Tomkins' are somewhat puzzling, as they are nearer in style to his keyboard works than to his other consort compositions. If indeed, they are keyboard originals (and if they are, they are the only keyboard In nomines to survive in consort transcription), they hardly seem to belong to his set of large scale keyboard In nomines, all of which, with a cantus firmus based on A, are found in a common source. These consort works, with their cantus firmi on D, could hardly be transposed from an A based keyboard work without the tessitura having been impossibly high or low.

On the other hand, Bull composed one keyboard In nomine, possibly his first, with the cantus firmus set on D, and these works of Tomkins' could have been an early attempt at the keyboard genre, discarded by the composer when he compiled the source which contains his mature, large scale keyboard works.

The two indications that they may possibly have been keyboard originals lie firstly in the number of voice parts, and secondly in the style, unlike anything else in the consort repertoire, and nearest to that which Tomkins uses in his keyboard In nomines.

The keyboard characteristics in these works may be summarised thus;

1. Imitation is minimal. As in most of Tomkins' keyboard In nomines, a point is used mainly to introduce a melodic idea, which is then developed rather freely, sometimes culminating in a melismatic passage, or a passage of melody and accompaniment. It is these passages of melody and accompaniment which set these works apart from the usual consort style.

bar 32.

Tomkins, In nomine no. 1 à 3, (consort)

Although this type of writing is a rarity in the consort repertoire, it is to be found in two of Tomkins' keyboard In nomines, nos. 5 and 10 (MB:V), bars 22-23 and the last part of bar 23, respectively.

bar 23, 7th minim beat.

Tomkins, Keyboard In nomine (MB:V no 10.)

2. The central section of the consort In nomine no. 1 is in triple time, and whilst it was not uncommon for an early consort In nomine to have a triple time section, the practice was abandoned by the later consort composers. Tomkins' keyboard In nomines however, (nos. 5 and 10) also have central triple time sections.

3. The long melismatic figures in the consort work no. 2, which Tomkins uses in both the free parts to produce chains of thirds and sixths, common enough in keyboard works, are nevertheless unusually long and florid for a consort composition.

(1)

Tomkins, In nomine no. 2 à 3.

Tomkins' characteristic treatment of the cantus firmus in his keyboard In nomines, in which the plainsong is more or less abandoned towards the end of the work, is not apparent in the consort works, although he does continue the composition after the completion of the plainsong, prolonging the final D for several bars.

Both these consort In nomines fit well under two hands at the keyboard, and one has a strong impression of Tomkins the organist, rather than Tomkins the consort composer at work.

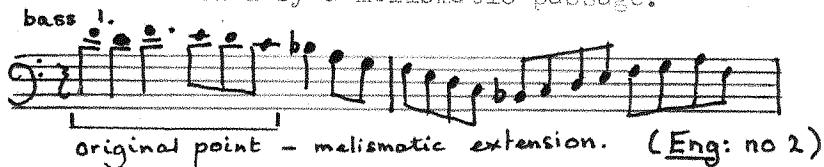
The consort In nomine of Richard Mico.

Richard Mico appears as a shadowy figure today, though in his lifetime he seems to have been highly thought of both as an organist and a composer, and may have succeeded Byrd in the service of Lord Petre at Stondon, in Essex.²¹ He appears to have been a composer for the viols rather than the keyboard, and amongst his considerable output of consort music, there is one In nomine extant. This work is A^5 , with the cantus firmus set, traditionally, in the third part on D, in long, even notes, but the work is without the usual key signature of one flat, though B flat appears as an accidental throughout much of the music.

The first point, reflecting the opening minor third of the cantus firmus, is first heard on D and A, and without B flats, and it is only when the cantus firmus enters in bar 6 that B flat appears in the free material.

As in so many of the late consort In nomines, the bass parts are the most elaborate, and Mico gives his two bass players a range of over two octaves, whilst restricting the upper parts to an octave and a half each. Imitation is particularly close between the two bass parts, who, towards the end, continue a dialogue in imitation which the upper parts had started, but now extended by a melismatic passage.

bass 1.



original point - melismatic extension. (Eng: no 2)

21. Bennett: p 24.

The leaping arpeggiated figures, found also in the In nomines of Ward and Ferrabosco, are taken almost to extremes by Mico in some of his bass lines, involving the player in some awkward string crossing.

bass 1. bar 36.

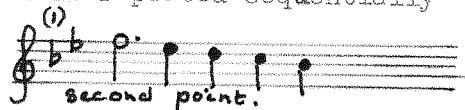
Mico makes no use of double entries or sequential extensions, and little of stretto. The work is closely woven, with little or no contrast of texture, either by the use of long passages of rests, or sections of contrasting material. The whole work has a mellifluous, homogenous character, created, one feels, by a competent craftsman rather than an innovator.

The consort In nomine of Simon Ives.

As Simon Ives was not born until 1600, his single extant In nomine²² (TI 82), is late in the history of the genre, and was composed perhaps a hundred years after the prototype. Ives' composition is extant in half a dozen sources, with attributions to both Cranford and Ives in one source,²² where it follows, chronologically, Cranford's only extant In nomine.

With a key signature of two flats and the cantus firmus set on G, in long even notes, in the second voice part, Ives' composition presents a traditional appearance, with its several contrasting points worked in close, or fairly close, imitation, the slower, introductory figures being followed by more lively ones as the work unfolds. As in many of the late In nomines, the bass part is particularly active, and has a wider range of notes than any other part, the player being required to tune his lowest string down a tone to C.

A particular characteristic of this work is the use of sequential repetition of the point. For example, the second point is repeated sequentially in all parts for several bars, without the use of any other figures.



Again, the penultimate point is repeated sequentially in each part, though

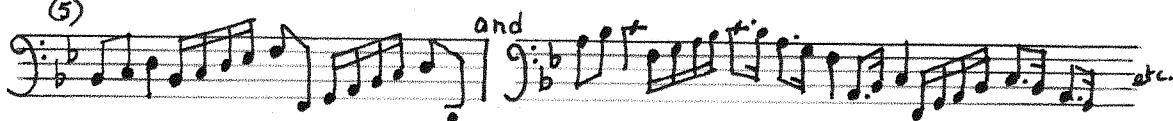
(3)

not, here, without contrasting accompanimental material. Unlike many of the later In nomines, in which initial imitation is replaced by a freer type of counterpoint, Ives continues in more or less strict imitation throughout. This gives to the composition a traditional, careful, workmanlike air, in which conformity and craftsmanship predominate over imagination and ingenuity.

The consort In nomine of William Cranford.

William Cranford was a contemporary of Ives, who flourished as a composer during the second quarter of the seventeenth century. His one extant In nomine a5(TI 56), opens conventionally enough with vocal style counterpoint set around a cantus firmus in long, even notes, on G. The first point is identical with that of an anonymous early In nomine (TI 11). However conventional the opening of the work is, it becomes noteworthy later on, in that it has, as part of its central section, a bass line which contains running figures in notes of a smaller value than those found in any other consort In nomine.

(5)



and

Cranford, In nomine a5. (Original note values.)

Whilst being particularly evident in the bass, these rapid runs are also found in the other parts, as an imitative point. They appear in the fourth part as the following;



Quaver runs are commonplace in the late In nomine repertoire, and passages of running semiquavers are frequently to be found in the late keyboard In nomines, but extensive use of semiquavers in a consort work is unique in this composition of Cranford's.

Two anonymous In nomines a5 (TI 12 and 13)

These two works are each found in only one source,²³ in which they follow, chronologically, the In nomines of Cranford and Ives.

In the first of these two anonymous In nomines there is an almost

23. Ob C 64-9 nos 9 and 10.

consistent use of advanced, specifically instrumental techniques throughout. The opening point, which makes its first entry in the bass, is shaped around the first four notes of the plain song, but in spite of this, it has been given an instrumental, rather than a traditionally vocal, character, and is quite unlike the prototypical opening, although it uses just the same notes.



First point, anon., no 1.



First point, Taverner.

The spiky, leaping figures, similar to those found in the In nomines of both Ferrabosco and Ward, and particularly evident in the bass parts, are, in this work, longer, and sometimes cover a wider span of notes than those in other In nomines.



In nomine, anon., no 1.



The two upper parts contain passages which anticipate some of the character of baroque instrumental music.



In nomine, anon., no 1.



Altogether, this anonymous composition is a fine example of early seventeenth century instrumental writing.

The second anonymous In nomine, with its cantus firmus in the second part, set on G, bears a striking resemblance, both in its construction, and in the character of its melodic material, to the four part In nomines of John Ward.

The first, and most immediately obvious similarity is in the use of two points simultaneously, at the opening of the work. The introduction of more than one point at the start of a late consort In nomine is almost unique to Ward.²⁴ It is true that in Gibbons' In nomine $\text{a}5$,²⁵ the fourth voice part enters with material different from the imitative point, but this is free material, rather than another point, and indicates that Gibbons is thinking along lines that lead away from strictly imitative practices, and towards a freer style of counterpoint, and has intentions quite different from Ward's deliberate use of more than one point of imitation simultaneously. In both Ward's and the anonymous In nomine, it is only in the first section of the work that more than one point is introduced together, and for the remainder of the compositions, points are worked singly.

The second similarity of this anonymous In nomine to the four part works of Ward is in its division into a great many clearly defined sections, each one characterised by a more or less strictly imitative working of a point, with no attempt to abandon imitation for a freer type of counterpoint. Whereas in many of the later In nomines imitation is apparent at the beginning of a work, and is later replaced by freer counterpoint, in Ward's four part In nomines, imitation continues throughout.

Thirdly, the character of the points is similar to those which Ward uses, and are specifically instrumental rather than vocal.

That the anonymous work is found in the same source as Ward's In nomines $\text{a}5$ and $\text{a}6$, may be of little significance, as Ward's In nomines are grouped together, and the anonymous work is separated from Ward's $\text{a}5$ In nomines by several folios.

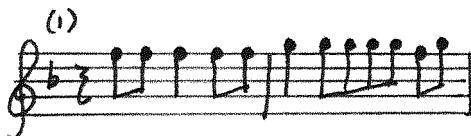
The anonymous work opens with the introduction of two points, (a) and (b).

(a) (1)
 (b) (3)

In nomine, anon., no. 2.

24. The other example being In nomine no 3 $\text{a}5$ by Ferrabosco (TI 67).
25. MB:IX no 52.

Point (a) appears first in parts one and five, where it is followed by point (b). Point (b) first appears in parts three and four, where it is followed by point (a). Almost a dozen points follow the opening ones, each one being heard in each of the free parts before being replaced by the next. The points are well contrasted, and many of them are similar to those found in Ward's In nomines. One point however is, in all of the late consort In nomine repertoire, only to be found extensively in one other work, and this is the fanfare figure, which is also to be found in Ward's In nomine no 5 $\text{a}4$.



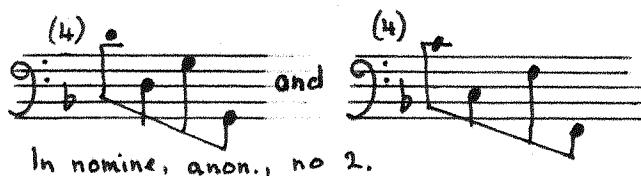
In nomine, anon., no 2.



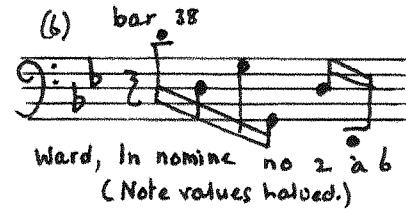
In nomine, Ward, no 5 $\text{a}4$.
(original note values.)

This fanfare, or repeated-note figure, found in the early consort In nomines amongst the works of Tye, Woodcock, Parsons and Byrd, is a rarity in the later consort works. It is used, however, in this anonymous composition, and also, in various forms in Ward's In nomines, no 1 $\text{a}4$ (bars 31-59), no 2 $\text{a}4$ (bars 62-67), no 4 $\text{a}4$ (bars 74-86), and in addition, prominently in the central section of no 5 $\text{a}4$ (bars 27-35). In the anonymous work, the fanfare figure is in the central section of the composition, and to my knowledge, there is no other late consort In nomine apart from Ward's no 5 $\text{a}4$, which contains such distinctive writing.

Another instrumental figure common to both Ward's and the anonymous In nomine is the spiky double or triple octave. Broken octaves, particularly in the bass, may also be found in the In nomines of Ferrabosco II and the other anonymous work, but in both Ward's no 2 $\text{a}6$, and this anonymous In nomine, the broken octave figures suggest a dominant/tonic progression.



In nomine, anon., no 2.



Ward, In nomine no 2 $\text{a}6$
(Note values halved.)

The leaping octave figure is one of the characteristics of the late consort In nomine style, but the figure is confined mainly to one leap, followed possibly by leaps smaller than an octave. The double octave leap, when used by Ferrabosco II, ²⁶ is sometimes decorated with auxilliary

notes, as it is in no 1 $\grave{a}6$, whilst in Gibbons' In nomine the leaps are



Ferrabosco, In nomine no 1 $\grave{a}6$.



Gibbons, In nomine no 2 $\grave{a}5$.

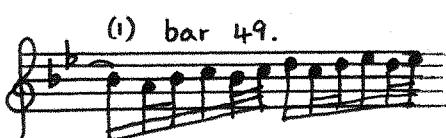
decorated still further, and rarely involve a double octave.

The third unusual figure to be found in the anonymous work is the undulating sequential one which occupies much of the second half of the piece.



Anon., In nomine no 2 $\grave{a}5$.

This figure is only found extensively in two other consort In nomines, those of Gibbons and Ward. In Gibbons' no 2 $\grave{a}5$ it occupies the final third of the work, and in Ward's no 5 $\grave{a}4$ an inverted form is heard during the whole of the latter part of the composition.



Gibbons, In nomine no 2 $\grave{a}5$.

(Note values halved)



Ward, In nomine no 5 $\grave{a}4$.

(Note values halved)

If this anonymous composition may indeed be attributed to Ward, it is odd that it survives in only a single source, for although it is true that each of Ward's In nomines $\grave{a}4$ is an unicum, his In nomines $\grave{a}5$ and $\grave{a}6$ are extant in a good many sources, albeit some of them either anonymous or wrongly attributed. With the In nomine composers predilection for sets of works, it is perfectly possible that Ward might have composed two, and not one $\grave{a}5$, to match his two $\grave{a}6$.

The In nomines of John Jenkins.

John Jenkins' position in the English school of consort composers is similar to that of Bach and the baroque instrumental style, although a hundred years separates the two composers. Both men may be said to be masters of their particular idioms, and to have polished and perfected the styles they respectively inherited. Both composers stand at the end of an era in which an important musical genre has come to maturity, and as Bach says the last word on fugue, so Jenkins does on the fantasia and the In nomine, beyond which it is impossible to go further in the same direction.

Jenkins was extraordinarily prolific, and it is particularly in his music for smaller forces that he may be said to be an exponent of emergent style and form. His compositions for one or two stringed instruments above a bass line, with organ accompaniment, foreshadow the sonata and trio sonata, being in several contrasting movements, some of which contain rapid runs in small note values and agile leaping figures. It is apparent how conservative Jenkins' In nomines and some of his fantasias are, when one considers that Purcell died less than twenty years after Jenkins.

Roger North,²⁷ that voluble pupil of Jenkins, writing c 1690, has criticised his master's compositions by comparison with those bearing the stamp of the Italian Baroque, and writes of Jenkins;

'Another more considerable failing is the manner of movement.... it was chiefly(as it were)going up and down staires, and had less of the sault [seasoning, spicy] or iteration that the Itallians have;.... And it may be alledged also as a defect, that Jenkins did not dash upon harsh notes, as the Itallians doe, which makes their consorts more sapporite [salty] than the music was when the parts did but hunt one another, from concord to concord.'

When one considers that the first half of the seventeenth century saw the birth, on the Continent, of Gabrieli's canzonas and the trio sonata, amongst other things, North's criticism of Jenkins' music seems less harsh.

Jenkins' two In nomines are both '6, with an organ accompaniment. Both In nomines are extant in the same two sources, the organ parts in the two sources, however, being different.

Both the organ parts are basically, two part reductions of the viol parts, mainly the two outer voices, filled in with another part during rests. In the London source, however,²⁸ the organ part has, in addition to the two viol parts, the complete cantus firmus. This suggests that on some occasions, anyway, the plainsong may have been allocated to the organist rather than a string player.

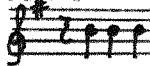
27. North: p 24.

28. Lbl Add 29290.

Jenkins' contrapuntal style is simpler than that of many of his older contemporaries, and in his In nomines we need not look for complex counterpoint, dramatic melodic or rhythmic figures, or leaping octaves, but instead, clearly defined, conventional imitative counterpoint, much of which moves stepwise in long, sonorous phrases.

Unlike many of his contemporaries, the particular demand that Jenkins makes of his bass players is not so much one of super agility, as of increased range. Like several other later In nomine composers, Jenkins requires the basses to tune down a tone, to bottom C, but he also requires them to play up to the B flat almost an octave above middle C, which gives the basses a range of almost three octaves.

In the In nomine no 1 a6 (MB:XXXIX no 15), the cantus firmus, in the second voice part, and set on G, does not enter until bar 12. During this time the free parts enter imitatively in pairs, each pair on G and D, parts three and four first, followed by parts one and five, and finally the bass, answered by the fourth part. Although the cantus firmus is absent, it is anticipated by the first point, a traditional one, based on the first four notes of the plainsong. A first point based on the opening of the plainsong, whilst common enough in the early consort In nomine, has become something of a rarity in the later works. A new point (bar 11) heralds the entry of the cantus firmus, and tension begins to build up by the use of notes in smaller values, so that the composition reaches the height of its activity between bars 56 (the highest pitched section of the plainsong) and 66, when a cadence on the first beat of the bar concludes the most active section and leads straight into calm, reflective music in which a slow, repeated-note point makes frequent entries, both singly and paired, and is finally used to generate some slightly more active figures before the music ends.

In the In nomine a6 no 2 (MB:XXXIX no 16), the cantus firmus, set on E in the top part, enters in bar five, after the announcement of a slowly moving vocal style repeated-note point has clearly established the E minor tonality upon which the work is based. This point  or a variation of it  dominates almost the entire work, and is used, almost throughout to generate a variety of contrapuntal ideas. The first forty bars or so take their tone from the solemn, almost ecclesiastical first few bars, and activity begins to mount only gradually after, in bar 41, the repeated-note point begins to generate quavers rather than crotchets. This

work, unlike many of its contemporaries, does not fall into clearly defined sections in which a distinctive point is worked, but rather, builds up gradually towards a central section of the greatest activity by means of longer, more complex phrases, in which imitation is often only approximate, the unifying factor being the three-note point, from which most of the music stems. Between bars 75 and 95, the original point is temporarily abandoned and a rising scale figure is heard in various forms, sometimes used imitatively and sometimes as a freer type of counterpoint, before a return to the original point in bar 95, (parts 3 and 6) brings the music full circle. A simultaneous triple entry in bar 96 (parts 2, 4 and 5), followed by further triple entries in bars 100 and 102, recall the gravity and dignity of the opening bars, and allow for some homophonic writing from which some rather unusual harmonic progressions result, so that the keys of F, B flat, A, E and G are all briefly touched upon, between bars 100 and 107, the final few bars before the cadence.

bar 100. Jenkins, In nomine no 2 a 6.

The conservative elements of Jenkins' style may be seen in the mainly smooth, stepwise melodic lines, with the use of imitative points that would not be out of place in the In nomines of Byrd. Whilst there is greater harmonic freedom in Jenkins' In nomines than in some of the earlier ones, it is strange to notice that he still employs the device of chromatic alteration, so beloved of Tye, in order to effect a major/minor shift. Bar 102 might almost have been written by Tye, and in bar 9 also, the crude alteration in the bass from G to G sharp could be attributed to a composer a hundred years older than Jenkins.

The In nomines of William Lawes.

If John Jenkins may be considered to be a traditional and rather conservative composer, content to polish and perfect existing musical styles and forms rather than break new ground, then Lawes appears just the very opposite - an innovator, influenced by the new Italian styles, and composing, in addition to instrumental fantasias, masques, theatre music, trio sonatas and part songs.

Lawes was Musician-in-ordinary to Charles the First, and appears to have admired Ferrabosco II (who became composer to the same King, on his accession), and may even have been a pupil of his, for Lawes makes use of a number of Ferrabosco's themes in his own works.

The Italian influence may particularly be seen in Lawes' sonatas for violin, bass and organ, and in his suites for two division viols and organ.

Lawes' compositions are amongst the earliest to be given specific instrumental designation, and in the autograph sources²⁹ Lawes is careful to specify the instrumentation he has in mind.

Lawes' two In nomines are more conservative in style than most of his other instrumental music. This seems to indicate that the consort setting of a plainsong was, by the end of the second decade of the seventeenth century, fast becoming an archaic form, and had become a useful student exercise rather than the exciting test of ingenuity it appears to have been in the hands of Gibbons, Ward and Ferrabosco II.

Lawes In nomine no 1 à 6. (MB:XXI no 5)

The most immediately striking thing about this six-part work for viols with organ accompaniment, is that it is in the key of B flat major. And what is more, the plainsong is also reproduced in B flat major, and the familiar melody is no longer recognisable. The traditional opening minor third of the cantus firmus becomes major, and the unexpected effect on the ear throws the listener momentarily into confusion.

29. Ob Mus Sch B2, and Ob Mus Sch D 229.

The organ part is a four-part reduction of the viol parts, and includes the cantus firmus.

The work opens with conventional enough imitation, the point being a downward octave scale figure, until, in bar 25, the point suddenly generates a jagged little figure of a specifically instrumental nature, and

from bar 27 to bar 53 the original scale becomes a mere three notes, with the arpeggiated figure in various forms dominating the music. This figure often demands great dexterity in execution, as in bar 55 of the bass part,

(6) bar 56.

lawes, In nomine à 6. no 1.

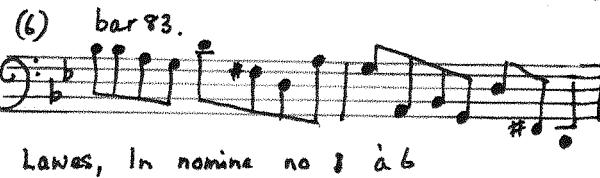
as it involves much string crossing. Between bars 49 and 55 there is a complete modulation to A flat major, unique in the history of the In nomine.

A handwritten musical score for five staves. The key signature is B-flat major (two flats). The time signature is common time. The score consists of five staves, each with a different clef: the first and second staves use a treble clef, the third staff uses a bass clef, and the fourth and fifth staves use an alto clef. The music is divided into measures by vertical bar lines. Measure 44 starts with a rest followed by a note. Measure 45 starts with a note. Measure 46 starts with a note. Measure 47 starts with a note. Measure 48 starts with a note. Measure 49 starts with a note. Measure 50 starts with a note. Measure 51 starts with a note. Measure 52 starts with a note. Measure 53 starts with a note. Measure 54 starts with a note. Measure 55 starts with a note.

Lawes, In nomine à 6 no 1.

The cadence on the first beat of bar 57 restores the music firmly back to its original B flat major before the start of a new section of the work in which the two bass parts are resting. This four-part interlude of

continuous counterpoint, in which a variety of scale figures are woven together in mainly free counterpoint, continues until bar 71, when the bass re-enters with a new point which may be seen as either an inversion of the work's first one, or a continuation of the previous section in augmented note values. This point is again used to generate a variety of instrumental figures, some of them in a distinctly baroque idiom.



Lawes, In nomine no 3 a6

The work ends as it began, with a downward scale figure, but now in a more closely woven texture.

The structure of this work is more coherent than that of some of its contemporaries, and has unity imposed on it by the similarity of its points. The principal idea, the scale figure, is used in conjunction with only one other figure, the arpeggiated one. This use of only two sharply contrasting ideas sets the work apart immediately from many of those of the earlier generation of In nomine composers, in which a series of contrasting points followed one another.

Harmonically, this is the most advanced of any In nomine, with its definite major tonality, which abolishes the necessity for sharpened thirds and sevenths at cadence points, and its true modulations, rather than passages of chromatic inflexion. Roger North must have approved the augmented chord on the first beat of bar 103, which is certainly a 'dash on harsh notes', and his complaint that '(In the In nomine) there wants the proper change of keys, without wh ch consort is lame...' ³⁰ is unfounded in this work of Lawes.

Lawes In nomine no 2 a6 (MB:XXI no 4c)

This In nomine, with its cantus firmus set on C, key signature of two flats, and a consistently flattened A, is undoubtedly in C minor. The work is in two clearly defined and contrasting sections, and each section contains the entire plainsong, so that each half may stand as a work complete in itself.

30. North: p 9.

In the first section of the work, the cantus firmus starts in bass 1, and is transferred to bass 2 half way through, and in the second section it starts in treble 2, and moves to the top part. In both sections of the work, the cantus firmus is concluded several bars before the end of the music, and the cantus firmus part ends with a short coda of unrelated material. This particular treatment of the plainsong is unique to this composition.

The first section of the work, which ends with the cadence in bar 59, is devoted to smooth, sonorous, mainly imitative counterpoint, much of it in stepwise motion, with a dignified, almost ecclesiastical flavour. Some sequential extension of a new point (26, 3, 1) results in chains of thirds from the paired entries in bars 31 and 32, in the fourth and fifth parts. The second section of the work, which starts in bar 60, is in complete contrast, and opens with a double entry of a brisk, specifically instrumental point in the highest and the lowest parts. From bar 70, the two bass parts carry on a lively imitative dialogue, the first point of which has a distinctly Purcellian quality, whilst the upper parts weave their

(6) bar 70

Lawes, In nomine no 2 a 6.

own different and rather freer counterpoint above. The material in the six voice parts becomes unified again in bar 87, when a new point pervades the free parts from the top downward, and initiates some lively instrumental writing. From bar 103, Lawes pairs the voice parts, so that the two basses engage in some virtuosic imitation, whilst parts three and four imitate each other with counterpoint quite different from the basses, and the second part moves mainly a fourth below the plainsong, to imitate it rhythmically in bar 110; thus the work ends, with three contrasting ideas woven together amongst the six voice parts.

In this work, not only is the treatment of the cantus firmus unique, the construction unusual, and the latter part of the counterpoint ingenious, but also some of the melodic lines are the most forward looking of any encountered in an In nomine.

The In nomines of Henry Purcell.

Both Ward and Gibbons had been dead for some twenty years, and Lawes for more than ten, and Jenkins was approaching old age, by the time Purcell was born. There was probably a gap of between forty and fifty years between the last of the Jacobean In nomines and the two of Purcell. Considering the wealth of Purcell's musical output, in some of the most modern forms and styles of the day, one may well wonder why not only the antiquated In nomine form, but also the Fantasia held any attraction at all to a composer of Purcell's stature, with all the new compositional devices which were available to him. The answer must be for Purcell, just as it was for all those first- and second-rate composers who flooded the market with their In nomines; a desire to solve a problem in a new way, and to create something new and original from the traditional plainsong form.

By Purcell's lifetime both the Fantasia and the instrumental plainsong composition had been replaced by the trio sonata, and the Italian influence was pervading all forms of English music. So it comes as rather a surprise to find these two In nomines of Purcell's not only reverting to an earlier form, but also employing the traditional style, and using melodic material which might well have been found in the In nomines of Byrd, Parsons and Ferrabosco I. Indeed, Purcell's treatment of the cantus firmus in his In nomine 36, with its tied, prolonged and additional notes, is nearer to Byrd than to any other composer. In both works however, Purcell reveals an imperfect knowledge of the plainsong's last few notes.

In his two In nomines, Purcell employs the traditional key signatures for the consort In nomine, one and two flats, respectively, the traditional note values where minim and crotchet mainly prevail, and several C clefs, a legacy of the viol consort. Both the works are in smooth, mainly stepwise, vocal-style imitative counterpoint throughout, and are without the more virtuosic features of the In nomines of Ward, Cranford, Gibbons or Ferrabosco II. In fact, although fine works in their own rights, only the key sequences, with their definite major and minor implications, give any indication that the works could not have been composed a hundred years earlier.

In nomine a6 (Dart P: p 37)

This work opens with a traditional point based on the first five notes of the plainsong in each voice part (3) bar 1. which is heard once and which is then used to generate all the material which is to be heard subsequently. This first section of the work, which might almost be termed an exposition, is concluded on the first beat of bar 14 with a cadence onto G minor. The remainder of the composition is taken up with the working of two more imitative points, both of which are derived from the free material which follows the announcement of the first point. Tension is heightened not with shorter note values or more virtuosic figuration towards the end, but as in the earliest consort *In nomine*, with a more intensive working of existing material.

In nomine a7 (Dart P: p 39)

The *In nomine a7* opens with a point remarkably similar to the first points

(2) bar 1.



Purcell, *In nomine a7*. First point.

in both Cranford's *In nomine* and an anonymous work (TI 11). As this point is shaped round the first four notes of the plainsong, the similarities may be more coincidental than intended. Purcell introduces the point in inversion

(1) bar 2.



Inversion of first point.

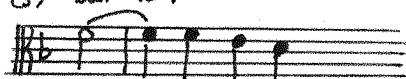
on its first appearance in the top voice part, and then continues to work both forms concurrently in all the parts until bar 10, when it is replaced by a double entry in parts 2 and 5 (last two crotchet beats) of the new point and its inversion, both of which are worked until bar 22.

(2) bar 10



Second point.

(5) bar 10.



Inversion of second point.

Between bars 22 and the cadence on the first beat of bar 29, Purcell employs an arpeggiated point and a repeated-note point, both of which are reminiscent of the main substance of Parsons' *In nomine a5*. Bars 35-37 form a slow interlude in which the cantus firmus is involved with the imitation,

before the final section in which scale figures, both upward and in inversion predominate. Purcell relies on changes of key to build up the tension towards the end, rather than greater activity amongst the melodic lines. This work, with its closely imitative style, sets out to demonstrate the concurrent working of a point and its inversion. Other In nomine composers have used the same device, but none other has maintained it right throughout a composition.

It would appear that Purcell was familiar with early contrapuntal methods, and it seems probable that a study of early counterpoint may have been some part of a composer's education in the mid seventeenth century, as it still is today.

In conclusion.

From this survey of the In nomine repertoire, it is easy to see that the consort works suffered a sharp decline in popularity after about 1600. There are 116 In nomines extant from the early period, between about 1540 and 1600, and only 43 from the slightly longer period of time between 1600, from when the late consort works may be said to date, and the last works in the genre, those of Henry Purcell.

Amongst the composers of late consort works, there are few names which are unknown today, yet amongst the many early In nomines, there are many composers whose names are entirely unfamiliar today. This does seem to suggest that, at least during the early In nomine period, any musician worth his salt composed an In nomine, possibly as part of a specific academic exercise. Very many of the earliest composers appear to have been Cathedral organists, yet most of their In nomines are consort works, a fact which supports the theory that many of the early compositions were scholastic rather than practical pieces, demonstrating counterpoint in more voice parts than were practicable in a keyboard composition.

The earliest In nomines were based on the current vocal style of writing, yet many of them, though vocal in style, may have been intended for instrumental performance. The early period produced many compositions of a complex, experimental kind as the genre moved from a vocal to a specifically instrumental style, whereas in the later period, only the 166 work of Ferrabosco II, 'In nomine through all the parts', may be said to be in any way an ingenious experiment.

The late consort composer was, by and large, concerned with musical expressiveness, which he achieved by variety and contrast both of melodic lines and of textures. The rhythmic complexities of some of the early In nomines, for example, the latter part of Byrd's no 5 ¹⁵, or Baldwin's composition ¹⁴, are entirely absent in the later consort works, and have been replaced by clean instrumental phrases, neat figuration and uncluttered textures, in which periodic rests in one or more parts help to achieve textural variety. The demands made on the players in the late consort works are not so much those of unravelling rhythmic complexities as those of sheer technical agility.

Although many of the earliest consort In nomines must have been written with instrumental rather than vocal performance in mind, the demands on the players techniques were modest compared with some of the post-1600 compositions.

Of the early consort works transcribed for keyboard, most were a faithful reproduction in keyboard score, even if the results were cluttered and awkward to play. The two exceptions are Parsons' ¹⁵ and Taverner's, both of which have been given a more specifically keyboard transcription, embellished with typical keyboard figuration. In the later consort works, the keyboard transcriptions would seem to be accompaniments to the consort rather than keyboard works in their own right, and the texture has been reduced by several voice parts, and is often without the *cantus firmus*. Where the plainsong is present, as it is in one or two of the very latest works, the suggestion is that the organ relieves one of the consort players of what is, after all, rather a dull part.

Although there are several instances of *consort* In nomines transcribed for keyboard, there is no evidence for any keyboard In nomine having been transcribed for consort. Although the two consort In nomines ¹³ by Tomkins resemble his keyboard rather than his mature consort style, and are eminently playable on the keyboard, the present writer feels that, in a comparison between them and Tomkins' keyboard In nomines, they are dissimilar enough to have been composed originally for *consort* and not keyboard.

The history of the consort In nomine unfolds in a line parallel with the history of instrumental music generally in England up to the end of the sixteenth century. Whilst the very first instrumental abstract music (as opposed to that with a text or connected with dance) may well have been the In nomine, it was very soon joined by other instrumental forms, and

and in particular, the Fantasia, which eventually replaced the In nomine. During the later In nomine period, although the genre had declined in popularity, the style and form of the Fantasia was being used in In nomines.

With the In nomines of Lawes, the consort In nomine bears as little resemblance to the prototype as the keyboard works do. With the viol consort as an established performing medium, the music is no longer 'apt for voices' and has followed a course which began with a vocal Mass section, through Tye, Byrd and Ferrabosco II to the large scale string works, sometimes with organ accompaniment, which were finally to be replaced by the trio sonatas.

The keyboard In nomine in general, attracted fewer composers than its consort counterpart, probably because keyboard music was already established specifically, before the birth of the In nomine. The keyboard In nomine probably reached its maturity a little later than the consort, in the works of Bull, and finally Tomkins. It is interesting to notice that although the consort In nomine was failing to attract composers after about the second or third decade of the seventeenth century, Thomas Tomkins was either composing or revising his keyboard In nomines as late as 1650.

Whereas the consort In nomine reached its full maturity in the works of Ferrabosco II, Gibbons and Ward, and then slowly declined over a period of some forty years before its isolated revival by Purcell, the keyboard In nomine ended abruptly, at the height of its full flowering, and whilst it was still representing all that was forward-looking in English keyboard music of the time. The pride of place, held by the consort In nomine for so many years, was gradually usurped by the Fantasia, yet Tomkins ensured that the era of the keyboard In nomine ended not with a decline, but with a splendid flourish, worthy of the tradition of the last of the English virginalists.

Appendices I and II. Explanatory note.

Manuscript sources are referred to by their RISM sigla, followed by a full reference. The list of libraries and their sigla is to be found at the end of appendix II.

Printed editions are referred to by sigla, underlined, the key to which is at the end of appendix II.

In appendix I, the important sources are described briefly. Other sources may be consulted in their respective library catalogues. Where it has not been possible to inspect a source, the list of contents has been reconstructed from the information in the thematic index.

Acknowledgement has been made where a description is taken from another author.

In several of the sources there exist both page and folio numbers. To avoid confusion, both these sets of numbers are quoted.

In appendix II, the second column indicates the type of In nomine, thus C a5 = a consort In nomine of five parts, and K indicates an In nomine which is found in keyboard score. A number in brackets, ie. (2), indicates the second voice part. This is used either when a source is incomplete, or to indicate the part from which a quotation is taken. Voice parts are numbered from the top, downwards.

Folio numbers are given in order of their library press marks. This does not necessarily imply the order of voice parts.

In column 2, appendix II, the sign M 1, 2 or 3, indicates the classification of a work in Meyer M:.

In the text, and in appendix I, specific works will be referred to by their printed editions, where one exists, and otherwise by their numbers in the thematic index, eg. (TI 61). All other material in brackets is editorial.

The musical incipits are the top parts unless either the top part is the cantus firmus, only another part is extant, or, as in the case of some keyboard works, another part makes identification easier. Musical incipits are in original note values. Original rests have been retained but in the interests of clarity the original \sharp which indicates a \natural has been altered to \natural , thus B \sharp becomes B \natural .

In appendix II, the title of the work is only given where it deviates in any way from the usual one of In nomine, or an abbreviation of In nomine.

Appendix I. The Manuscript Sources of the In Nomine.

CF. Chelmsford: Essex County Record Office.

CF D/DP.Z.6/1.

A bass part book mainly containing texted motets. The contents are listed by Fellowes C. (appendix 7) from whom this is derived. See also Edwards, (vol. 1 p 169).

f 27v	In nomine	Strogers (TI 136)
f 60v	In nomine (attr. in index only)	Whight (TI 194)
f 61	In nomine	Strogers (TI 139)

CF D/DP.Z.6/2.

For a full description of this source see Edwards (vol 1 p 170)

f 1	In nomine	Master Whight (TI 193)
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Cfm. Cambridge: Fitzwilliam Museum.

Cfm. 32.G.29.

A volume of keyboard music known as the Fitzwilliam Virginal Book. This source contains a great variety of musical forms, and is believed to have been compiled by the younger Francis Tregian during his imprisonment in the Fleet (1609-19). The compositions range in date from c 1550 to c 1620, and are presented in impeccable calligraphy, right across the open page. A printed edition exists, (FWB) and the manuscript is fully described by the editors in vol.1 (pp V-XIX)

no 37 p 69	In nomine	Doctor Bull (TI 44)
no 44 p 81	Gloria tibi Trinitas	Doctor Bull (TI 43)
no 50 p 91	In nomine	Blitheman (TI 24)
no 119 p 219	In nomine	Doctor Bull (TI 41)
no 140 p 257	In nomine	Parsons. Persons (at end) (TI 119)

Ckc. Cambridge: Kings College, Rowe Music Library.

Ckc. 114-7.

Four out of a set of five(?) part books.

no 8 ff 60v	In nomine a5	Ferrabosco (II) (TI 65)
no 9 ff 61	In nomine a5	Ferrabosco (II) (TI 66)
no 25 ff 69	In nomine a5	Ferrabosco (II) (TI 67)

Ckc. 316.

A medius part book, the contents of which are mainly texted English anthems and Latin motets. The contents are completely listed by Edwards, (vol. 1 pp 92-97) from whom this information is derived.

f 30v	In nomine a5	Mr Parsons (TI 119)
f 30v	In nomine a5	Mr Poynta (TI 124)
f 31	In nomine a5	D Tye (TI 162)
f 33v	Master Malerys	In nomine. (Mallorie) (TI 93)

Ckc. 321.

One of a set of part books, another in the same set being I.Auc.C.696&M4.

p 62	Cryes of London	Gibbons (Orlando) (TI 76)
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Cu. Cambridge: University Library.

Cu.Dd.2.11.

A lute book, one of a set of part books with instrumental designation similar to that in Morley C.

f 19	In nomine	Taverner (TI 145)
f 73v	In nomine	Parsons (TI 119)

Cu.Dd.4.23.

A cittern book of the same set.

f 24v In nomine for consorte.

Parsons (TI 119)

Dm. Dublin: Archbishop Marsh Library.Dm.Z3.2.13.

A volume of lute music.

p 274 In nomine a5

Parsons (TI 119)

p 426 In nomine

Taverner (TI 145)

Dm.Z3.4.1-6.A set of ⁶¹⁷ n instrumental part books.

no	f	f	f	f	f	f		
15	63v	63v	63v	13v	-	41v	In nomine a5	Ferrabosco (II) (TI 65)
16	64v	64v	64v	14v	-	42v	In nomine a5	Ferrabosco (II) (TI 66)
23	71v	71v	71v	21v	-	49v	In nomine a5	Ferrabosco (II) (TI 67)
36	83v	83v	83v	33v	-	61v	In nomine a5	Orlando Gibbons (TI 74)
37	84v	84v	84v	34v	-	62v	In nomine a5	Ferrabosco (I) (TI 62)
42	88v	88v	88v	38v	-	66v	In nomine a5	John Ward (TI 184)
43	89v	89v	89v	39v	-	67v	In nomine a5	Simon Ives (TI 82)
6	96v	96v	96v	46v	6v	74v	In nomine a6	Deering (TI 58)
19	108v	108v	108v	58v	18v	86v	In nomine a6	John Ward (TI 185)
20	109v	109v	109v	59v	19v	87v	In nomine a6	John Ward (TI 186)

Dm.Z3.4.7-12.

A set of six part books.

no 2	In nomine a6	(Ferrabosco II) (TI 68)
no 3	In nomine a6	(Ferrabosco II) (TI 70)
no 27	In nomine a3	Tomkins (TI 148)

Dm.Z4.2.16.

ff 55 In nomine a5 attr. Cranford (Ferrabosco II) (TI 67)

Dtc. Dublin: Trinity College.Dtc. 410

A lute book.

p 130 In nomine a5 Parsons (TI 119)

Dtc.412.

A quintus part book, one of a set known as the Thomas Wode part books.

f 17	In nomine a4	Thomas Tallis (TI 143)
f 17v	Ane uther In nomine a4	Thomas Tallis (TI 144)
f 63	In nomine a4 (a second copy)	Thomas Tallis (TI 143)

Eu. Edinburgh: University Library.Eu.Ia.iii 433.Cantus, tenor and bass part books, bound together, of a set known as the Thomas Wode books. This is a Scottish source, and, together with Dtc.412, is reviewed by Elliot.

Tenor book	p 163	In nomine a4	Tallis (TI 143)
	p 163	Ane uther In nomine a4	(Tallis) (TI 144)
Bass book	p 168	In nomine a4	Tallis (TI 143)
	p 169	Ane uther In nomine a4	(Tallis) (TI 144)

James ms.

A single cantus part book from the same set as T 389. In the private custody of Mr Michael James. *This has not been inscribed, so most of the cantus cannot be tested.* This information is derived from MB XLIV (p 179)

p 76 In nomine a4 (1) Thomas Tallis (TI 144)

John Brown ms.

A set of part books in private hands. This information was derived from Gordon Dodd, the Viola da Gamba Society Index. (London 1980)

no 5	In nomine a6	William Lawes (TI 88)
no 12	In nomine a6	William Lawes (TI 89)

Kl. Kassel: Landes Bibliothek und Murhardsche Bibliothek.Kl.125 (1-5)

A set of part books containing, amongst other things, three In nomines, two of which, originally a4, have had a fifth part added by a later hand. This information was derived from MB XLIV (p 179).

pp 68	In nomine a5 (orig. a4)	Taverner (TI 145)
pp 70	In nomine a5	Parsons (TI 119)
pp 72	In nomine a5 (orig. a4)	Brewsters (TI 29)

LAuc. Los Angeles: University of California.LAuc. C 6968 M4.

One of a set of part books. Another in the same set is Ckc 316.

p 62	Cryes of London	(Orlando) Gibbons (TI 76)
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Lbl Add. London: British Library, Additional Collection.Lbl Add 4900.

This manuscript consists mainly of a catalogue of the Bishops of England, with some music for voice and lute bound in at the end.

f 6lv	In nomine Domini (text underlaid)	Mr Taverner (TI 145)
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Lbl Add 11586.

Known as Dr. Burney's Commonplace Book, this is a miscellaneous collection of all sorts of music, together with the Doctor's copious and critical comments, which include several examples of what he considers to be 'deformities' in the works of John Blow.

p 11 f 8v	In nomine a5	Robt. Parsons. Secundum Morley, Persons. (TI 119)
p 55 f 30v	In nomine a5	John Bull (TI 32)
p 70 f 33v	In nomine	Rob. White (TI 194)

Lbl.Add 15166

The medius part book of a set containing English anthems.

p 88v with text 'In trouble and adversity' Taverner (TI 145)

Lbl.Add 17792-6

Five out of a set of, probably six, part books containing, amongst other things, fantasies for consort from a3 to a6, music in lute intabulation, a duet for treble and bass viols and texted vocal compositions, including some anthems by John Lugge. For further information see the British Museum Quarterly, (1961) pp. 71-75.

ff 1v - - - 2 (cf) Fantasia In nomine a3 Mr Tho:Tomkins (TI 147)

ff 2v - - - 2v no 2 (cf as above) In nomine a3

Mr Tho:Tomkins (TI 148)

ff 88v 91v 93v 80v 88v no 25 In nomine a5 Simon Ives (TI 82)

ff 89v 92v 94v 81v 89v no 26 In nomine Mr A F(errabosco II) (TI 65)

ff 90v 93v 95v 82v 90v no 27 In nomine A F(errabosco II) (TI 66)

ff 109 111v 114 101v 106v The London Crye (Gibbons) (TI 76)

Lbl.Add 17798

A small quarto volume, the paper dating from the first half of the seventeenth century. It contains the bass parts of sixteen compositions. Information from Hughes-Hughes (p 226)

no 26 f 14v	In nomine a6	W Lawes (TI 89)
no 32 f 19v	In nomine a6	W Lawes (TI 88)

Lbl. Add 22597

A tenor part book containing texted English anthems and motets, and some music for consort. Edwards, (pp 138-140) suggests a date c 1580.

f 33v	In nomine a5	(Tye)	(TI 160)
f 34v	In nomine (a5)	Poyns	(TI 124)
f 35v	In nomine (a5)	Bird	(TI 52)
f 36v	In nomine (a5)	Mr Parsons	(TI 119)
f 54	In nomine a4	(Tallis)	(TI 143)
f 54v	In nomine a4	(White)	(TI 190)
f 55v	In nomine a4 (attr. to White in ob D212-6 s4)	Parsons	(TI 191)
f 56	In nomine a4	(Tallis)	(TI 144)

Lbl.Add 29246

A lute book. This volume contains transcriptions of vocal and instrumental music for lute. The contents are listed by Hughes-Hughes (p 59)

f 53	In nomine (a4)	Mr White	(TI 190)
f 53v	In nomine (a4)	Mr Tallis	(TI 143)
f 54	In nomine (a4)	Mr White	(TI 193)
f 54v	In nomine (a4)	Mr Taverner	(TI 145)
f 55	In nomine (a5)	Mr Parsons	(TI 119)
f 55v	In nomine (a5)	Mr Strogers	(TI 137)
f 56	In nomine (a5)	Mr Whyte	(TI 194)

Lbl.Add 29290

A volume of organ accompaniments. For a description see VdGS J: p xii.

no 10	f 59v	In nomine a6	Mr Jenkins (TI 85)
no 11	f 60v	In nomine a6	Mr Jenkins (TI 86)

Lbl.Add 29372-7

A set of six part books containing sacred and secular vocal music in English and Latin.

ff 32	The London cry	Orlando Gibbons (TI 76)
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Lbl.Add 29401-5

A set of five part books containing mainly vocal compositions. These books four In nomines are at the end.

ff 52v	In nomine	Mr Parsons (TI 119)
ff 53v	In nomine	Dr Bull (TI 32)
ff 54v	In nomine	Mr White (TI 194)
ff 55v	In nomine	Mr Bird (TI 52)

Lbl.Add 29410-5

A set of six part books.

no 11	In nomine a6	Lawes (TI 88)
no 12	In nomine a6	Lawes (TI 89)

Lbl.Add 29427

Altus and contratenor part books bound together, and consisting of English anthems, Jacobean consort music and London and Country Cries.

The title page is dated 1616.

f 43	The London Cry (altus only)	Orlando Gibbons (TI 76)
f 54	In nomine a5	Alfonso Ferrabosco junior (TI 66)
f 54v	In nomine a5	Alfonso Ferrabosco junior (TI 65)
f 55	In nomine a5	Alfonso Ferrabosco signior (TI 64)
f 55v	In nomine a5	Alfonso Ferrabosco signior (TI 62)
f 68	(In nomine) with text underlaid 'If that a sinners sye'	Milton (TI 101)

Lbl.Add 29996

A keyboard book, fully described, listed and transcribed by Caldwell B, who suggests that it may once have belonged to Thomas Tomkins, in whose hand some of the latter part is written.

f 68	In nomine a5	Parsons (TI 119)
f 68v	In nomine a5	Mr Bird (TI 52)
f 196v	A Verse for two to play on one virginall or organ. The lower keyes together with the higher keyes.	Nicholas Carleton (II) (TI 54)

Lbl.Add 30430-4

A set of five part books containing texted English services, anthems and instrumental music.

ff 53 59v 55 58v	- (In nomine) with text 'O give thanks' Taverner	(TI 145)
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ff 73 78 72 75	- In nomine	(anon) (TI 10)
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Lbl.Add 30485

A volume of keyboard music (c 1600), containing several written references to its being for virginals. The contents are mainly of original keyboard pieces, though there are a few transcriptions of consort works. Part of the original vellum cover is glued to the flyleaf, and it is inscribed 'Extracts from virginal book' and 'Lady Nevil's Music Book'. Many of the extracts would seem to be from the Fitzwilliam Virginal Book. For further information see MB XXVIII (p XV)

f 48v	In nomine	Mr Alwoode (TI 5)
f 55v	In nomine	Mr Alwood (TI 6)
f 58v	In nomine	Mr Blitheman (TI 23)

Lbl.Add 30513

This volume is known as the Mulliner Book. Compiled by Thomas Mulliner, it contains a collection of compositions for several different methods of performance, all transcribed for keyboard. The date of the compilation of this source has been the subject of discussion, Stevens (p 20) maintaining that it was copied over a wide span of time (c 1545-70) and Ward, (pp 225) suggesting a shorter period (c 1560-70). In either case it may be considered to be the earliest source of the In nomine. For a full description see Stevens.

f 6v	Gloria tibi Trinitas	Nicholas Carleton (1) (TI 53)
f 27v	In nomine	Alwood (TI 4)
f 41v	In nomine	Taverner (TI 45)
f 52	In nomine	Johnson (TI 87)
f 85v	In nomine	(White) (TI 190)
f 88v	Gloria tibi Trinitas	Blitheman (TI 22)
f 90v	Gloria tibi Trinitas	Blitheman (TI 23)
f 91v	Gloria tibi Trinitas	Blitheman (TI 24)
f 93	Gloria tibi Trinitas	Blitheman (TI 25)
f 94	Gloria tibi Trinitas	Blitheman (TI 26)
f 96	Gloria tibi Trinitas	Blitheman (TI 27)

Lbl.Add 30390

A volume in the autograph of Henry Purcell.

no 38	ff 46v	In nomine a7	Purcell (TI 127)
no 42	ff 48v	In nomine a6	Purcell (TI 126)

Lbl.Add 31390

A table book of consort music containing, in addition to In nomines, other pieces including textless motets and anthems by both English and continental composers. The contents are listed by Noble (pp 91-114), and the source is listed and fully described by Edwards (pp 90-97). The volume is reversable, and has two title pages, one at each end. The title page (f 1) reads

A booke of In nomi
nes & other solfainge son
ges of ~~V:VI:VII:&VIII:pts~~
for voyces or In
strumentes.

On f 48 the date 1578 is appended to a correction.

In VI parts	f 9	In nomine	(anon (TI 16)
	f 10	In nomine	Strogers (TI 141)
	f 21	(In nomine)	(Tye) (TI 175)
In VII parts	f 24	(In nomine)	Mr Parsons (TI 121)
	f 25	In nomine	Mr Parsons (TI 120)
In V parts	f 27	Free from all	D Tye (TI 156)
	f 28	Crye	D Tye (TI 157)
	f 29	I comme	D Tye (TI 158)
	f 44	In nomine	Mr Bird (TI 48)
	f 46	In nomine	D Tye (TI 159)
	f 47	In nomine:Blamles	D Tye (TI 160)
	f 48	In nomine	Mr Poynte (TI 124)
	f 53	In nomine	Johnson (TI 87)
	f 55	In nomine	Strogers (TI 139)
	f 56	In nomine	Mr Strogers (TI 137)
	f 57	In nomine	Stonings (TI 132)
	f 59	In nomine	Mr Byrde (TI 51)
	f 61	In nomine:Follow me	Tye (TI 161)
	f 61	In nomine:My death	Tye (TI 162)
	f 63	In nomine:Trust	Tye (TI 163)
	f 64	In nomine:Believe me	D Tye (TI 164)
	f 65	In nomine:Saye so	D Tye (TI 166)
	f 65	In nomine:Farwell my good I. for ever	D Tye (TI 165)
	f 66	In nomine:Re la re	D Tye (TI 167)
	f 67	In nomine:Rounde	D Tye (TI 168)
	f 70	In nomine:Surrexit non est hicc	D Tye (TI 169)
	f 72	In nomine:Seldom sene	D Tye (TI 170)
	f 73	In nomine:Reporte	D Tye (TI 171)
	f 74	In nomine:Howld fast	D Tye (TI 172)
	f 77	Weepe no more Rachel	D Tye (TI 173)
	f 78	In nomine:Rachelle weeping	D Tye (TI 174)
	f 79	In nomine	Picforth (TI 122)
	f 92	(In nomine)	(anon) (TI 15)
	f 93	(In nomine)	(Tallis) (TI 144)
	f 97	In nomine	Robert Parsons (TI 119)
	f 99	In nomine	Clement Woodcoke (TI 199)
	f 100	In nomine Domine	Clement Woodcoke (TI 200)
	f 101	In nomine	Mr Taverner (TI 145)
	f 109	In nomine iiiii parts	Brewster (crossed out), (TI 28)

(31390 cont)

Lbl.Add 31390 (cont)

f 110	In nomine	Mr Malery (TI 97)
f 117	In nomine	Mr Mudd (TI 103)
f 121	In nomine	Wylliam Byrd (TI 52)

Lbl.Add 31403

A volume of keyboard music, both sacred and secular, with biographical details of several composers on the flyleaf. The contents include music by Byrd, Tallis, Gibbons, Bull and Blow, and probably dates from the first half of the eighteenth century.

f 8v	In nomine	Blitheman (TI 23)
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Lbl.Add 32377

A part book, one of a set, containing mainly treble parts. The dates 1585 and 1588 are on the last page. Fully described by Edwards, (pp 134-137)

f 7	In nomine a5	Alfonso (Ferrabosco I) (TI 64)
f 7v	In nomine a5	Alfonso (Ferrabosco I) (TI 62)
f 8v	In nomine a5	Mr Byrd (TI 52)
f 9v	In nomine on the sharpe a5	Mr Byrd (TI 49)
f 10	In nomine a7	Mr Byrd (attr. Parsons in Add 31390 f 24) (TI 121)
f 10v	In nomine a7	D Whyte (TI 195)
f 11	In nomine a5	D Tye (TI 159)
f 11v	In nomine a5	D Whyte (TI 194)
f 12	In nomine a5	Mr Brusters (TI 29)
f 13	In nomine a7	Mr Parsons (TI 120)
ff 13v, 14	In nomine a6 (2 parts)	D Tye (TI 175)
f 14v	In nomine a5	Mr Parsons (TI 119)
f 15	In nomine a5	Mr Nayler (TI 111)
f 15v	In nomine a5	Mr Poynts (TI 124)
f 16v	In nomine a5	Mr D Tye (TI 163)
f 17	In nomine a7	Mr Alcock (TI 1)
ff 13v, 19	In nomine a6 (2 parts)	Mr Strogers (TI 141)
f 19v	In nomine a5	Mr Strogers (TI 137)
f 20	In nomine a5	Mr Strogers (TI 140)
f 20v	In nomine a5	Mr Parsley (TI 116)

Lbl.Add 33933

The altus part book of a set, known as the Thomas ~~Wor~~ part books.

This is a Scottish source and is reviewed by Elliot. The rest of the set is Dtc.F.5.13 and Eu.Ls.iii 483.

f 73	In nomine a4	Tallis (TI 143)
f 73v	In nomine a4	Tallis (TI 144)

Lbl.Add 34049

A cantus part book containing five part masses and motets. There are three In nomines near the end.

f. 45v	In nomine	(Bull) (TI 32)
f 46v	In nomine	(White) (TI 194)
f 47v	In nomine	(Byrd) (TI 52)

Lbl.Add 374.02-6

A set of five part books containing songs, madrigals and motets, both texted and with textual incipits only.

ff 46v 46 66v 45v 47v Cryes of London Orlando Gibbons (TI 76)

Lbl.Add 39550-4

Five out of a set of six part books (the second bass book is missing), containing consort music by Ward, William White, Cranford and others. This source is described by Willets S, who dates it tentatively at c 1640.

pp 37	ff 19 18 19 19 19	Innomyne :2 ^d	Alfonso:Ferrabosco (II) (TI 66)
pp 39	ff 20 19 20 20 20	Innomyne :1	Alfon:Ferrabosco (II) (TI 65)
pp 56	ff 28v27v28v28v28v	In nomine 5 pts	Will:Bird (TI 50)
pp 57	ff 29 28 29 29 29	In nomine 5 pts	Alfonso(Ferrabosco)Signior (TI 64)
pp 58	ff 29v28v29v29v29v	In nomine 5 pts	Alfonso(Ferrabosco)Signior (TI 63)
pp 59	ff 30 29 30 30 30	In nomine 5 pts	Alfonso(Ferrabosco)Signior (TI 62)
pp 60	ff 30v29v30v30v30v	In nomine	Will:Bird (TI 51)
pp 93	ff 47 46 47 47 47	In nomine 5 pts	Will:Cranford (TI 56)
pp 147	ff 71 no 7	Innomine :1 ^d 6 pts	Jo:Ward (TI 185)
pp 149	ff 72 no 8	Innomine 2 ^d 6 pts	Jo:Ward (TI 186)
pp 176	ff 83v no 4	Innomine 6 pts	A:Ferra(bosco)II (TI 68)
pp 180	ff 85v no 8	Innomine through all parts	a6 Alf:Ferra(bosco II) (TI 70)
pp 185	ff 88 no 12	In nomine 6 pts	Alf:Ferra(bosco II) (TI 69)

Lbl.Add 40657-61

Five out of a set of six part books (one bass book is missing), containing Jacobean consort music.

no 5	ff 47 47 33 47 27	In nomine a6	Ward (TI 186)
no 7	ff 48 48 33v48 28	In nomine a6	Alfonso(Ferrabosco II) (TI 68)

Lbl. Add 47844

A single contratenor part book containing motets, textless but for incipits, and some consort music. Six of the pieces are dated 1581.

no 2 f 2v In nomine a6 Mr Strogars (TI 141)

Lbl.Eg. London: British Library, Egerton Collection.

Lbl.Eg 2485

A volume of music in keyboard score titled 'Copersario's Fanceys'. Each of the In nomines is a keyboard transcription of a consort work. The music is without both titles and ascriptions from f 13 onwards.

f 20v	(In nomine a5)	(Ferrabosco II)	(TI 67)
f 21v	(In nomine a5)	(Ferrabosco II)	(TI 65)
f 22v	(In nomine a5)	(Ferrabosco II)	(TI 66)
f 23v	(In nomine a5)	(Mico)	(TI 100)
f 26v	(In nomine a5)	(Orlando Gibbons)	(TI 74)

Appendix I (cont.)

Lbl.Eg 3665

A score book in two volumes, summarised by Schofield, who suggests that it is copied by the same hand as that which copied the Fitzwilliam Virginal Book. The music is laid out right across the double page, as it is in the Fitzwilliam Book, a layout which suggests an anthology for preservation rather than playing. It contains a vast collection of consort music, all in open score, and includes compositions by both the early and later generation of In nomine composers.

vol.1.

no 13	p 118	f 59v	In nomine I	Alfonso Ferrabosco Sen (TI 63)
no 14	p 121	f 61	In nomine II	Alfonso Ferrabosco Sen (TI 62)
no 21	p 133	f 67	In nomine	Alfonso Ferrabosco Sen (TI 64)
no 64	p 307	f 156	(In nomine)	Persons (Robert Persons) (TI 119)
no 65	p 308	f 156v	(In nomine)	William Byrd (TI 52)
no 66	p 311	f 158	(In nomine)	Munday (William) (TI 110)
no 69	p 313	f 159	(In nomine)	Nicholas Strogers (TI 138)

vol.2.

no 1	p 1009	f 510	In nomine I	Alfonso Ferrabosco Jun (TI 66)
no 2	p 1010	f 510v	In nomine 2	Alfonso Ferrabosco Jun (TI 65)

Lbl.H. London: British Library. Harley Collection.Lbl.H 7578

A part book, no 7 in a volume of eight unrelated manuscripts. It contains the upper part of English sacred and secular vocal music. Described by Edwards, (pp 142-3), from whom this information is derived.

f 115 In nomine Domini (cf part only) (Johnson?) (TI 87)

Lbl. RM. London: British Library. Royal Music Library.Lbl.RM. 24.d.2.

An anthology of vocal and instrumental music collected by John Baldwin, the scribe and singing man of Windsor, and now known as Baldwin's Commonplace Book. The music is a heterogeneous collection, and is laid out both in score and in separate parts, often right across the open page. A poem at the beginning asserts the ownership of the volume, and a longer poem at the end, signed by Baldwin and dated 1591, praises various contemporary composers, particularly Byrd. The date 1606 is on f 8v

Appendix I (cont.)

end 1592 is on f 123v. The poem from the end, together with details of Baldwin's life, may be found in Brennecke (pp 33-40).

f 22v	In nomine a4	Taverner (TI 145)
f 24	In nomine a4	Mr Golder (TI 80)
f 60v	Et expecto (a6)	Taverner
f 60v	Osanna (a6)	Taverner
f 63	In nomine a6	Mr John Mundie (TI 107)
f 63v	In nomine a5	(anon) (TI 11)
f 64v	(In nomine) a6	Mr John Mundie of Windsor (TI 108)
f 65v	In nomine a5	Mr John Mundie (TI 105)
f 85v	In noie: canon in subdiapason a5	
	Laudes Deo: finis Jo:Baldwin:1606 (at end)	Baldwin (TI 18)
f 123v	Upon In nomine 4 voc John Bawdwine:Laudes Deo 1592 or baldwine (at end)	John Baldwine (TI 17)

The two pieces by Taverner on f 60v are literal transcriptions, but textless, of those sections of his mass *Gloria Tibi Trinitas*. In these sections the cantus firmus is heard complete and unbroken, as it is in the proto-typical In nomine. Technically, therefore, they might be considered to be In nomines, though they are not included in the thematic index of this work.

Lbl.RM 24.d.3

This source is known as Will.Foster's Virginal Book. The table of contents is signed '31 Januarie 1624.Will.Foster'. For a complete description see MB XXVIII (p 191).

p 272	(In nomine a5)	Parsons (TI 119)
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Lbl.RII app. 74-6

Three out of a set of part books, now known as the Lumley Books. This source contains mainly sacred music with English texts. There is some music for consort at the end. The manuscript is described in detail by Edwards (pp 245-352), who estimates the main section, the texted liturgical music, to be c 1549-52. For a complete inventory of the secular layer, see MB XLIV (p 197).

f 33v	(In nomine a7)	(Parsons) (TI 121)
f 45	(In nomine a4)	T P(oints) (TI 123)

Lcm. London: Royal College of Music.Lcm 634

ff 89v 90v 76v 87v ((2) missing)	The London Cry	Gibbons (TI 76)
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Lcm 1145

p 62 ff 29v (cantus, altus and tenor only)	(In nomine a5)	Ferrabosco (II) (TI 67)
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Appendix I (cont.)

Lcm 2049

Four of a set of five(?) part books containing English songs and textless continental compositions. The contents are listed by Brett W,^(P 223) from whom this is derived, and who suggests a date in the early seventeenth century for its compilation.

Vol.	I	II	III	IV			
ff	-	15v	12	13	(In nomine a5)	Mr Point	(TI 124)
ff	-	15v	12v	13v	(In nomine a5)	Mr W Bird	(TI 52)
ff	-	-	14	14v	(In nomine a5)	(Ferrabosco I)	(TI 62)

Lcm 2059

f 10v (bass only) The London Cry Gibbons (TI 76)

Lms. London: The London Madrigal Society.

Lms G 37-42

no 1	(In nomine a5)	Ferrabosco (II)	(TI 67)
no 7	(In nomine a5)	Ferrabosco (II)	(TI 65)
no 8	(In nomine a5)	Ferrabosco (II)	(TI 66)
no 5	(In nomine a6)	Ward	(TI 186)
no 6	(In nomine a6)	Ward	(TI 185)

Mynshall: Mynshall Lute Manuscript.

f 10v In nomine Taverner (TI 145)

NH Filmer. New Haven: USA Filmer mss.

NH Filmer ms. Misc. ms 170. I, a-e.

Five out of a set of six part books. Microfilm at the Pendlebury Library, Cambridge. This information is derived from the Librarian, Yale University Library.

ff 49v	50v	49v	49v	50v	In nomine a5	Alfonso Ferrabosco (I)	(TI 64)
ff 50v	51v	50v	50v	51v	In nomine a5	Alfonso Ferrabosco (I)	(TI 62)
ff 51v	52v	51v	51v	52v	In nomine a5	Alfonso Ferrabosco (I)	(TI 163)
ff 60	61	60	59v	61	In nomine a5	Woodson	(TI 201)

NYp. New York: Public Library. Drexel Collection.

NYp 4180-5

A set of six part books. For a full description of this source see Edwards (pp 224-5), from whom most of this information is derived.

ff 75	75v	77v	70v	52	=	In nomine	Mr Birde	(TI 52)
ff 75v	76	78	71	52v	=	In nomine	Parsons	(TI 119)
ff 58	76v	78v	71v	53	=	In nomine	Alfonso (Ferrabosco I)	
ff 58v	77	79	72	53v	=	In nomine	Brusters (Brewster)	(TI 29)
ff 109v	125v	128	114v	98v	=	Cries of London	Gibbons	(TI 76)

NYp 5061

This information is derived from the Librarian, New York Public Library.

p 57	In nomine 6 parts	Mr Purcell (TI 126)
p 59	In nomine 7 parts	Mr Purcell (TI 127)

NYp 5612

p 108	Gloria tibi Trinitas	Blitheman (TI 24)
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Ob. Oxford: Bodleian Library Music Manuscripts. sig. a.

Ob e.1-5

A set of five part books mainly containing texted motets. The date 1585 is to be found on f 5(e.1). For a full description see Meteer (p 285).

ff 8 6 6 5 6	In nomine Domini: Benedictus qui venit in nomine Domini. Amen. (f 8)	John Sadler (TI 129)
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Ob. Oxford: Bodleian Library Music School Manuscripts.

Ob B2

A score book in the autograph of William Lawes. Although the bar lines are pre ruled, they do not influence the duration of the contents of the bars. The front cover bears the initials W.L. and the arms of Charles the First. For further information see MB XXI (p xxiii).

no 4 p 10	In nomine a6	Will. Lawes (TI 89)
no 36 p 102	In nomine a6	Will. Lawes (TI 88)

Ob C 64-9

A set of six part books containing Jacobean consort music. Each volume is bound in vellum and is inscribed 'George Stratford 1641' on its flyleaf. There is some confusion over the foliation, with some inconsistent numbering.

no	ff	ff	ff	ff	ff	ff	
1	135v	115v	3v	72v	143v	-	In nomine a5 Mr Ferrabosco (II) (TI 65)
2	137v	116v	4v	74v	145v	-	In nomine a5 Mr Ferrabosco (II) (TI 66)
3	139v	117v	7v	76	147v	-	In nomine a5 Mr Ferrabosco (II) (TI 67)
4	141v	118v	9v	76v	149v	-	In nomine a5 (Gill) (TI 78)
5	143v	119v	11v	77v	150v	-	(In nomine) a5 Mr Orlando (Gibbons) (TI 74)
6	145v	120v	13	79v	151v	-	In nomine a5 Fontazia Mr Ward (TI 184)
7	147v	121v	15v	81v	152v	-	In nomine a5 Mr Cranford (TI 56)
8	149v	123v	17v	83v	154v	-	In nomine a5 Ives (attr. to both Cranford and Ives) (TI 82)
9	151	124v	19v	85v	156v	-	In nomine a5 (anon) (TI 12)
10	153v	125v	21	87v	158v	-	In nomine a5 (anon) (TI 13)
11	155v	126v	23v	89v	160	-	In nomine a5 Mr Weekes (TI 188)
12	156	127	24	90	161	-	In nomine a5 Mr Weekes (TI 189)
17	224v	166v	97v	161v	234v	26v	(In nomine) a6 (Deering) (TI 57)
20	227v	169v	103v	168v	240v	31v	In nomine a6 (Deering) (TI 58)
23	237v	174v	113v	178v	249v	40v	In nomine a6 Mr John Werde (TI 185)
29	239v	175v	115v	180v	252v	42v	In nomine a6 Mr John Warde (TI 186)

Ob C 83

Six part books and an organ book bound together, and containing music by John Jenkins. The organ part is so designated, and is the accompaniment to the consort. For a complete description see VdGS J p XI.

no ff ff ff ff ff ff
5 14v 36v 56v 80v 102v 126v 151v (organ) (In nomine) a6 Mr Jenkins
(TI 85)
6 15v 37 57v 81v 103v 127v 153 (organ) In nomine a6 Mr Jenkins
(TI 86)

Ob D 212-6

Two sets of five part books bound together, the second set containing anthems. The first set is the only source devoted solely to *In nomine*. Fully described by Edwards (pp 201-207) who suggests a date in the first decade of the seventeenth century for the first part of the *In nomine* section. Each composition occupies a separate page, and is titled 'In nomine'.

In nomine a4 no ff (vols. 212-5)

1	3	Tye	(TI 155)
2	4	John Taverner	(TI 145)
3	5	Thomas Tallis	(TI 143)
4	6	Robert Parsons	(Thomas Tallis has been crossed out in vol 214) (TI 117)
5	7	Thomas Weekes	(TI 187)
6	8	Robert White	(TI 190)
7	9	Henry Stoninge	(TI 131)
8	10	John Thorne	(TI 146)
9	11	Robert White	(TI 191)
10	12	Orlando Gibbons	(TI 72)
11	13	Henry Mudd	(TI 102)
12	14	William Byrd	(TI 46)
13	15	Thomas Prestone	(TI 125)
14	16	Robert Parsons	(TI 191) (a second copy of no 9)
15	17	William Byrd	(TI 47)
16	18	Robert White	(TI 192)
17	19	Osbert Perslye	(TI 112)
18	20	Thomgs Tallis	(TI 144)
19	21	Poyntz	(TI 123)
20	22	Johnson	(TI 87)
21	23	Robert Parsons	(TI 118)
22	24	John Bucke	(TI 30)
23	25	Whitbrooke	(TI 196)
24	26	Osbert Parsley	(TI 113)

Heere endeth the songes of fower partes and heere begin those songes
of five partes.

In nomines a5 (first series)	no	ff	(212-5)	ff	(216)
	1	29		3	John Eglestone (TI 60)
	2	30		4	Nichollas Strogers (TI 137)
	3	31		5	Leonarde Woodesonn (TI 201)
	4	32		6	John Mundy (TI 106)
	5	33		7	William Byrd (TI 49)
	6	34		8	Elway Beven (TI 19)
	7	35		9	Alfonso Ferrabosco (1) (TI 62)
	8	36		10	William Byrd (TI 50)
	9	37		11	Alfonso Ferrabosco (1) (TI 63)
	10	38		12	Edward Gibbons (TI 71)
	11	39		13	Alfonso Ferrabosco (1) (TI 64)
	12	40		14	William Byrd (TI 51)
	13	41		15	Thomas Merricocke (TI 99)
	14	42		16	Henry Stonynge (TI 132)
	15	43		17	Nichollas Strogers (TI 138)
	16	44		18	John Gibbs (TI 77)
	17	45		19	William Randall (TI 128)
	18	46		20	John Bull Doctor (TI 32)
	19	47		21	Robert Parsons (TI 119)
	20	48		22	William Stannar (TI 130)
	21	49		23	Tye (TI 161)
	22	50		24	Arthur Cocke (TI 55)
	23	51		25	Orlando Gibbons (TI 73)
	24	52		26	Robert White (TI 194)
	25	53		27	William Byrd (TI 52)
	26	54		28	Leonarde Woodeson (TI 202)
	27	55		29	Bruster (TI 29)
	28	56		30	Leonarde Woodeson (TI 203)
	29	57		31	Hake (TI 81)
	30	58		32	Leonarde Woodeson (TI 204)
	31	59		33	Nichollas Strogers (TI 141)
					(a6, third part missing)
	32	60		34	William Mundy (TI 109)
	33	61		35	Richarde Allison (TI 3)
	34	62		36	Nichollas Strogers (TI 139)
	35	63		37	Thomas Weekes (TI 188)
	36	64		38	Clemente Woodcocke (TI 198)
	37	65		39	Osbert Parsley (TI 115)
	38	66		40	Elway Beven (TI 20)
	39	67		41	Thomas Weekes (TI 189)
	40	68		42	John Eglestone (TI 61)

In nomines a5 (second series)	f	f	f	f	f	f	f	f	f
1	69v	69v	69v	69v	43v	Mr Alfonso Ferrabosco (II) (TI 65)			
2	69v	70	70	70	44	Mr Alfonso Ferra(bosco II) (TI 66)			
3	69v	70v	70v	70v	44v	Mr Al(fonso)Fera(bosco II) (TI 67)			
4	70	71v	71v	71v	45v	Mr Orlando Gibbons (TI 74)			
5	70	72v	72v	72v	46v	Mr Orla(ndo)Gibbons (TI 75)			
6	70v	73v	73v	73v	47v	(John Ward) (TI 184)			
7	70v	74v	74v	74v	48v	(Simon Ives) (TI 82)			
8	71	75v	75v	74v	49v	(Ferrabosco I) (TI 62)			
						(A second copy of no 7, first series)			
9	71	76v	76v	75v	50v	(Ferrabosco I) (TI 63)			
						(A second copy of no 9, first series)			

Ob D 229

An organ book, bound in leather, with the coat of arms of Charles the first, and the initials W.L. on the cover. The music is in the hand of William Lawes, and the volume is reversible, the music being copied in from both ends. The first page is inscribed

The Organ part:
For the violins:
& Basse Violl:

no 24 p 25	Inominy a6	Lewes (TI 88)
no 30 p 43	Inominy a6	Lawes (TI 89)

Ob D 245-7

Three of a set of part books containing instrumental music, and inscribed 'William Isles 1673'. The volumes contain music in lute intabulation as well as music designated for tenor and bass viols. Inside the front cover is written 'Mr William Isles sent these ten books to Dr. Fell, Deane of Christ Church in Oxford for ye use of y publicke musicke scoole'.

ff 134v 161v 36v	In nomine a3	Thomas Tomkins (TI 147)	
ff 135v 162	37	In nomine a3	Thomas Tomkins (TI 148)

Ob E 423

A contratenor part book containing anthems, songs and motets. Described fully by Edwards (p 111), who suggests that the collection was started some time after 1577, and continued until well after 1580.

no 48	p 180	In nomine	Mr Poynte (TI 124)
no 49	p 181	In nomine	Doctor Tye (TI 161)
no 50	p 182	In nomine	William Birde (TI 52)
no 51	p 183	In nomine	Mr Robart Parsons (TI 119)

Ob E 437-42

A set of six part books, bound in vellum, and containing mainly fantasias by Jacobean composers.

no 11 ff 82v 37v 84v 12v 84v	63v	In nomine a6	Mr Warde (TI 185)
no 12 ff 83v 38v 85v 13v 85v	64v	In nomine a6	Mr Warde (TI 186)

Och. Oxford: Christ Church Library Music Manuscripts.Och 2

A huge volume of consort music, all in open score. This is one of the manuscripts in the hand of John Lilly and associates. For further information see Willets L. The In nomines are without titles or ascription.

no 53 f 149v	(In nomine a5)	(Orlande Gibbons)	(TI 74)
no 17 f 236v	(In nomine a6)	(Ward)	(TI 185)
no 18 f 238v	(In nomine a6)	(Ward)	(TI 186)
no 22 f 244	(In nomine a6)	(Ferrabosco II)	(TI 68)
no 25 f 248v	(In nomine a6)	(Ferrabosco II)	(TI 70)

Appendix I (cont.)

Och 49

This volume consists of several unrelated manuscripts bound together, and contains, amongst other things, a Latin Mass by Carissimi and English solo songs by Purcell, Locke and others. The latter part of the volume consists of twenty folios of smaller paper, much more worn than the rest of the volume, and badly cropped by the binders. These last folios are the sole source of the seven *In nomine* for organ by John Lugge, and were copied and compiled c 1630, possibly by Lugge himself.

f 202v	Gloria tibi Trinitas	J Lugge	(TI 90)
f 204v	Gloria tibi Trinitas	J Lugge	(TI 91)
f 206v	Gloria tibi Trinitas	J Lugge	(TI 92)
f 208v	Gloria tibi Trinitas	J Lugge	(TI 93)
f 210v	Gloria tibi Trinitas Play this if you will (five notes lower?)	J Lugge	(TI 94)
f 216v	Gloria tibi Trinitas	J Lugge	(TI 95)
f 218v	<i>In nomine</i>	J Lugge	(TI 96)

Och 61-6

A set of six part books consisting mainly of vocal music, followed by a few Jacobean consort compositions.

ff 81 49 58 78 13 73 (*In nomine*) a6 Ferrabosco (II) (TI 68)

Och 67

f 52v The London Cry Orlando Gibbons (TI 76)

Och 371

A diminutive organ book of only twenty five folios. This volume shows signs of much wear, and the last page or pages are missing. In uniform paper, bordered with flowers, and covered in single vellum, this source contains twenty five compositions, mainly plainsong settings, by various composers. Caldwell K (pp 129-153) dates it at c 1560.

f 6v	<i>In nomine</i>	Taverner	(TI 145)
f 14	II parts on a rownde tyme. <i>Gloria tibi Trinitas</i>	Tallis	(TI 142)
f 22v	<i>In nomine</i>	Strogers	(TI 133)
f 23v	<i>In nomine</i>	Strogers	(TI 134)
f 25	<i>In nomine</i> (incomplete)	Strogers	(TI 135)

Och 403-3

A set of six part books copied by John Lilly and associates. The *In nomine* are all untitled and without attributions. For further information see Willets L. (p 307-11)

ff								
15v	15v	15v	15v	15v	-	(<i>In nomine</i> a5)	(Mico)	(TI 100)
16v	16v	16v	16v	16v	-	(<i>In nomine</i> a5)	(Ferrabosco II)	(TI 67)
17v	17v	17v	17v	17v	-	(<i>In nomine</i> a5)	(Ferrabosco II)	(TI 65)
18v	18v	18v	18v	18v	-	(<i>In nomine</i> a5)	(Ferrabosco II)	(TI 66)
68v	68v	69v	69v	68v	-	(<i>In nomine</i> a5)	(Gibbons)	(TI 74)
93v	93v	88v	92v	90v	16v	(<i>In nomine</i> a6)	(Ward)	(TI 135)
94v	94v	89v	93v	91v	17v	(<i>In nomine</i> a6)	(Ward)	(TI 136)
95v	95v	93v	97v	92v	21v	(<i>In nomine</i> a6)	(Ferrabosco II)	(TI 68)
101v	100v	101v	100v	100v	24v	(<i>In nomine</i> a6)	(Ferrabosco II)	(TI 70)

Och 423-8

A set of six part books bound in calf, with the initials of each voice part stamped twice on each cover. For a description see VdGS J (p xii).

no	ff						
12	58v	32v	54v	6v	-	50v	In nomine a5
13	59	33	55	7	-	51	In nomine a5
14	59v	33v	55v	7v	-	51v	In nomine a5
15	60	34	56	8	-	52	In nomine a5
43	70	44v	66	18	-	62	In nomine the first a5
44	70v	45v	66v	18v	-	62v	In nomine the second a5
							Orlando Gibbons (TI 74)
							(TI 75)
12	88	60	87	39	6	70	In nomine a6
13	88v	60v	87v	39v	6v	70v	In nomine a6
21	92v	64v	91v	43v	10v	74v	In nomine (with text) 'If that a sinner's sighs'
							Mr Milton (TI 101)

Och 436

A huge volume of Jacobean consort music all transcribed for keyboard. The sheer size of this volume suggests that it was never intended for practical use. This is one of the volumes copied by John Lilly and associates, and the In nomines are without either titles or ascriptions. For further information see Willets L. (p 307-11)

f 66v	(In nomine) a5	(Mico)	(TI 100)
f 67v	(In nomine) a5	(Ferrabosco II)	(TI 67)
f 68v	(In nomine) a5	(Ferrabosco II)	(TI 65)
f 69v	(In nomine) a5	(Ferrabosco II)	(TI 66)
f 123v	(In nomine) a5	(Orlando Gibbons)	(TI 74)
f 156v	(In nomine) a6	(Ward)	(TI 185)
f 158v	(In nomine) a6	(Ward)	(TI 186)
f 161v	(In nomine) a6	(Ferrabosco II)	(TI 68)
f 162v	(In nomine) a6	(Ferrabosco II)	(TI 70)

Och 463-7

A set of five part books containing motets and Italian part songs, mainly by Ferrabosco. The two In nomines are the only music without a text in the volume.

no	ff		
24	10v	10v	In nomine (a5) (Ferrabosco I) (TI 62)
25	11	11	In nomine (a5) (Ferrabosco I) (TI 63)

Och 468-72

A set of five part books containing consort music.

ff			
-	-	57v	17 52 (In nomine a5. Leaf missing from 468 and 469)
			Ferrabosco (II) (TI 65)
58v	58v	58v	18 53 (In nomine a5) Ferrabosco (II) (TI 66)
59	59	59	19 59v (In nomine a5) Ferrabosco (II) (TI 67)

Och 473-3

A set of six part books, bound in calf with gold tooling, and containing Jacobean consort music. For a description see VdGS J (p xii).

no	ff			
1	51	In nomine a5	Jo. Witty	(TI 197)
2	51v	In nomine a5	Alphonso (Ferrabosco III)	
				(TI 67)
3	52v	In nomine a5	Sym: Ives	(TI 82)
4	53v	In nomine a5	Mr Gill	(TI 78)
22	71	In nomine fantazia a5 (with rubric 'drag' and 'come on')	J B (John Brown?)	(TI 31)
15	89v	In nomine phantazia a6	Alphonso (Ferrabosco III)	(TI 68)
16	90v	In nomine a6	Mr Ward	(TI 186)
17	91v	In nomine a6	Mr Gill	(TI 79)

Och 479-33

A set of part books.

no 5	(In nomine) a6	Lawes	(TI 88)
no 12	(In nomine) a6	Lawes	(TI 89)

Och 527-30

Four out of a set of (possibly six) part books.

no 38	(In nomine) a5	Ferrabosco (II)	(TI 65)
no 39	(In nomine) a5	Ferrabosco (II)	(TI 66)
no 40	(In nomine) a5	Ferrabosco (II)	(TI 67)
no 41	(In nomine) a5	Mico	(TI 100)

Och 716-20

A set of five part books containing consort music.

no 43	(In nomine) a5	Ferrabosco (II)	(TI 65)
no 44	(In nomine) a5	Ferrabosco (II)	(TI 66)
no 50	(In nomine) a5	Simon Ives	(TI 82)
no 51	(In nomine) a5	(Ward, attr. Ives)	(TI 184)

Och 984-8

A set of five part books, fully described and the contents listed by Brett W. (p 273).

nos	84 85 84 84 84	In nomine (a5)	Mr Rob(ert) Persons	(TI 119)
nos	85 86 85 85 85	In nomine (a5)	Mr William Byrd	(TI 52)
nos	86 87 86 86 86	In nomine (a5)	Mr Nicholas Strogers	(TI 137)
nos	87 88 87 87 87	In nomine (a5)	Mr Nicholas Strogers	(TI 139)
nos	88 89 88 88 88	In nomine (a5)	Nicholas Strogers	(TI 138)
nos	89 90 89 89 89	In nomine (a5)	John Bull	(TI 32)
nos	90 91 90 90 90	In nomine (a5)	Mr Robert White	(TI 194)
nos	91 92 91 91 91	In nomine (a5)	Mr Doctor Tye	(TI 161)
nos	92 93 92 92 92	In nomine (a5)	Woodcock	(TI 198)
nos	93 99 98 98 98	In nomine (a5)	Mr Brusters	(TI 29)

Appendix I (cont.)

Och 1004

A volume of music in keyboard score. The contents are transcriptions of consort works, and although many of the pieces are described as *as 5*, this is a description of the original consort version rather than these keyboard transcriptions, which are considerably thinned out in texture, and are probably intended as accompaniments to the consort. On f 115, a rubric reads 'Finis. Mr. Tho. Lup(o) his fantazias for 5 vyalls to ye organ'.

p 116	In nomine 5 pts	Alphonso Ferabosco (II) (TI 65)
p 119	In nomine 5 pts	Alphonso Ferabosco (II) (TI 66)

Och 1018-20

no 5	In nomine 3 parts	(Tomkins) (TI 147)
no 12	In nomine 3 parts two trebles	(Tomkins) (TI 148)

Och 1024

no 41	(No title)	Mico (TI 100)
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Och 1113

A volume of keyboard music, compiled c 1640, by William Ellis, organist of St. John's College, Oxford, (1639-1646). See MB XIV (p 159)

no 78	p 165	Inoie	Dr Bull	(TI 36)
79	167	Inoie	(Bull)	(TI 37)
80	171	Innoie	(Bull)	(TI 38)
81	173	Inomie	Dr Bull	(TI 33)
82	176	Innoie	Dr Bull	(TI 34)
83	179	Innie	Dr Bull	(TI 35)
84	181	Innoie Dr Bull on In nomine plainsong		
		(Bull)		(TI 41)

Och 1142A

This volume consists of several unrelated manuscripts bound together. It contains, in addition to Blow's *Venus and Adonis* and music by Pepusch, four keyboard *In nomine*s.

f 4v	(No title, anon)	(TI 7)
f 13v	(No title, anon)	(TI 8)
f 19	In nomine (anon)	(TI 9)
f 20	(No title, Blitheman)	(TI 22)

Pc. Paris Conservatoire. (Mss. are located at the Bibliotheque Nationale.)

Pc F 770

A score book dating from the later years of Charles the First. (See MB IX p 221) Some of the music in this source has instrumental designation similar to that of the trio sonata. This is the sole source of Ward's *In nomine* a4.

f	p.	no.			
150	255	1	Fantes:In nomine a4	J Ward	(TI 179)
151v	258	2	In nomine a4	J Ward	(TI 180)
153v	262	3	In nomine a4	J Ward	(TI 181)
155v	266	4	In nomine a4	J Ward	(TI 182)
157v	270	5	In nomine a4	J Ward	(TI 183)

Pc 1122

A volume of music in the hand of Thomas Tomkins, dating, probably, from the second quarter of the seventeenth century, and containing music by Byrd, Bull and Tomkins. The contents are listed, and the source described in MB V (pp 161-155), from which this information is derived.

p 36	Mr William Byrd.Two pts.gloria Tibi trinitas.		(TI 45)
p 41	gloria Tibi trinitas:doct Bull:The First.		(TI 44)
p 43	In nomine:The second doct.Bull.		(TI 39)
p 45	The Third In nomine.(Attr.Bull in table of contents)	(TI 40)	
p 48	doct.Bull.gloria tibi trinitas.		(TI 42)
p 50	In nomine.(Attr.Bull in the table of contents)		(TI 33)
p 53	(No title,anon.Attr.to Bull in the table of contents)		(TI 34)
p 55	Gloria tibi trinitas.	(Bull)	(TI 35)
p 60	In nomine(Attr.Bull in table of contents)		(TI 36)
p 62	(No title,anon.Attr.to Bull in the table of contents)		(TI 37)
p 66	(No title,anon.Attr to Bull in the table of contents)		(TI 38)
p 68	Gloria tibi trinitas	Bull	(TI 43)
p 90	In nomine:gloria tibi Trinitas.January 20-28 1647		
		Tomkins	(TI 149)
p 110	gloria Tibi Trinitas.(Fragment:the first four measures of the composition on p 115, cancelled)Tomkins		(TI 150)
p 112	gloria Tibi Trinitas.June 16 1648	Tomkins	(TI 151)
p 115	Gloria Tibi Trinitas.May 1648	Tomkins	(TI 150)
p 121	Gloria Tibi Trinitas.October 27 1648	Tomkins	(TI 152)
p 148	In nomine(A second version of the composition on p 90) January 20 1647.August 2 1650.	Tomkins	(TI 149)
p 154	(Gloria tibi trinitas in index)February 1650	Tomkins	(TI 153)
p 158	Gloria tibi trinitas.(A second version of p 154)		
		February 14 1650	Tomkins (TI 153)
p 163	In nomine.June 28 1652		Tomkins (TI 154)

Pc 1185

A large volume of keyboard music which once belonged to Benjamin Cosyn, who listed its contents in 1652. Part of this source is thought to be in the autograph of John Bull. The source probably dates from 1611 or so, and is listed fully, and described, in MB XIV (p 159), from which this information is derived.

p 134	In nomine:prime pars	John Bull(TI 33)
p 139	(In nomine)	John Bull(TI 34)
p 143	(In nomine)	John Bull(TI 35)
p 146	(In nomine)	John Bull(TI 36)
p 151	Inoie	John Bull(TI 37)
p 156	In noie	John Bull(TI 38)
p 159	In noie	John Bull(TI 41)
p 166	In noie (A second copy of p 134)	John Bull(TI 33)
p 175	In noie:Tertia pars (A second copy of p 143)	John Bull(TI 35)

SM EL: San Marino, California.SM EL 25A 46-51

ff 33	In nomine a5	Cranford (TI 56)
ff 33v	In nomine a5	Ferrabosco(II)(TI 65)
ff 34	In nomine a5	Ferrabosco(II)(TI 66)

T. Tenbury: St Michael's College Library.T 302

A score book. The contents are listed by Fellowes C (p 48)

f 47v	In nomine 1 a5	Orlando Gibbons(TI 74)
f 48v	In nomine 2 a5	Orlando Gibbons(TI 75)
f 52v	In nomine (See spurious works, <i>ibid</i> , chap 1) Will Lawes.	

T 354-8

A set of five part books, the contents of which are listed by Fellowes C (pp 61-62) For a full description see Edwards (pp 182-3)

ff 16	In nomine(a4)	Mr Johnson	(TI 87)
ff 16v	In nomine(a4)	Mr White	(TI 193)
ff 17v	In nomine(a4)	Mr Parsons	(TI 46)
	(Attr. Byrd in Ob D 212-6)		
ff 18v	In nomine(a4)	Mr White	(TI 190)
ff 19v	I(n) nomine(a4)	Mr Tallis	(TI 143)
ff 20v	In nomine(a4)	Mr White	(TI 146)
	(Attr. John Thorn in Ob D 212-6)		
ff 21v	In nomine(a4)	Mr Taverner	(TI 145)
ff 41v4Cv41v41v 42v	In nomine(a5)	Doctour Bull	(TI 32)
ff 42v41v42v42v 42v	In nomine(a5)	Mr Parsons	(TI 119)
ff 43v42v43v43v 43v	In nomine(a5)	Mr White	(TI 194)
ff 44v43v44v 44v 44v	In nomine(a5)	Mr Bird	(TI 52)

T 389

A single discantus part book. The contents are listed by Fellowes C (pp 68-70) and Edwards (pp 127-133). This source contains both music with a Latin text, and untexted consort music.

p 7	Innomine a5 (cf only)	Robert Parsons (TI 119)
p 13	Innomine a5	Strogers (TI 139)
p 70	Innomine a5	(Tye) (TI 167)
p 71	Byrds Innomine b a5	(Byrd) (TI 52)
p 72	Byrds Innomine # a5	(Byrd) (TI 49)
p 73	Taverners Innomine:Mr Taverner a5 (with an added fifth part)	(Taverner) (TI 145)
p 74	Johnsons Innomine:Mr Johnson a5 (with an added fifth part)	(Johnson) (TI 87)
p 75	Innomine a5 (with an added fifth part)	Tallis (TI 144)
p 76	Hawkes Innomine: Mr Hawkes a5	(Hawkes) (TI 81)
p 78	Innomine:de profundis (attr. in index only)	Mr Mudd (TI 104)
p 194	In nomine a6 (Set to text) 'With wayling voice from out of the depth of sinne'	E Blankes (TI 21)
p 200	In nomine a5	Alfonso (Ferrabosco I) (TI 62)
p 205	Innomine a5	Brewsters (TI 29)

T 1018

A score book containing motets, madrigals and consort music. The contents are listed by Fellowes C (pp 213-4).

f 25v	In nomine a5	(Ferrabosco I) (TI 63)
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T 1464

A bass part book containing music with both Latin and English texts, and also untexted music for consort. The contents are listed by Fellowes C (appendix 8), who suggests a date c 1575, and Edwards, (pp 98-100).

f 8	In nomine a5	Mr Byrd (TI 49)
f 8v	In nomine (a5?)	Doctor Tye (TI 176)
f 9	My deathe bedde	Doctor Tye (TI 162)
f 9v	My farrewell	Doctor Tye (TI 177)
f 10	Holde fast	Doctor Tye (TI 172)
f 10v	In nomine: The flattes	Doctor Tye (TI 178)
f 11	In nomine:upon V minoms a5	Mr Perseleye (TI 114)
f 12	In nomine a5	Mr Whyte (TI 194)

Ws. Washington: Folger Shakespeare Library.

Ws V.a.408

A volume of textless treble parts, listed and described by Edwards, (pp 158-60) from whom this information is derived.

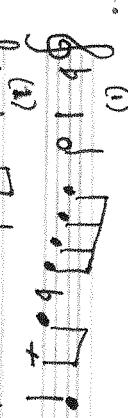
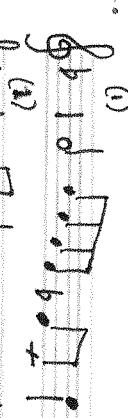
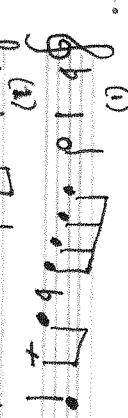
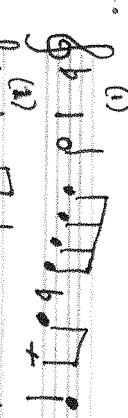
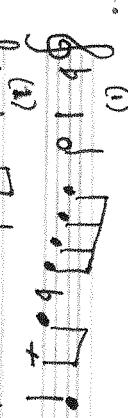
f 2	In nomine a5	All(fonso Ferrabosco I) (TI 62)
f 15v	In nomine (a?)	Mr Alkocke (TI 2)
f 16v	In nomine a5	Mr Mallarie (TI 97)
f 18v	In nomine(a?)	Mr Jeffries (TI 83)
f 23	In nomine a5	(anon) (TI 14)
f 25	In nomine:Oranck(?) (a?)	Mr Jeffries (TI 84)

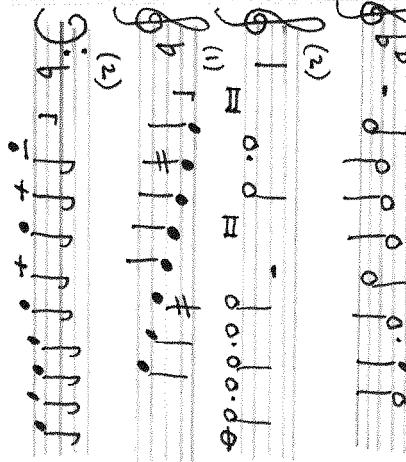
Appendix II. Thematic Index.

Composer.

Composer.	Manuscript sources.	Printed ed.	(3?)
1. A. Leck.	Ib1 Add 32377 f 17 (3?)	-	
1. (Philip?)	-	-	
2. -	-	-	
3. Alison.	Ms. V. a. 408 f 15v (1)	-	
3. Alison.	Ob D 212-6 no 33 ff 61 61 61 61 35	-	
4. Alison.	-	-	
4. Alison.	Ob D 212-6 no 33 ff 61 61 61 61 35	-	
5. -	-	-	
5. -	Ib1 Add 30513 f 27v	-	
6. -	Ib1 Add 30485 f 48v	-	
7. -	Ib1 Add 30485 f 55v	-	
8. -	Och 1142 A f 13v (no title)	-	
8. -	Och 1142 A f 13v (no title)	-	
9. -	Ib1 Add 30480-4 ff 73 78 72 75 -	-	
10. -	Och 1142 A f 19	-	
11. -	Ib1 Add 30480-4 ff 73 78 72 75 -	-	
12. -	Ib1 R.M. 24.d.2 f 63v	-	

MB: XII, IV
no 13

12. Anon.	C a5	Ob C 64-9 no 9 ff 151 124v 19v 85v 156v -	-	
13. "	C a5	Ob C 64-9 no 10 ff 153v 125v 21 87v 158v -	-	
14. "	C a5	Ms V.a 408 f 23 (1)	-	
15. "	C a5	Ms V.a 408 f 23 (1)	-	
16. "	C a6	Ms Add 31390 f 92 (no title, monogram)	<u>MB:XLIV</u> no 47	
17. Baldwin.	C a4	Ms Add 31390 f 9	<u>MB:XLIV</u> no 72	
18. John,	C a5	Ms Add 31390 f 24-3-2 f 123v	<u>MB:XXXIV</u> p 10	
19. Bevin. Elney,	C a5 M 1	Ob D 212-6 no 6 ff 34 34 34 34 8	-	
20. "	C a5 M 2	Ob D 212-6 no 33 ff 66 66 66 66 40	-	
21. Blankes. Edward,	C a6	T 339 p 194 with text 'with wayling voice from out of the depth of sinne'	-	
22. Blitheman. (John, (William?)	K	Ob 1 Add 30513 f 38v Gloria tibi Trinitas Ob 1 Add 1142 A f 20 (anon, no title)	<u>MB: I</u> no 91	
23. "	K	Ob 1 Add 30435 f 58v Ob 1 Add 30513 f 90v Gloria tibi Trinitas Ob 1 Add 31403 f 8v	<u>MB: I</u> no 92	



Composer.

Manuscript sources.

Printed ed.

iii

24. Blithemen,
(cont.)

X

Cfm 32.G.29 no 50 p 91
Ibl Add 30513 f 91v Gloria tibi Trinitas
M^b 5612 p 103 Gloria tibi Trinitas
Ibl Add 30513 f 93 Gloria tibi Trinitas

25.

X

M^b:I no 94 (1)

26.

X

Ibl Add 30513 f 94 Gloria tibi Trinitas

27.

X

M^b:I no 95 (1)

28.Brewster. (?)

X

Ibl Add 30513 f 96 Gloria tibi Trinitas

29.

X

Ibl Add 31390 f 109

C 2 a4
M 2 a5

Kl. 125 pp 72
Ibl Add 32377 f 12 (1)

M^b 4180-5 ff 58v 77 79 72 53v -
Ob D 212-6 no 27 ff 55 55 55 55 29

Och 984-8 nos 98 99 98 98 98
T 389 p 205 (2)

30.Buck.John,

X

Ob D 212-6 no 22 ff 24

31. B.J.,
(John Brown?)
(Bennister?)

X

Och 473-8 no 22 ff 71 In nomine fantasia

32.Bull.John,

X

C 25

Ob D 212-6 no 18 ff 46 46 46 46 20
Och 984-8 nos 89 90 89 89 89
Ibl Add 11586 p 55 f 30v (score book)
Ibl Add 29401-5 ff 53v (1) (anon)
Ibl Add 34049 f 45v (1) (anon)
T 354-8 ff 41v 40v 41v 41v 41v

M^b:IX no 50
HM: CXXXIV
no 12

M^b:I no 93

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Composer.

33. Bull. (cont.)

Manuscript source.

Printed ed.

iv

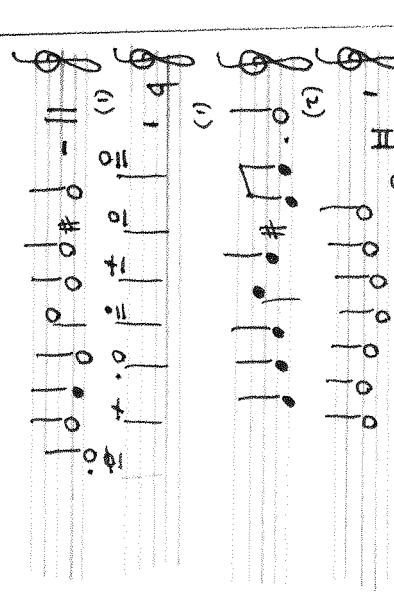
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35.	ff	Och 1113 no 33 p 179 Pc 1122 p 55 Gloria tibi Trinitas (anon) Pc 1185 p 143 (no title) Pc 1185 p 175 (a second copy)	<u>MB: XIV</u> no 22	
36.	ff	Och 1113 no 73 p 165 Pc 1122 p 60 (attr. in index only) Pc 1185 p 146 (no title)	<u>MB: XIV</u> no 23	
37.	ff	Och 1113 no 79 p 167 (anon) Pc 1122 p 62 (no title, attr. in index only) Pc 1185 p 151	<u>MB: XIV</u> no 24	
38.	ff	Och 1113 no 80 p 171 (anon) Pc 1122 p 66 (no title, attr. in index only) Pc 1185 p 156	<u>MB: XIV</u> no 25	
39.	ff	Pc 1122 p 43	<u>MB: XIV</u> no 26	
40.	ff	Pc 1122 p 45 (attr. in index only)	<u>MB: XIV</u> no 27	
41.	ff	Och 1113 G 29 no 119 p 219 Och 1113 no 84 p 181 Pc 1185 p 159	<u>MB: XIV</u> no 28	
42.	ff	Pc 1122 p 43 gloria tibi trinitas.	<u>MB: XIV</u> no 29	
43.	ff	Och 1122 G 29 no 44 p 31 Gloria tibi Trinitas Pc 1122 p 68 Gloria tibi trinitas	<u>MB: XIV</u> no 30	

52. (cont.)		Ob D 212-6 no 25 ff 53 53 53 53 27 Ob B 423 no 50 p 182 (3) Och 934-8 nos 85 86 85 85 85 T 354-8 ff 44v 43v 44v 44v 44v T 389 p 71 (3) In nomine b
53. Carleton. Nicholas, (T)	K	Ibl Add 30513 f 6v
54. Carleton. Nicholas, (T)	K	Ibl Add 29996 f 196v A verse for two to play on one virginal or organ. The lower keyes together with the higher keyes.
55. Cocke. Arthur,	C a5	Ob D 212-6 no 22 ff 50 50 50 50 24
56. Grenford. William,	C a5	Ibl Add 39550-4 pp 93 ff 47 46 47 47 47 Ob C 64-9 no 7 ff 147v 121v 15v 81v 152v - Och 423-8 no 15 ff 60 34 56 8 - 52 SMEL 25h 46-51 f 33
57. Dearing. Richard,	C a6	Ob C 64-9 no 17 ff 224v 166v 97v 161v 234v 26v (anon, no title)
58.	C a6	Ob C 64-9 no 6 ff 96v 96v 96v 46v 6v 74v Ob C 64-9 no 20 ff 227v 169v 103v 168v 240v 31v (anon)
59. Dowland. John,	Lute	Cu Da.9.33. ff 41v 42 Farwell Ibl Add 39550-4 pp 20
60. Egglestone. John,	C a5	Ob D 212-6 no 1 ff 29 29 29 29 3

MB:I no 3



Dawes:



Composer.

61. Egglestone.

Alfonso, (1)
(cont.)

Manuscript sources.

Printed ed.

(1) Cef.)

viii

C a5
M 1

05 D 212-6 no 40 ff 63 63 68 68 42

Dm 23-4-1-6 no 37 ff 34v 34v 34v 34v - 62v

Lbl Add 29427 f 55v (3)

Lbl Add 32377 f 7v (3)

Lbl Add 39550-4 pp 59 ff 30 29 30 30 30

Lbl Eg 3665 no 14 f 61 (score book)

Icm 2049 III f 14 (2), IV f 14v (5)

NH Filmer 170.1-a-e ff 50v 51v 50v 51v

Np 4130-5 ff 58 76v 78v 71v 53 -

Ob D 212-6 no 7 ff 35 35 35 35 9

Ob D 212-6 no 8 (series 2) ff 71 75v 75v 74v 49v

(anon, a second copy)

Och 423-8 no 14 ff 59v 33v 55v 77v - 51v

Och 463-9 no 24 ff 10v 10v 10v 10v 12v (anon)

T 389 p 200 (2)

Ws V.a 408 f 2 (1)

C a5
M 2

Lbl Add 39550-4 pp 58 ff 29v 28v 29v 29v 29v

Lbl Eg 3665 no 13 f 59v (score book)

NH Filmer 170.1-a-e ff 51v 52v 51v 51v 52v

with text 'Exaudi voce meam',

Ob D 212-6 no 9 ff 37 37 37 37 11

Ob D 212-6 no 9 (series 2) ff 71 76v 76v 75v 50v

(anon, a second copy)

Och 463-7 no 25 ff 11 11 11 11 13 (anon)

T 1018 f 25v (score book) (anon)

C a5
M 3

Lbl Add 29427 f 55 (3)

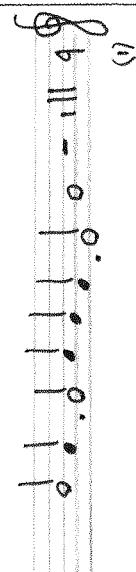
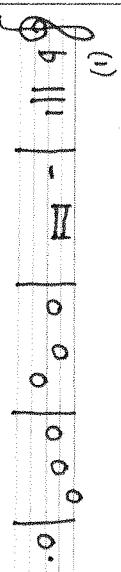
Lbl Add 32377 f 7 (3)

Lbl Add 39550-4 pp 57 ff 29 28 29 29 29

Lbl Eg 3665 no 21 f 67 (score book)

NH Filmer 170.1-a-e ff 49v 50v 49v 49v 50v

Ob D 212-6 no 11 ff 39 39 39 39 13

MB:XLIV
no 48MB:XLIV
no 49

Composer.

65. Ferrabosco, Alfonso, (II)

C a5
M 1Oke 114-7 no 8 ff 60v (one part missing)
Dm 23.4.1-6 no 15 ff 63v 63v 63v 13v - 41v
Ibl Add 17792-6 no 26 ff 89v 92v 94v 81v 83v
Ibl Add 29427 f 54v (s1tus only)
Ibl Add 39550-4 pp39 ff 20 19 20 20 20
Ibl Eg 2485 f 21v (anon, no title, keyboard score)
Ibl Eg 3665 vol 2 no 2 p 1010 f 510v (score book)
Lms G 37-42 no 7 (no title)
Ob C 64-9 no 1 ff 135v 115v 3v 72v 143v -
Ob D 212-6 no 1 (series 2) ff 69v 69v 69v 69v 43v
Och 403-8 ff 17v (anon, no title)
Och 423-8 no 12 ff 58v 32v 54v 6v - 50v
Och 436 f 63v (anon, no title, keyboard score)
Och 463-72 ff - - 57v 17 52 (no title, leaf
missing from 468 end 469)Och 527-30 no 38 (no title)
Och 716-20 no 43 (no title)
Och 1004 p 116 (keyboard score)

66.

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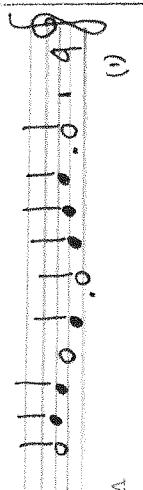
C a5
M 2Oke 114-7 no 9 ff 61 (one part missing)
Dm 23.4.1-6 no 16 ff 64v 64v 64v 11v - 42v
Ibl Add 17792-6 no 27 ff 90v 93v 95v 82v 90v
Ibl Add 29427 f 54 (s1tus only)
Ibl Add 39550-4 pp 37 ff 19 18 19 19 19
Ibl Eg 2485 f 22v (anon, no title, keyboard score)
Ibl Eg 3665 vol 2 no 1 p 1009 f 510 (score book)
Lms G 37-42 no 8 (no title)Ob C 64-9 no 2 ff 137v 116v 4v 74v 145v -
Ob D 212-6 no 2 (series 2) ff 69v 70 70 70 44
Och 403-8 ff 18v (anon, no title)
Och 423-8 no 13 ff 59 33 55 7 - 51
Och 436 f 69v (anon, no title, keyboard score)
Och 463-72 ff 58v 58v 58v 18 53 (no title)

Manuscript sources.

Printed ed.

MB:IX no 51
Con:D 2528
no 1

(cont.)



66. (cont.)

Och 716-20 no 44 (no title)

Och 1004 p 119 (keyboard score)

67. Perrabosco.
(cont.)C a5
M 3

Cke 114-7 no 25 ff 69 (one part missing)
 Dm 23.4.1-6 no 23 ff 71v 71v 71v 21v - 49v
 Dm 24.2.16 ff 55 (attr. Granford)
 Ibl Eg 2485 f 20v (anon, no title, keyboard score)
 Icm 1145 pp 62 ff 29v (no title, 3 parts only)
 Ims G 37-42 no 1 (no title)
 Ob C 64-9 no 3 ff 139v 117v 76 147v -
 Ob D 212-6 no 3 (series 2) ff 69v 70v 70v 44v
 Och 403-8 ff 16v (anon, no title)
 Och 436 f 67v (anon, no title, keyboard score)
 Och 468-72 ff 59 59 59 19 59v (no title)
 Och 473-8 no 2 ff 51v
 Och 527-30 no 40 (no title)

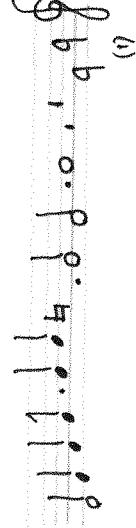
C a6
M 2

MB:IX no 85

Dm Z3.4.7-12 no 2 (anon)
 Ibl Add 39550-4 no 4 pp 176 ff 83v (one bass part
 missing)
 Ibl Add 40657-61 no 7 ff 48 48 33v 48 28 (one bass
 part missing)
 Och 2 no 22 f 244 (anon, no title, score book)
 Och 61-6 ff 81 49 53 73 13 73 (no title)
 Och 403-8 ff 98v 98v 93v 97v 92v 21v (anon, no title)
 Och 436 f 161v (anon, no title, keyboard score)
 Och 473-8 no 15 ff 89v In nomine phantazie.

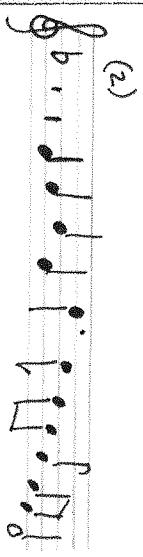
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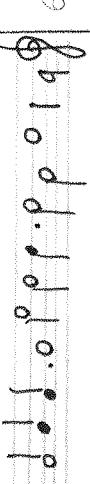
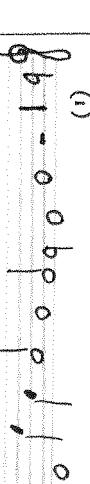
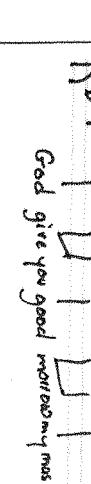
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69. MC a6
M 2C a6
M 2Ibl Add 39550-4 no 12 pp 185 ff 88 (one bass part
 missing)

(cont.)

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70. Perrabosco. (cont.)	C a6 M Part. 7	Im 23-4-7-12 no 3 (anon) Ibl Add 39550-4 no 3 pp 180 ff 85 In nomine through all parts. (one bass part missing) Och 2 no 25 ff 248v (anon, no title, score book) Och 403-8 ff 101v 100v 100v 100v 24v (anon, no title) Och 436 ff 162v (anon, no title, keyboard score)	MB: IX no 79	
71. Gibbons. Edward,	C a5	Obo D 212-6 no 10 ff 12	—	
72. Gibbons. Orlando,	C a4	Obo D 212-6 no 23 ff 51 51 51 51 25	MB: IX no 28	
73. ¹¹	C a5 M 2	Dm 23.4.1-6 no 36 ff 33v 33v 33v 33v - 61v Ibl Bg 2485 ff 26v (anon, no title, keyboard score) Ob C 64-9 no 5 ff 143v 119v 11v 77v 150 - (no title) Ob D 212-6 no 4 (series 2) ff 70 71v 71v 71v 45 Och 2 no 53 ff 149v (anon, no title, score book) Och 403-8 ff 68v 68v 69v 69v 68v (anon, no title) Och 423-8 no 43 ff 70 44v 66 18 - 62 Och 436 ff 123v (anon, no title, keyboard score) T 302 ff 47v	MB: IX no 52	
75. ¹¹	C a5 M 3	Ob D 212-6 no 5 (series 2) ff 70 72v 72v 72v 46v Och 423-8 no 44 ff 70v 45v 66v 18v - 62v T 302 ff 48v	VdGS: no 78	
76. ¹¹	C a5	Ck 321 with text L Ave C 6968 M. same set. p 62 (2 parts only) 1Cries of London. Ibl Add 17792-6 ff 109 111v 114 101v 106v (anon)	MB: XXII no 67 Bridge: Stevens: Just:	
		Ibl Add 29372-7 ff 32 Ibl Add 29427 ff 43 (altus only) Ibl Add 37402-6 ff 46 66v 45v 47v	(cont.)	

Composer.

Composer.	Manuscript sources.	Printed ed.
36. Jenkins. (cont.)	C a6 M 2 with organ	LB:XXXIX no 16 VdGS J; p 107
37. Johnson. Robert,	C a4	MB:I no 45 MB:XV no 75 HM:CXXXIV no 8
	Ibl Add 30513 f 52 (keyboard score) Ibl Add 31390 f 53 (with added fifth part) Ibl H 7578 f 115 (1) (anon) In nomine Domini Ob D 212-6 no 20 ff 22 T 354-8 ff 16 T 389 p 74 (3)	
38. Lewes. William,	C a6 with organ	John Brown no 5 Ibl Add 17798 no 32 f 19v (bass only) Ibl Add 29410-5 no 11 Ob B2 no 4 p 10 (score book) Ob D 229 p 25 no 24 (organ part) Och 479-83 no 5
39.	C a6 with organ	John Brown no 12 Ibl Add 17798 no 26 f 14v (bass only) Ibl Add 29410-5 no 12 Ob B2 no 36 p 102 (score book) Ob D 229 no 30 p 43 (organ part) Och 479-83 no 12
90. Lunge. John,	K	Och 49 f 202v Gloria tibi Trinitas
91.	K	Och 49 f 204v Gloria tibi Trinitas
92.	K	Och 49 f 206v Gloria tibi Trinitas
93.	K	Och 49 f 208v Gloria tibi Trinitas
94.	K	Och 49 f 210v Gloria tibi Trinitas. Play this if you will (five notes lower?) (cont.)

96. "

97. Mellorie (?)

C a5

Ibl Add 31390 f 110
Ms V.a. 408 f 16v (1)MB:XLIV no 51

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Composer.	Manuscript sources.	Printed ed.	(cont.)
105. Bundy. John,	C a5 Ob D 212-6 no 4 ff 32 32 32 32 6	Lb1 R.M. 24.d.2 f 65v	
106.	C a5 Ob D 212-6 no 4 ff 32 32 32 32 6	Lb1 R.M. 24.d.2 f 65v	
107.	C a6 M 1 Ob D 212-6 no 4 ff 32 32 32 32 6	Lb1 R.M. 24.d.2 f 63	
108.	C a6 M 2 Ob D 212-6 no 4 ff 32 32 32 32 6	Lb1 R.M. 24.d.2 f 64v	
109. Mundy. William,	C a5 Ob D 212-6 no 32 ff 60 60 60 60 34	Lb1 R.M. 24.d.2 f 63	
110.	C a5 Lb1 Add 32377 f 15 (1)	Lb1 R.M. 24.d.2 f 63	
111. Neyler(?)	C a5 Lb1 Add 32377 f 15 (1)	Lb1 R.M. 24.d.2 f 63	
112. Parsley. Osbert,	C a4 M 1 Ob D 212-6 no 17 ff 19	Lb1 R.M. 24.d.2 f 63	
113.	C a4 M 2 Ob D 212-6 no 24 ff 26	Lb1 R.M. 24.d.2 f 63	
114.	C a5 Ob D 212-6 no 37 ff 65 65 65 65 39	Lb1 R.M. 24.d.2 f 63	
115.	C a5 M 1 Ob D 212-6 no 37 ff 65 65 65 65 39	Lb1 R.M. 24.d.2 f 63	

Composer.

116. Persley.

(cont.)

Manuscript sources.

Printed ed.

xv

117. Persons.

Robert,

(2)

C 85
M 2
Ob D 212-6 no 4 ff 6

MB:XLIV no 18

(1)
G - o o d a d o d d
K b b - d d . d p d d p . p .

118.

(1)

C 84
M 3
Ob D 212-6 no 21 ff 23

MB:XLIV no 19

(2)
K b b | - H o : p p p . p p

119.

(1)

C a5
M 1

MB:XXXVIII no 51

(1)
G b - - d d d d | o - - dCfm 32.G.29 no 140 p 257 (keyboard)
Oke 316 f 30v (centus firmus only)Cu Da.2 11 f 73v (lute part)
Cu Dd.4 23 f 24v (cittern part)

Dm Z3.2.13 p 274 (anon, no title, lute)

MB:XLIV no 56

(2)
G b - - d d d d | o - - dDtc. 410 p 130 (lute)
Kl 125 p 70

MB:XLIV no 135

(2)
G b - - d d d d | o - - d

Lb1 Add 11586 p 11 f 8v

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 22597 f 36v (4)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 29246 f 55 (lute)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 29401-5 ff 52v

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 29996 f 68 (keyboard)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 31390 f 97

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 32377 f 14v (1)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Eg 3665 no 64 f 156 (score book)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 R.M 24.d.3 p 272 (keyboard)

VdGS: no 24

(2)
G b - - d d d d | o - - d

MP 4180-5 ff 75v 76 78 71 52v -

VdGS: no 24

(2)
G b - - d d d d | o - - d

Ob D 212-6 no 19 ff 47 47 47 47 21

VdGS: no 24

(2)
G b - - d d d d | o - - d

Ob E 423 no 51 p 183 (3)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Och 984-8 nos 34 85 84 84 34

VdGS: no 24

(2)
G b - - d d d d | o - - d

T 354-8 ff 42v 41v 42v 42v 42v

VdGS: no 24

(2)
G b - - d d d d | o - - d

T 389 p7 (centus firmus only)

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 31390 f 25

VdGS: no 24

(2)
G b - - d d d d | o - - d

Lb1 Add 32377 f 13 (3)

VdGS: no 24

(2)
G b - - d d d d | o - - d

120.

(1)

C a7
M 1

VdGS: no 24

(2)
G b - - d d d d | o - - d

Composer.

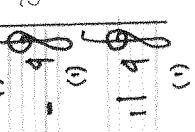
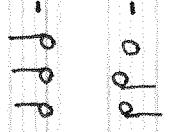
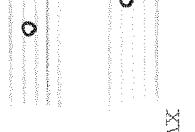
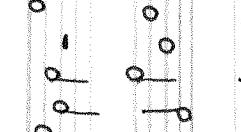
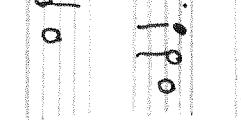
Composer.	Manuscript sources.	Printed ed.
121. Parsons. (cont.)	C a7 M 2	MB:XLIV no 74 VagS: no 24
122. Picforth. (?)	C a5	MB:XLIV no 57
123. Pointz. (T)	C a4 M 1	fp 10. d o o H E o. p (1)
124. "	C a5 M 1	fp 11 d p d p d p d p (1)
125. Preston. Thomas,	C a4	MB:XLIV no 58
126. Purcell. Henry,	C a6	MB:XLIV no 21
127. "	C a7	fp 10 o o. p p p o. p p (1)
128. Rendell. William,	C a5	fp 10 o o. p p p o. p p (1)
129. Sadler. John,	C a5	fp 11 d p d p d p d p (2)
Ob e 1-5 ff 8 6 6 5 6 In nomine Domini: Benedictus qui venit in nomine Domini Amen (f 8)		

Composer.

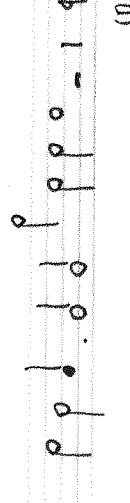
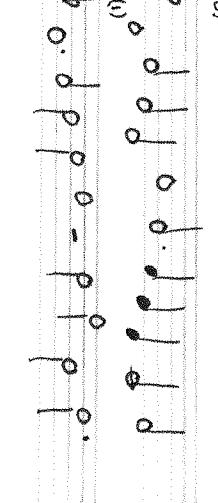
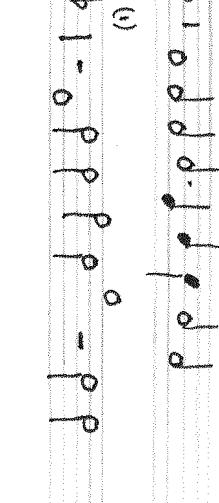
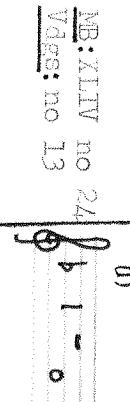
Manuscript sources.

Printed ed.

xvii.

130. Stannar. William,	C a5 C a4	Ob D 212-6 no 20 ff 43 43 43 43 22 Ob D 212-6 no 7 ff 9	—	
131. Stonings. Henry,	C a5	—	—	
132. n	C a5	Ob D 212-6 no 31390 f 57 This must be sung four notes lower (1) Ob D 212-6 no 14 ff 42 42 42 42 16	MB:XLIV no 59	
133. Strogers. Nicholas,	K	Och 371 f 22v	—	
134. n	K	Och 371 f 23v	—	
135. n	K	Och 371 f 25 (incomplete, leaf missing)	—	
136. n	C a5 M 1	CF Z.6/1 f 27v (5)	—	
137. n	C a5 M 2	Ob1 Add 29246 f 55v (lute) Ob1 Add 31390 f 56 Ob1 Add 32377 f 19v (1) Ob D 212-6 no 2 ff 30 30 30 30 4 Och 934-8 nos 36 37 36 36 36 36	MB:XLIV no 60	
138. n	C a5 M 3	Ob1 Eg 3665 no 69 p 313 f 159(score book) Ob D 212-6 no 15 ff 43 43 43 43 17 Och 934-8 nos 38 39 38 38 38 38	—	
139. n	C a5 M 5	Ob Z.6/1 f 61 (5) Ob1 Add 31390 f 55 Ob D 212-6 no 34 ff 62 62 62 62 36 Och 934-8 nos 37 38 37 37 37 37 T 389 p 13 (2)	MB:XLIV no 61	
			MB:XLIV no 62	

(cont.)

140. Strogers. (cont.)	C 55 M 6	Ibl Add 32377 ff 20 (1)	
141.	"		
	C 56 M 4 5	Ibl Add 32377 ff 18v 19 (1 and 3) Ibl Add 47844 no 2 ff 2v (4) Ob D 212-6 no 31 ff 59 59 59 33 (treated as 35, (3) missing)	
142. Tallis. Thomas,	X	Och 371 ff 14 II parts on a rounde tyme. Gloria tibi trinitas.	
143.	"		
	C 54 M 1	Dtc 412 ff 17 (1) Dtc 412 ff 63 (2) Eu Le iii 483 p 163 (2) Eu Le iii 483 p 168 (4) Ibl Add 33933 ff 73 (3) Ibl Add 22597 ff 54 (anon) (3) Ibl Add 29246 ff 53v (Lute) Ob D 212-6 no 3 ff 5 T 354-8 ff 19v	A set of five, known as the Thomas Wode part books.
144.	"		
	C 54 M 2	Dtc 412 ff 17v (anon) (1) Eu Le iii 483 p 163 (2) Eu Le iii 483 p 169 (4) Ibl Add 33933 ff 73v (3) Ibl Add 22597 ff 56 (3) Ibl Add 33930 ff 93 (anon no title, with added fifth part)	Four out of a set of five, known as the Thomas Wode part books.
Ob 212-6 no 18 ff 20 James ms. p 76 (1) T 389 p 75 (3)			
			
			
			

145. Taverner.

John,
Dm Z3.2.13 p 426 (lute)

C 84

Cu Dd.2.11 f 19 (lute)

Cu

Dd.9.33 f 61 (lute)

Dm

Z3.2.13

p 426

(lute)

K1.125

pp 68

Lb1

Add

4900

f 61v

(1)

(with Latin text)

Lb1

Add

15166

f 38v

(with text in trouble and
adversity¹)

Lb1

Add

29246

f 54v

(lute)

Lb1

Add

30480-4

ff 53

59v

55

58v

(with text
to give thanks¹)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

29246

f 54v

(lute)

Lb1

Add

30480-4

ff 53

59v

55

58v

(with text
to give thanks¹)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

30480-4

ff 53

59v

55

58v

(with text
to give thanks¹)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

ff 21v

T

389

p 73

(3)

Lb1

Add

31390

f 101

(with added fifth part)

Lb1

RM

24.3.2

f 22v

Nymshall

f 10v

(lute)

Ob

D

212-6

no 2

ff 4

Och

371

f 6v

(keyboard)

T

354-8

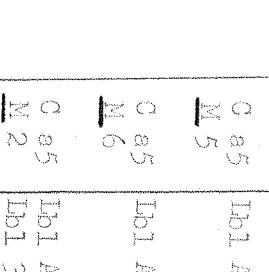
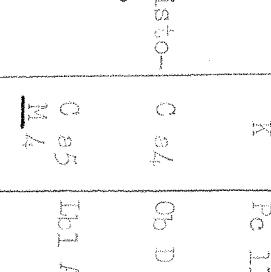
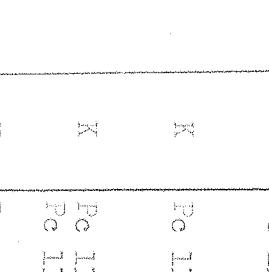
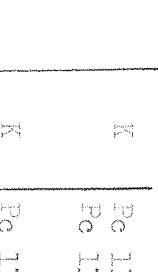
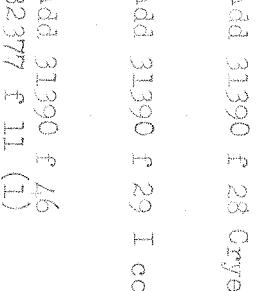
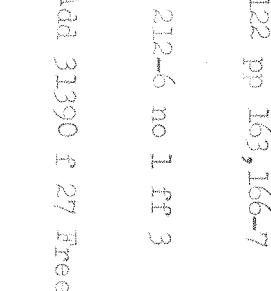
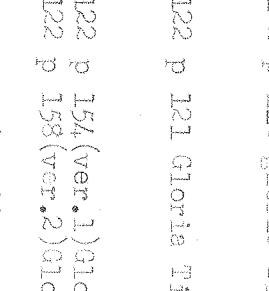
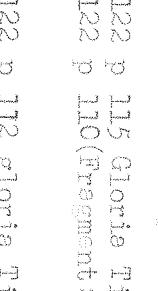
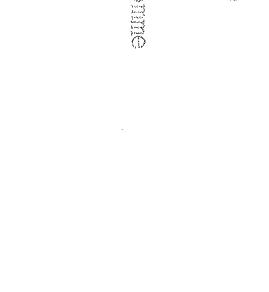
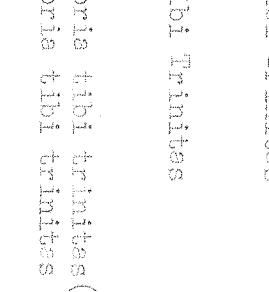
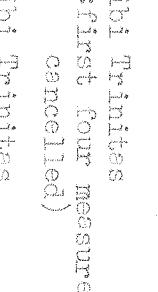
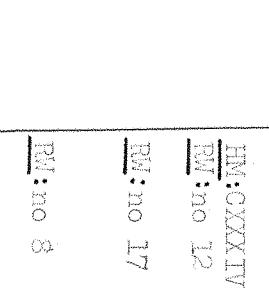
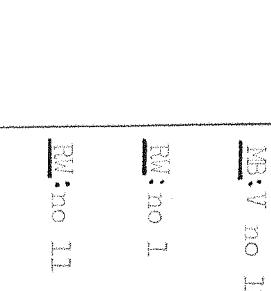
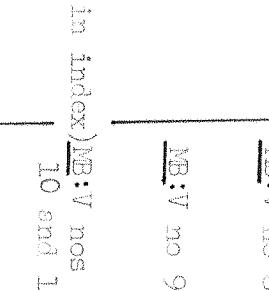
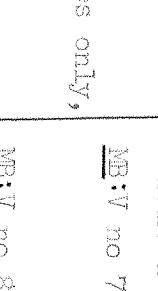
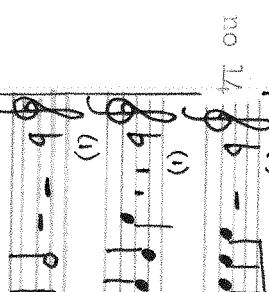
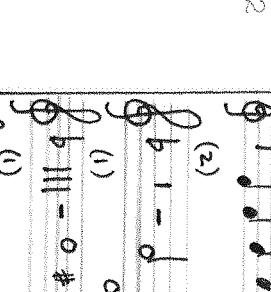
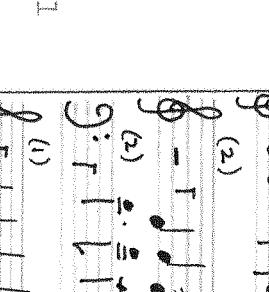
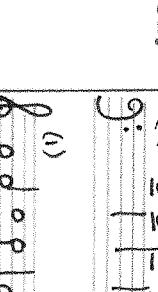
ff 21v

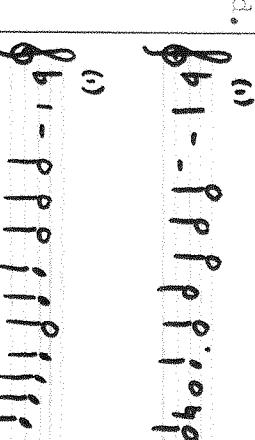
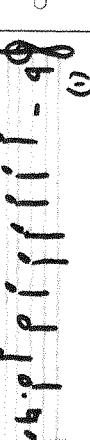
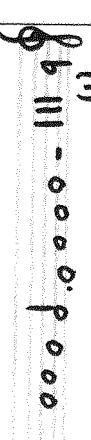
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p 73

(3)

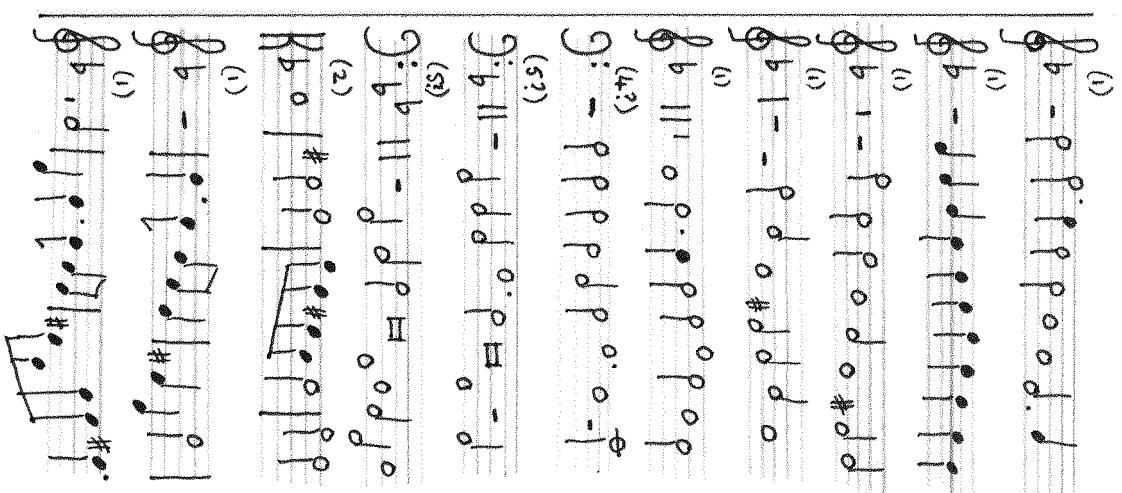
Composer.	Manuscript sources.	Printed ed.
150. Tomkins. (cont.)	Pc 1122 p 115 Gloria Tibi Trinites Pc 1122 p 110(Fragment; first four measures only, cancelled)	
151.	Po 1122 p 112 gloria Tibi Trinites	
152.	Po 1122 p 121 Gloria Tibi Trinites	
153.	Pc 1122 p 154(ver.1)Gloria tibi trinites(in index)ME:V nos 10 and 11	
154.	Pc 1122 p 158(ver.2)Gloria tibi trinites Pc 1122 p 163,166-7	
155. Bye, Christo- pher,	Ob D 212-6 no 1 ff 3	
156.	Ob D 212-6 no 1 ff 3	
157.	Ob1 Add 31390 f 27 Free from s111	
158.	Ob1 Add 31390 f 28 Crye	
159.	Ob1 Add 31390 f 29 I come	
160.	Ob1 Add 31390 f 46	
	Ob1 Add 32377 f 11 (1)	
	Ob1 Add 31390 f 47 Blame	
	Ob1 Add 22597 f 33v (4) (anon)	
	Ob1 Add 31390 f 47 Blame	
	RM: no 6	
	RM: no 8	
	RM: no 12	
	RM: no 17	
	RM: no 8	
	RM: no 6	
	RM: no 8	
	RM: no 12	
	RM: no 17	
	RM: no 6	

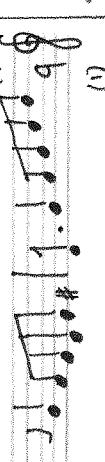
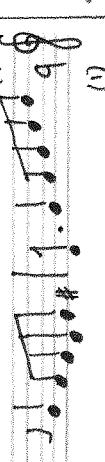
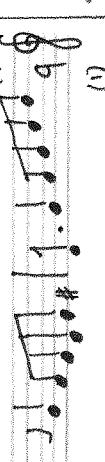
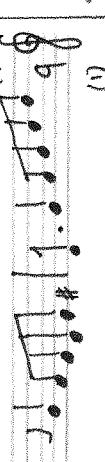
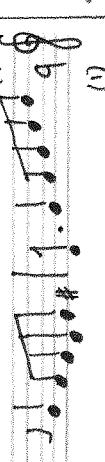
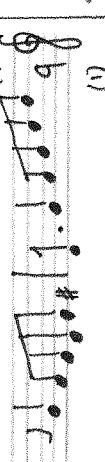
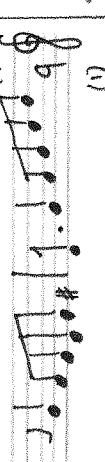
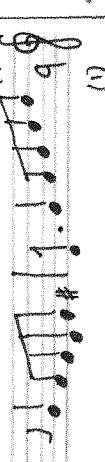
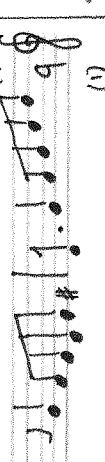
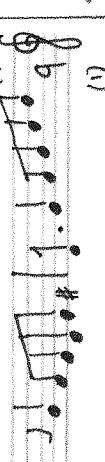
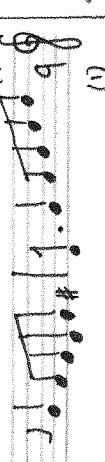
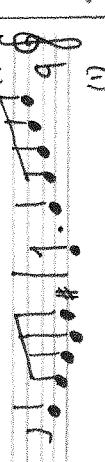
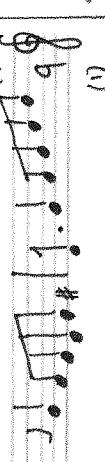
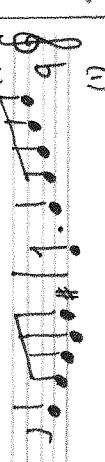
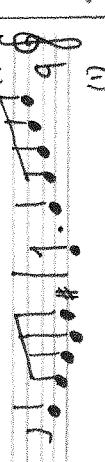
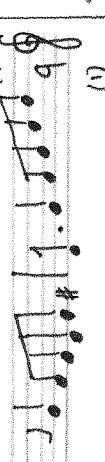
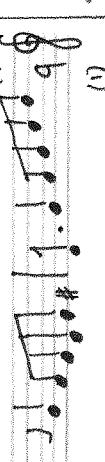
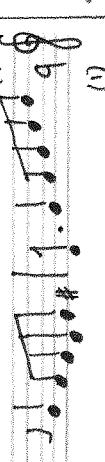
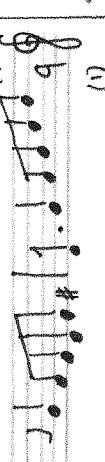
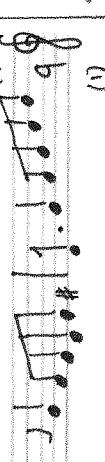
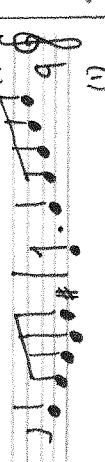
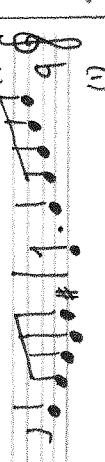
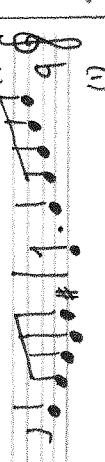
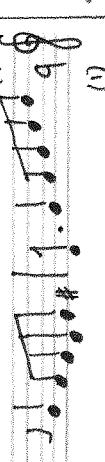
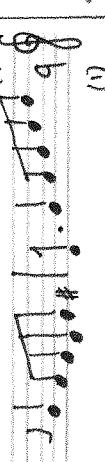
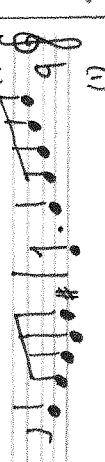
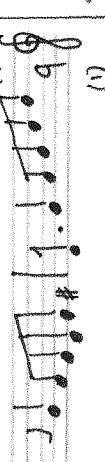
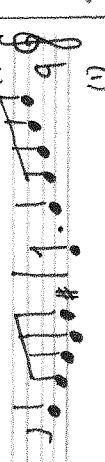
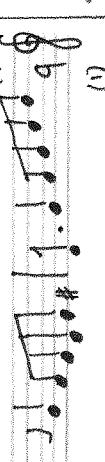
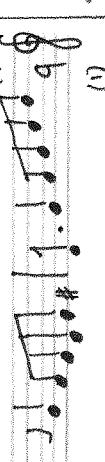
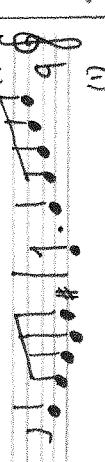
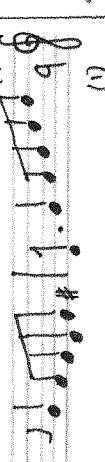
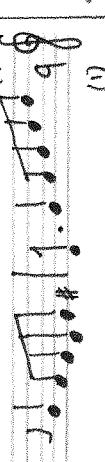
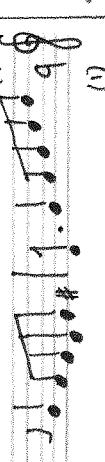
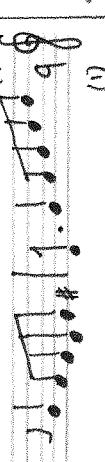
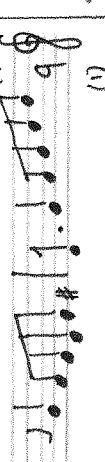
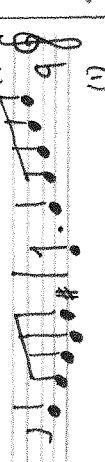
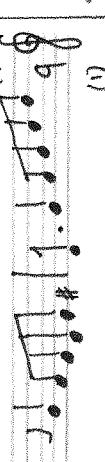
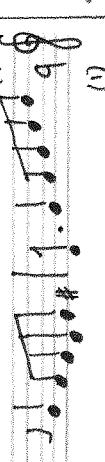
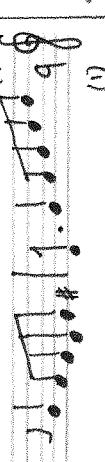
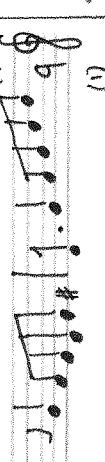
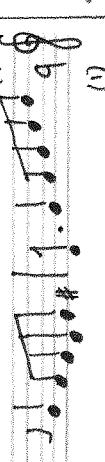
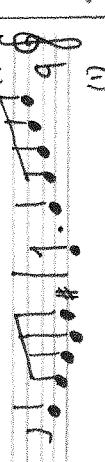
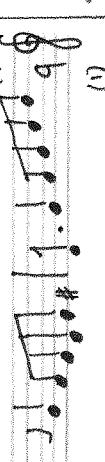
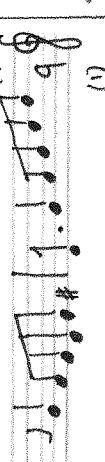
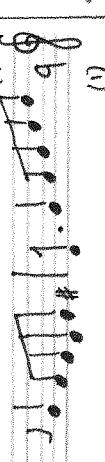
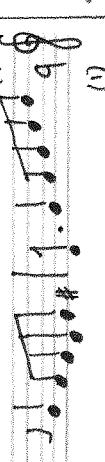
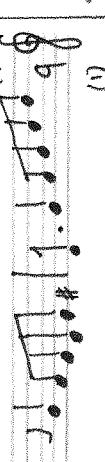
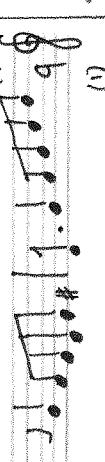
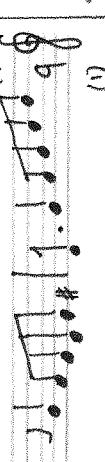
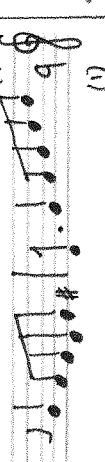
Composer.	Printed ed.	Manuscript sources.
161. <i>Type.</i> (cont.)		
162. n	<u>RM:</u> no 10	
163. n	<u>RM:</u> no 7	
164. n	<u>RM:</u> no 13	
165. n	<u>RM:</u> no 14	
166. n	<u>RM:</u> no 15	
167. n	<u>RM:</u> no 16	
168. n	<u>RM:</u> no 9	
169. n	<u>RM:</u> no 15	
170. n	<u>RM:</u> no 20	

(cont.)

Composer.	Manuscript sources.	Printed.
171. Rye. (cont.)	C 25	Iml Add 31390 f 73 Reports.
172. "	C 25	Iml Add 31390 f 74 Howl's cast. T 1464 f 10 (5) Folio fest.
173. "	C 25	Iml Add 31390 f 77 Weep no more Rechel.
174. "	C 25	Iml Add 31390 f 78 Rachelle weeping.
175. "	C 26	Iml Add 31390 f 21 (anon, no title)
		Iml Add 32377 ff 13v 14 (1 and 2)
176. "	C 2 (?)	T 1464 f 8v (5?)
177. "	C 2 (?)	T 1464 f 9v (5?) My farewell.
178. "	C 2 (?)	T 1464 f 10v (5?) The flatta.
179. Marq. John,	C 24	Pc P 770 no 1 p 255 f 150 Fantasia: Ternomine.
180. "	C 24	Pc P 770 no 2 p 258 f 151v
181. "	C 24	Pc P 770 no 3 p 262 f 153v

(cont'd.)



182. Mars. (cont.)	C	a4	Pc F 770 no 4 p 266 f 155v	(i)	
183.	n	C	a4	Pc F 770 no 5 p 270 f 157v	
184.	n	C	a5	Dm Z3.4.1-6 no 42 ff 88v 88v 88v 38v - 66v	
185.	n	C	a6	Dm 23.4.1-6 no 19 ff 108v 108v 108v 58v 18v 36v	
186.	n	C	a6	Dm 23.4.1-6 no 20 ff 109v 109v 109v 59v 19v 87v	
		M	2	Dm 23.4.1-6 no 21 ff 109v 109v 109v 59v 19v 87v	
		with organ	Dm 23.4.1-6 no 22 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 23 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 24 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 25 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 26 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 27 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 28 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 29 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 30 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 31 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 32 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 33 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 34 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 35 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 36 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 37 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 38 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 39 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 40 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 41 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 42 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 43 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 44 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 45 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 46 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 47 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 48 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 49 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 50 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 51 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 52 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 53 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 54 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 55 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 56 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 57 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 58 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 59 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 60 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 61 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 62 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 63 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 64 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 65 ff 109v 109v 109v 59v 19v 87v		
		with organ	Dm 23.4.1-6 no 66 ff 109v 109v 109v 59v 19v 87v		

Composer.

Manuscript sources.

Printed ed.

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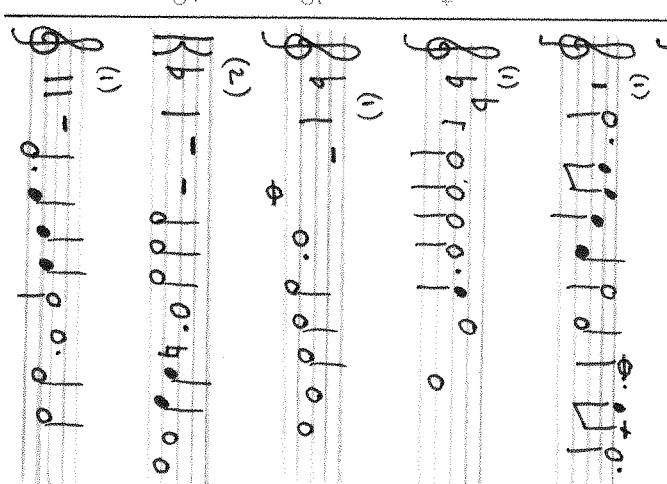
187. <i>Willems.</i> Thomas,	C 24	Ob D 212-6 no 5 ff 7	
188. ¹¹	C 25	Ob D 212-6 no 35 ff 63 63 63 63 37	<u>MB:</u> IX no 53
189. ¹¹	C 25	Ob D 212-6 no 39 ff 67 67 67 67 41	-
190. <i>White.</i> Robert,	C 24 M 1	Ob D 212-6 no 12 ff 156 127 24 90 161 - Ob D 212-6 no 39 ff 67 67 67 67 41 Ob D 212-6 no 6 ff 8 T 354-8 f 18v	<u>MB:</u> I no 87 <u>MB:</u> XLIV no 27 <u>HM:</u> XXXIV no 6 <u>Spec:</u> p 72
191. ¹¹	C 24 M 2	Ob D 212-6 no 9 ff 11 (3) (attr. Parsons) Ob D 212-6 no 14 ff 16 (a second copy; attr. to Parsons)	<u>MB:</u> XLIV no 28 <u>Spec:</u> p 75 <u>Term:</u> (attr. to Parsons)
192. ¹¹	C 24 M 3	Ob D 212-6 no 16 ff 18	<u>MB:</u> XLIV no 29 <u>Spec:</u> p 79
193. ¹¹	C 24	CP 2.6/2 f 1 (3 2nd 4) (2 2nd 4) (lute) T 354-8 ff 16v	<u>MB:</u> XLIV no 30 <u>Spec:</u> p 26 (lute intab.)
194. ¹¹	C 25 M 1	CP 2.6/1 f 60v (5) Ob Add 11586 p 70 f 33v Ob Add 29246 f 56 (2 2nd 5) (lute) Ob Add 29401-5 ff 54v Ob Add 32377 f 11v (1) Ob Add 34049 f 46v (1) (anon) Ob D 212-6 no 24 ff 52 52 52 52 26 Ob 984-8 nos 90 91 90 90 90	<u>MB:</u> XLIV no 63 <u>Spec:</u> p 83

(cont.)

(1)

194. (cont.)	T 354-8 ff 43v 42v 43v 43v 43v T 1464 f 12 (5)
195. White. (cont.)	C 37 —
196. Whytbroke. (William)	C 34 Ob D 212-6 no 23 ff 25
197. Withie. John,	C 35 Ob 473-8 no 1 ff 51
198. Woodcock. Clement,	C 35 Ob D 212-6 no 36 ff 64 64 64 64 64 38 Ob 984-8 nos 92 93 92 92 92
199.	C 35 M 2 Ob 1 Add 31390 f 99
200.	C 35 M 3 Ob 1 Add 31390 f 100 In nomine Domine
201. Woodson. Leonard,	C 35 M 1 Ob D 212-6 no 3 ff 31 31 31 31 5

(cont.)



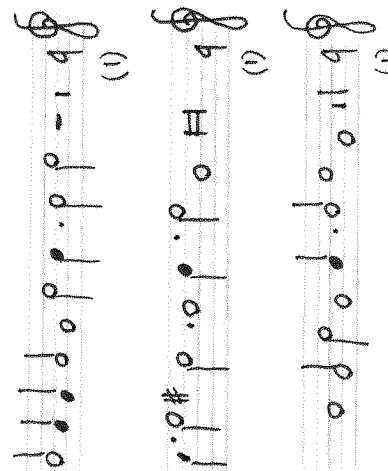
Composer.

Manuscript sources.

Printed ed.

XCVI

202. Woodson. (cont.)	C 85 M 2	Ob D 212-6 no 26 ff 54, 54, 54, 54, 28	-
203.	C 85 M 3	Ob D 212-6 no 28 ff 56 56 56 56 30	-
204.	C 85 M 4	Ob D 212-6 no 30 ff 58 58 58 58 32	-



RISM Sigla.

CF D/DP.Z.6/1 Chelmsford:Essex County Record Office.
 CF D/DP.Z.6/2

Cfm 32.G.29 Cambridge:Fitzwilliam Museum.

Ckc 114-7 Cambridge:Kings College, Rowe Music Library.
 Ckc 316
 Ckc 321

Cu Dd.2.11 Cambridge:University Library.
 Cu Dd.4.23

Cu Dd.9.33

Dm Z3.2.13 Dublin:Archbishop Marsh Library.
 Dm Z3.4.1-6
 Dm Z3.4.7-12
 Dm Z4.2.16

Dtc 410 (Formerly D 3.30) Dublin:Trinity College.
 Dtc 412 (Formerly F 5.13)

Eu La.iii.433 Edinburgh:University Library.

James ms. In private custody of Mr. Michael James.
 (Photocopy in the Pendlebury Library, Cambridge)
 John Brown ms. In private hands.

Kl 125 1-5 Landesbibliothek und Murhardsche.
 Bibliothek der Stadt Kassel, 40.

LAuc C 6968 M4 Los Angeles:University of California,
 William Andrews Clark Memorial Library.

Lbl Add 4900 London:British Library Music Manuscripts.
 Lbl Add 11586 Additional collection.

Lbl Add 15166

Lbl Add 17792-6

Lbl Add 17798

Lbl Add 22597

Lbl Add 29246

Lbl Add 29290

Lbl Add 29372-7

Lbl Add 29401-5

Lbl Add 29410-5

Lbl Add 29427

Lbl Add 29996

Lbl Add 30430-4

Lbl Add 30485

Lbl Add 30513

Lbl Add 30930

Lbl Add 31390

Lbl Add 31403

Lbl Add 32377

Lbl Add 33933

Lbl Add 34049

Lbl Add 37402-6

Lbl Add 39550-4

Lbl Add 40657-61

Lbl Add 47844

Lbl Eg 2485	London:British Library Music Manuscripts.
Lbl Eg 3665	Egerton Collection.
Lbl H 7578	London:British Library Music Manuscripts.
	Harley Collection.
Lbl R app 74-6	London:British Library Music Manuscripts.
Lbl RM 24.d.2	Royal Music Library.
Lbl RM 24.d.3	
Lcm 684	London:Royal College of Music.
Lcm 1145	
Lcm 2049	
Lcm 2059	
Lms G.37-42	London:The London Madrigal Society.
Mynshall	Mynshall Lute Manuscript. In the possession of Mr. Robert Spencer.
NH Filmer 170 l.e-e	New Haven:Yale University Library, New Haven, Conn. Library of the School of Music. (Filmer Collection now referred to as Misc. ms. 170.)
Nyp 4180-5	New York:Public Library. Drexel Collection.
Nyp 5061	(Housed in the Lincoln Arts Centre)
Nyp 5612	
Cb e.1-5	Oxford:Bodleian Library Music Manuscripts.
Ob B 2	Oxford:Bodleian Library Music School Manuscripts.
Ob C 64-9	
Ob C 83	
Ob D 212-6	
Ob D 229	
Ob D 245-7	
Ob E 423	
Ob E 437-42	
Och 273 A	Oxford: Christ Church Library.
Och 49	
Och 61-6	
Och 67	
Och 371	
Och 403-8	
Och 423-8	
Och 436	
Och 463-7	
Och 468-72	
Och 473-8	
Och 479-83	
Och 527-30	
Och 716-20	
Och 984-8	
Och 1004	
Och 1018-20	
Och 1024	
Och 1113	
Och 1112 A	

Pc F.770
Pc 1122
Pc 1185

Paris: The Paris Conservatoire, France.
Manuscripts are located at the Bibliothèque Nationale.

SM EL 25A 46-51

San Marino: Henry E. Huntington Library and
Art Gallery, San Marino, California.
(Microfilm at Pendlebury Library, Cambridge)

T 302
T 354-8
T 389
T 1018
T 1464

Tenbury: St Michael's College Library.
(Manuscripts now located at the Bodleian
Library, Oxford)

Ws V.a. 408

Washington: Folger Shakespeare Library.

Appendix II. Key to the printed editions of the music.

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Bergmann: W. Bergmann, ed. Purcell, Innomines (London, 1968)
Arranged for recorders.

Bridge: Sir F. Bridge, ed. Orlando Gibbons, The London Cry (London, 1919)

Con: Helmut Monkmeyer, ed. Zwei In nomines, Consortium D 2528 (Wilhelms-haven, 1972)

Danks: Harry Danks, ed. Tomkins, In nomine a3 (London, 1960)

Dart F: Thurston Dart, ed. The Works of Henry Purcell, vol XXXI. The Purcell Society (London 1959)

Dawes: F Dawes, ed. Two Elizabethan Keyboard Duets (London, 1949)

Day: John Day, printer, Certaine Notes (London, 1560)

Dol: Carl Dolmetsch, ed. Fantasy for Five Viols on the In Nomine Theme VdGS Series no. 4 (Schott, London, 1951)

Ell: Kenneth Elliot, ed. The Collected Works of William Byrd vol. XVII, (revised edition, London, 1971)

Eng: Richard Mico, Three Pavans, Two Fantasias and In Nomine, English Consort Series, (Jordan Early Music Centre Publications, London)

Fell: E.H. Fellowes, ed. The Collected Works of William Byrd vol. XX (London 1950)

FWB: J.A. Fuller Maitland and W. Barclay Squires, eds. The Fitzwilliam Virginal Book, 2 vol. (Leipzig, 1894-9; reprint New York, 1963)

Glyn: Margaret Glyn, ed. Early English Organ Music, Plainsong and Mediaeval Music Society (London 1939)

HM: Denis Stevens, ed. In nomine: Old English Chamber Music, Hortus Musicus CXXXIV (Kassel, 1961)

Just G: H. Just, ed. Orlando Gibbons, Londoner Strafenruffe (Mainz, 1933)

Just P: H. Just, ed. Fantasien fur Streichinstrumente, Nagels Musik-Archiv 58-103 (Hanover, 1930-1959)

MB: Musica Britannica (London, 1951 -)

I	<u>The Mulliner Book</u> , ed. Denis Stevens, (2nd. rev. ed. 1973)
V	<u>Thomas Tomkins, Keyboard Music</u> , ed. Stephen D. Tuttle, (2nd. rev. ed. 1964)
IX	<u>Jacobeon Consort Music</u> , eds. Thurston Dart and William Coates, (2nd. rev. ed. 1966)
XIV	<u>John Bull, Keyboard Music I</u> , eds. John Steele and Francis Cameron, (2nd. rev. ed. 1967)
XV	<u>Music of Scotland 1500-1700</u> , ed. Kenneth Elliot, (2nd. rev. ed. 1964)
XXI	<u>William Lawes, Select Consort Music</u> , ed. Murray Lefkowitz, (1963)
XXII	<u>Consort Songs</u> , ed. Philip Brett, (1967)
XXVIII	<u>William Byrd, Keyboard Music II</u> , ed. Alan Brown, (1971)
XXXIX	<u>John Jenkins, Consort Music of Six Parts</u> , ed. Donald Peart, (1977)
XLIV	<u>Elizabethan Consort Music I</u> , ed. Paul Doe, (1979)

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Mor: John Morehen, ed. Osbert Parsley, In nomine a5 (London, 1975)

Pou: Diana Poulton and Basil Lam, eds. Collected Lute Music of John Dowland (London 1974)

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Spec: Irwin Spector, ed. Robert White, The Instrumental Music, Recent Researches in the Music of the Renaissance XI, A-R Editions inc. (Madison, Wis. USA, 1973)

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Terry: Richard Terry, ed. Robert Parsons and Osbert Parsley, In Nomines for String Quartet (London 1923)

Tud: Tudor Church Music vol. I (London 1922) Appendix with Supplementary Notes by E.H. Fellowes (London 1948)

VdGS: Viola da Gamba Society Supplementary Publications, London.

I3 Thomas Tallis, Two In Nomines, ed. Francis Baines.

I5 John Ward, In nomine a5, ed. Gordon Dodd.

24 Robert Parsons, Two In Nomines a7, ed. Gordon Dodd.

64 John Ward, In Nomine a6, ed. Gordon Dodd.

77 Orlando Gibbons, In Nomine a5 no. 3.

78 Orlando Gibbons, In Nomine a5 no. 1.

VdGS J: Richard Nicholson and Andrew Ashbee, eds. John Jenkins, Consort Music for Viols in Six Parts (London, 1976)

Appendix III. The Extent In Nomine Repertoire.

Appendix III. The Entries In Nomine Repertoire.		Kbd.
a3	a4	
Alcock	1	83
Alison	1	84
Alwood	1	85
Anon	1	86
Baldwin	1	87
Bevin	1	a?
Blankes	1	Kbd.
Blitheman	1	83
Brewster	1	84
Buck	1	85
B. J.	1	86
Bull	1	87
Byrd	1	a?
Carleton I	1	Kbd.
Carleton II	1	83
Cocke	1	84
Cranford	1	85
Deering	1	86
Dowland	1	87
Lute	2	a?
Egglestone	2	Kbd.
Ferrabosco I	3	83
Ferrabosco II	3	84
Gibbons B	1	85
Gibbons O	1	86
Gibbs	1	87
Gill	1	a?
Golder	1	Kbd.
Hawkes	1	83
Ives	1	84
Jeffries	1	85
Jenkins	1	86
Johnson	1	87
Lawes	2	a?
Lodge	2	Kbd.
Mallorie	2	83
Mericocke	2	84
Mico	2	85
Milton	2	86
Mudd	2	87
Mundy J	2	a?
Mundy W	2	Kbd.
Naylor	1	83
Parsley	1	84
Parsons	1	85
Picforth	2	86
Pointz	1	87
	2	a?
	7	Kbd.
(cont.)		

Appendix III (cont.)

	83	84	85	86	87	88	Rbd.
Preston							
Purcell	1						
Randall							
Sedler		1					
Stemmer		1	1				
Stonings							
Striggers							
Tellis	1	2	1	1	1	1	
Taverner							
Thorne		1	1	5			
Tomkins							
Type							
Ward	1	1	1	19			
Wellkes	5	1	2	1			
White	1	4	1	1			
Wytbroke							
Withy							
Woodcock							
Woodson	4	3	4	2	1	3	
					3	1	
				6			

Early consort In nomines 34

<u>Early consort In nomines 34</u>	<u>Early consort In nomines 35</u>	<u>Early consort In nomines 36</u>
Anon (1)	Anon (3)	Anon (1)
Baldwin. John (1)	Alison. Richard (1)	Blanckes. Edward (1)
Brewster (1)	Baldwin. John (1)	Mundy. John (2)
Bucke. John (1)	Bevin. Elney (2)	Strogers. Nicholas (1)
Byrd. William (2)	Byrd. William (5)	Tye. Christopher (1)
Golder. (Robert) (1)	Cocke. Arthur (1)	
Johnson. Robert (1)	Egglestone. John (2)	
Mudd. Henry (1)	Ferrabosco. Alfonso I (3)	
Parsley. Osbert (2)	Gibbons. Edward (1)	
Persons. Robert (2)	Gibbs. John (1)	
Pointz. (T) (1)	Hawkes (1)	
Preston. Thomas (1)	Mallorie (2)	
Stonings. Henry (1)	Mericocke. Thomas (1)	
Tallis. Thomas (2)	Mudd. (Henry) (2)	
Taverner. John (1)	Mundy. John (2)	
Thorn. John (1)	Mundy. William (2)	
Tye. Christopher (1)	Nayler (1)	
White. Robert (4)	Parsley. Osbert (3)	
Whytbroke. (William) (1)	Persons. Robert (1)	
	Picforth (1)	
	Pointz. (T) (1)	
	Pandell. William (1)	
	Sadler. John (1)	
	Stannar. William (1)	
	Stonings. Henry (1)	
	Strogers. Nicholas (5)	
	Tye. Christopher (19)	
	White. Robert (1)	
	Woodcock. Clement (3)	
	Woodson. Leonard (4)	

Early consort In nomines 37

Anon (1)	Alcock (1)
Blanckes. Edward (1)	Persons. Robert (2)
Mundy. John (2)	
Strogers. Nicholas (1)	
Tye. Christopher (1)	

Early consort In nomines 38

Alcock (1)
Jeffries. (Matthew) (2)
Tye. Christopher (3)

Early consort In nomines 39

Alcock (1)

Appendix III (cont.) The extant In nomine repertoires.

Late consort In nomine a3
Tomkins•Thomas (2)

Late consort In nomine a4

Gibbons•Orlando (1)

Ward•John (5)

Wheeler•Thomas (1)

Late consort In nomine a5

Anon (2)

B•J (John Brown?) (1)

Bull•John (1)

Cranford•William (1)

Ferrabosco•Alfonso II (3)

Gibbons•Orlando (4)

Gill. (1)

Ives•Simon (1)

Mo•Richard (1)

Ward•John (1)

Wheeler•Thomas (2)

Withie•John (1)

Late consort In nomine a6

Deering•Richard (2)

Ferrabosco•Alfonso II (3)

Gill (1)

Jenkins•John (2)

Leves•William (2)

Milton•John (1)

Purcell•Henry (1)

Merc•John (2)

Late consort In nomine a7
Furcell•Henry (1)

Early keyboard In nomine.
(Works extant only in keyboard score.)

Alwood•Richard (3)

Blitheman•John (formerly William) (6)

Byrd•William (1)

Carleton•Nicholas I (1)

Strangers•Nicholas (3)

Tallis•Thomas (1)

Late keyboard In nomine.
(Works extant only in keyboard score.)

Anon (3)

Bull•John (12)

Carleton•Nicholas II (1)

Lugge•John (7)

Tomkins•Thomas (6)

^{AN} In nomine extant in only a lute setting.

Appendix IV.

Biographical details of some of the lesser known composers of In nomines.

Allison.Richard, (fl. 1592-1606)

A contributor to Thomas East's Whole Book of Psalms, 1592. Also see Grove: vol. 1 p 259.

Alwood, Richard, (?-?)

A Richard Alwood is mentioned in the Oxford University Records for 1501-1540 (see Emden: p 7), and was also admitted as a fellow of Winchester College on July 6th 1532 (see Kirby: p 8). He is also mentioned in connection with the parish of St. Laurence, Reading (Emden: p 7). The sextus part of his mass, Praise Him Praiseworthy, is concluded by the scribe, Baldwin, with 'Finis Mr Alwood.Priest.' (See Bergsagel T: p XII)

B.J, Brown.John, (1608-1691) (Bannister.John,?)

Of the two possible owners of the initials, John Brown seems the more likely. John Brown was Clerk of the Parliament from 1638-1691, and composer/copyist of part of the music manuscript Och 473-8 (see VdGS J: p xii). He seems a likely candidate for the authorship of this one In nomine, whose only source is Och 473-8, and in which this composition is the only one without a full ascription. There seems to be no reason for the modesty of this In nomine's ascription other than a certain reticence on the part of the copyist about including one of his own works. (See also 'John Brown.' Andrew Ashbee. M & L : Jan 1977 (pp 43-59)

Baldwin.John, (b pre.1560 d 1615)

A scribe and singing man of Windsor, and compiler of music ms. RM 24 d.2. He was admitted Gentleman of the Chapel Royal in 1594. (See Grove: vol 2 p 65) also Brennecke: (pp 33-40).

Bevin.Elway, (C 1554-1638)

See Grove: (vol 2 p 667) also Flood: (vol 63 p 796).

Blitheman.John, (C 1525-1591) Formerly known as William.

Gentleman of the Chapel Royal C 1553-1591. Teacher of John Bull. Records show that Blitheman's name was probably John, not William, (see Grove: (vol 2 p 794))

Brewster. George, (?-?)

This composer may be synonymous with a man of this name born in the parish of St Saviour, Southwark, c 1545, who came under suspicion as a Catholic recusant in 1580, and was committed to prison. See Flood: (vol 66 p 609) and also Grove: (vol 3 p 273).

Carleton. Nicholas, (I) (?-?)

A contributor to the Mulliner Book. Not mentioned in Grove:

Carleton. Nicholas, (II) (c 1570-1630)

One of the children of the Almoner's House at St. Paul's Cathedral in 1582. A friend of Thomas Tomkins. See Grove: (vol 3 p 794).

Cocke. Arthur, (?-?)

Organist of Exeter Cathedral 1589- c 1601.

Cranford. William, (fl 1620-40)

A singing man at St. Paul's Cathedral. See Grove: (vol 5 p 23).

Ferrabosco. Alfonso, (I) (baptised 1543 d 1588)

A highly esteemed composer of Italian extraction, he was involved in various political intrigues. A 'virtuous contention' between him and William Byrd resulted in each of the two composers setting the plainsong Miserere in forty different ways. See Grove: (vol 6 p 478).

Ferrabosco. Alfonso, (II) (b pre.1578 d 1628)

Son of the above, one of the King's Musicians, and an expert on the lyra viol. On the accession of Charles I, was made composer to the King. See Grove: (vol 6 p 482).

Gill. George, (?-?)

Perhaps a musical instrument maker to the King in 1641. See Arkwright: (p 53).

Golder. Robert, (c 1510- after 1563)

One of the players of the organ at Windsor. See Grove: (vol 7 p 500).

Ives. Simon, (1600 - 62)

A prominent musician of his day, he was a vicar choral at St Paul's Cathedral c 1630. See Arkwright: (p 53) and Grove: (vol 9 p 429).

Appendix IV cont.

Jeffreys. Matthew, (fl C 1590)

Vicar choral of Wells Cathedral. Supplicated Mus.Bac. at Oxford, 1593-4.

See Arkwright: (p 64) also Grove: (vol 9 p 586).

Johnson. Robert, (C 1490 - 1560)

A Scottish composer of this name fled to England ^{time of} at the Reformation and was made Chaplain to Anne Boleyn. There is a reference to a Robert Johnson by Baldwin, (ms. RM 24 d. 2 ff 92v and 93) appended to a vocal work with Latin text, 'Mr Johnson of Windsor' and 'Mr.Ro.Johnson, Priste'. Also see Grove: (vol 9 p 680).

Lusge. John, (C 1587 - after 1647)

Organist, and possibly Vicar choral of Exeter Cathedral (1603 - 1647).

See Grove: (vol 11 p 310).

Mico. Richard, (C 1590 - 1661)

In the service of the Petre family in Essex, and later, a musician to Queen Henrietta Maria. See Chelys: (vol 7 pp 24 - 45), also Grove: (vol 12 p 271).

Milton. John, (1562 - 1647)

Father of the poet. Educated at Christ Church, Oxford, Milton later removed to London, where, a scrivener by trade, he was also a composer, contributing to the *Triumphs of Oriana*, (pub. 1601). There are several of his compositions in manuscripts at Christ Church, Oxford. See also Grove: (vol 12 p 329).

Parsley. Osbert, (1511 - 1585)

A singing man at Norwich Cathedral. See Grove: (vol 14 p 247).

Parsons. Robert, (C 1530 - 1570)

Gentleman of the Chapel Royal. He appears to have been connected with William Byrd at some stage of his life. He died by drowning in the River Trent at Newark. See Baker P: (p 4) also Grove: (vol 14 p 248).

Sadler. John, (1513 - after 1585)

Graduated BA from Cambridge in 1537-8, and a Fellow of Jesus College from 1539 - 46. He was the compiler of ms Ob.e.1-5, which is the only source of his single, extant In nomine. See Mateer: (p 280).

White. Robert, (C 1558 - 1574)

Supposed to have been Tye's son in law, he supplicated B Mus at Cambridge in 1560. Organist at Ely Cathedral, 1561, and Master of the Choristers at Westminster Abbey in 1570. See Mateer W: (p 1077).

Appendix IV cont.

Whytbroke. William, (fl 1520 - 50)

Whytbroke was at Cardinal College, Oxford, before 1530, and whilst Taverner was there. Subsequently he was a Canon of St Paul's Cathedral, between 1531 and 1535. He was a contributor to Day's Certain Notes (1560). See Arkwright: (p 123) also Grove: (vol 20 p 392).

Woodcock. Clement, (fl 1575)

Named as Choirmaster of Chichester Cathedral in 1571, and a Vicar Choral in 1574. See Dart W: (p 225), also Grove: (vol 20 p 521). He may well have been the compiler of ms Lbl Add 31390, see Edwards: (vol I p 96).

Woodson. Leonard, (c 1565 - 1641)

A singing man of Windsor from 1585 - 1633, and organist of Eton College. See Grove: (vol 20 p 522).

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Editorial method.

Each of these nineteen In nomines, with the exception of the one by Thomas Tomkins, is to be found only in a single source, a fact which considerably simplifies the task of transcription. Again, with the exception of the Tomkins work, each is also unpublished.

The justification for including the Tomkins In nomine lies in its being one of only two In nomines à3, and also in the antiquity of the published edition, which is almost unobtainable nowadays.

I have given considerable thought to the vexed question of original note values versus halved ones, and as a result, have retained the original values wherever it was possible to do so, and yet retain an appearance acceptable to the contemporary reader or player. I feel that halved note values generally, give to the music a deceptively active appearance. However, I have consistently reduced the triple-time dance rhythms to accord with compound duple, triple, and quadruple time in modern notation, as its appearance in its original notation is outlandish to the twentieth century reader.

Original pitch is retained throughout.

A compact incipit at the beginning of each composition shows the original time signature, clef, and pitch, and also the value of the first note. Where it has been necessary to halve the note values during the course of a piece, if, for example, duple time becomes triple dance rhythm, $\frac{1}{2}$ between the staves indicates this.

Editorial accidentals have been kept to a minimum, and are shown in brackets. Redundant accidentals have been omitted without comment. Cautionary accidentals are shown in brackets, but are not mentioned in the critical commentary.

Modern ♭ signs are employed in place of the original sharps or flats, for example, F♭ becomes F♯ and B♯ becomes B♭ without further comment.

A few editorial bar lines have been added to exceptionally long bars, and are shown as dotted lines.

In the critical commentary a number in brackets, eg (2), indicates the second voice part down from the top.

Critical commentary.

1. J. Lugge. Gloria tibi Trinitas no 1. Och 49 f 202v.
No rests on last beat of bar 34 or first of 35, (2) in source.
2. J. Lugge. Gloria tibi Trinitas no 2. Och 49 f 204v.
Bar 10, no rest on last dotted crotchet beat, alto, in source.
Bar 12, no rest on last beat, bass, in source.
3. J. Lugge. Gloria tibi Trinitas no 3. Och 49 f 206v.
Bar 33, no rest, second minim, bass, in source.
4. J. Lugge. Gloria tibi Trinitas no 4. Och 49 f 208v.
Bar 8, bass, 14th quaver beat B \flat in source.
5. J. Lugge. Gloria tibi Trinitas no 5. Och 49 f 210v.
'Play this if you will (five notes lower)!' The page has been badly cropped, and this rubric is partly incomplete.
Bar 55, cantus firmus A missing in source.
6. J. Lugge. Gloria tibi Trinitas no 6. Och 49 f 216v.
Bar 13, 4th quaver beat (2) F \sharp in source.
Bar 15, cantus firmus G missing in source.
Bar 22, 6th quaver beat (2) F \sharp in source.
Bar 22, 8th quaver beat (3) F \sharp in source.
Bar 23, 1st quaver beat (3) G \flat in source.
Bar 23, 2nd quaver beat (2) G \flat in source.
Bar 23, 3rd quaver beat (3) F \sharp in source.
Bar 53, 7th semiquaver beat (bass) G \flat in source.
7. J. Lugge. In nomine. Och 49 f 218v.
This is in a different hand from the previous six In nomines. It is less carefully copied, with carelessly ruled bar lines and different clef signs.
Bar 3, ^{one} cantus firmus A \flat missing in source.
Bar 70, second cantus firmus C missing in source.
Bar 76, cantus firmus E missing in source.
Bar 98, second cantus firmus E missing in source.
Bars 123 and 125, cantus firmus missing in source.
8. Anon. (In nomine). Och 1142 A f 13v.
Bar 11, cantus firmus G missing in source.
Bar 27, first note of bar, bass, indecipherable.
Bar 31, cantus firmus C missing in source.
Bar 33, cantus firmus E, first minim beat, missing in source.
Bar 50, cantus firmus F missing. 2nd note, (1) B \flat in source.
Bars 52-54, cantus firmus E's missing.
Bar 59, cantus firmus D missing.
Bars 66-67, cantus firmus D's missing.
Bar 77(1), the \sharp sign is placed ambiguously. Probably refers to F.
Bar 100, the C of the final chord is without a \sharp in the source.

9. Mr Strowger. In nomine. Och 371 f 22v.

10. Mr Strowgers. In nomine. Och 371 f 23v.

11. (Stroggers. In nomine.) Och 371 f 25.
 This In nomine is incomplete, the last folios of the source being missing.
 Bar 8 (2) 6th quaver, B \flat in source.
 Bar 13 (2) last quaver, C \sharp in source.

12. Thomas Tomkins. In nomine a3. Ob Mus sch D 245-7 ff 134v, 161v, 36v.
 Lbl Add 17792-6 f 1v.
 Och 1013-20 no 5.
 The transcription was made from Ob D 245-7, referred to here as the source. The two other sources follow the same text remarkably closely, and their variant readings are noted in brackets. In Add 17792-6, the third voice part is missing.
 Bar 4 (1) 5th quaver beat F \sharp in source (# in 1013).
 Bar 16 (3) 4th quaver B \flat in source.
 (Bar 23 (1) 3rd crotchet beat $\frac{1}{4}$ in 17792).
 Bar 24 (1) 1st quaver F \sharp in source. ($\frac{1}{4}$ in 1013).
 Bar 31 (3) 4th quaver B \flat in source.
 (Bar 33 cantus firmus A missing in 17792).
 Bar 36 (1) 2nd quaver B \flat in source.
 Bar 36 (1) 3rd quaver beat C \sharp in source.
 (Bar 41 (3) 1st crotchet E \flat in 1013).
 (Bar 43 (1) 4th crotchet C \sharp in 17792).
 Bar 44 (1) 1st beat omitted in source.
 (Bar 45 (1) change of time indicated by 6 in 17792).
 (Bar 47 (1) 2nd crotchet F below, in 17792).
 (Bar 48 (3) 2nd crotchet A in 1013). G in source.
 (Bar 56 (1) 3rd crotchet beat F \sharp in 17792).
 Bar 62 (3) 7th quaver F \flat in source.

13. Mr Goldar. In nomine a4. Lbl RM 24.d.2. f 24.
 Although there is a key signature of one sharp in the free parts, the cantus firmus is without signature.
 Bar 48 (1) 1st crotchet without $\frac{1}{4}$ in source.

14. J. Ward. Fantas: In nomine no 1. Pc F 770 f 150.
 Bar 42 (4) C clef in source.
 Bar 44 (4) F clef resumed.
 Bar 48 (3) 2nd quaver no $\frac{1}{4}$ in source.
 Bar 102 (4) 2nd quaver no $\frac{1}{4}$ in source.

15. Jon Ward. In nomine no 2. Pc F 770 f 151v.
 Bar 5 (4) C clef. Bar 7 (4) F clef resumed.
 Bar 15 (4) C clef. Bar 16 (4) F clef resumed.
 Bar 70 (1) 2nd quaver no $\frac{1}{4}$ in source.

16. Jon Ward. In nomine no 3. Pc F 770 f 153v.
 Bar 20 (4) C clef in source. Bar 21 (4) F clef resumed in source.
 Bar 25 (4) 3rd crotchet beat C \flat in source.
 Bar 30 (4) C clef before 2nd quaver in source. Bar 33 (4) F clef resumed.
 Bar 45 (3) B \flat in source.
 Bar 64 (4) C clef in source. Bar 65 (4) F clef resumed.
 Bar 67 (4) C clef after 2nd crotchet beat in source. Bar 69 F clef resumed.
 Bar 86 (4) C clef in source. Bar 88 F clef resumed.
 Bar 99 (4) C clef in source. Bar 103 F clef resumed.

17. J.Ward. In nomine no 4. Pe F 770 f 155v.
Bar 2 (4) C clef. Bar 4 (4) F clef resumed in source.
Bar 59 (4) C clef. Bar 62 (4) F clef resumed in source.

18. Baldwin. In nomine: canon in subdiapason. Ibl BM 24.d.2 f 84v.
Bar lines as in the source, with a six-beat measure in the first
and last bars.
Bar 13 (1) the minim C is given only half its proper value in the source.
Bar 20 (1) the first note is written \mathfrak{f} in the source.
Bar 24 (3) 2nd quaver E missing in source.
Bars 27-28 (5) the tied D's $\mathfrak{d} \mathfrak{d}$ (sic) in source. The 2nd crotchet
D in bar 28 missing.
At end; Laudis deo. Finis: Jo: Baldwin 1606.

19. (Richard Deering). (In nomine). Ob Mus sch.C 64-9 no 17 a6
ff 224v, 166v, 97v, 162v, 234v, 26v.
This In nomine, like so many of the works in this source, is
without either title or ascription.
Bar 26 (5) 2nd minim D \mathfrak{h} in source.
Bar 33 (1) 2nd minim F \mathfrak{h} in source.
Bar 58 (2) 5th quaver beat G \mathfrak{h} in source.
Bar 80 (5) 4th quaver F \mathfrak{h} in source.
Bar 80 (6) 5th quaver beat G \mathfrak{h} in source.
Bars 83-84 (3) an extra crotchet E appears between
E and F \mathfrak{h} in source.
Bar 85 (1) 1st D is a Semibreve in source.
Bar 85 (3) minim D without a dot in source.
Bar 107 (1) 7th quaver beat F \mathfrak{h} in source.