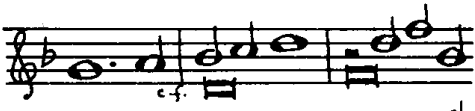


# THOMAS TALLIS

In Nomines (c.1505-1585)  
A Solfinge Songe

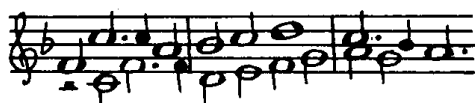
In Nomines  
VdQS (Meyer)  
No 1.  
a 4 E233



No 2  
a 4 or 5 E234



A  
Solfinge  
Songe  
E72



	Thomas Wode part books			GB- Lbl Add MSS				Ob MSS Mus Sch	T MSS	James MS	Publications			
	BASS EUL MS	ALT Lbl Add MS	QUINT EIRE- Dtc MS								VdGS ME	Mus Brit 44		
	La.III.483	33933	E.5.13	22597	29246	31390	32377	D.212-6	354-8					
	p.	f.	f.	f.	f.	f.	f.	no.	f.	p.				
	163 (T) 168 (B)	73 (Alt) A	17 (T) A	54 A	53'			3 a4	19'	cantus only				13 23
	163 (T) 168 (B)	73' (Alt) A	17' (T) A	56' A		93 A a5		18 a4		76				13 24
				tenor only	lute, cantus missing	86 A	25							216 36

Ed.

# TANNER

Devision  
for solo  
lyraviol  
(edfhf)

Handwritten musical notation for a solo lyra viol part. The notation is written on two staves. The top staff has a treble clef and contains the notes a, c, e, f, a, c, a. The bottom staff has a bass clef and contains the notes f, a, c, a. Above the staves are rhythmic markings: a quarter note above 'a', a half note above 'c', a quarter note above 'e', a quarter note above 'f', a half note above 'a', a half note above 'c', and a half note above 'a'.

GB-06 MS  
Mus. Sch.  
F. 575  
f. 79 inv.

# JOHN TAVERNER

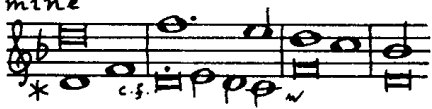
(c. 1490 - 1545)

The original *In Nomine*, from the *Benedictus* of the Mass-  
'Gloria Tibi Trinitas'; this treble motif was used by many other composers

(\* is an added fifth part)  
also a *Quemadmodum* a 6.

## In Nomine

a 4  
or  
a 5



## Quemadmodum

a 6



Vocal settings of the *In Nomine*:  
(1) 'In trouble and adversity ...'  
(2) Latin words  
(3) 'O give thanks unto the Lord ...'

DAY	1560	GB	Cu	LbL							Ob	Och	T	EIRE	D.	Publications									
		CF		RM	Add MSS												MSS	D <sub>3</sub>	K <sub>2</sub>						
		MS			MS	MS	MS	MS	MS	MS	MS						MS			MS	MS				
f.	D/DPZ6/1	Dd 2.11	Dd 9.33	24 d. 2	4900	15166	29246	30480-4	30513	31390	D. 212-6	E. 376-81	371	979-83	354-8	389	Z3.2.13	4 <sup>o</sup> MUS 125 (1-5)	James MS	Mynshill Lute book	MUS BRIT 1 the Mulliner Book	TAVERNER TCM 1	TAVERNER TCM 3	Bärenreiter Hort. Mus. 134	MUS BRIT 4-4
f.	Petre	lute	lute	Baldwin score	vocal (2)	vocal (1)	lute, cantus missing	vocal (3)	Mulliner organ book	2	5	6'	133	21'	73	426	68	74	10'	35	143	199	1	25	
f.	bass only									no.	f.	f.	no.	f.	p.	p.	p.	p.	f.	no.	p.	p.	no.	no.	
													Baldwin		(2) only			164					117		71

John TAYLOR - 2- and 3-part Airs

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VdGS No.	John <b>TAYLOR</b> (fl. 1637-45) 2- & 3-part Airs	K <sub>e</sub> y	PLAYFORD			GB-Mch	GB-Och	US-NH					
			CA 1655 no.	CMA 1662 no.	MH 1678 no.	MSMUN A.2.6 no.	MS 1022 p. no.	MS Folmer 3 £. inv.					
1	Almaine *	G	} see Robert Taylor										
2	Almaine *	F											
3	Ayre or Almaine *	D	118	117				55					
4	Saraband	D	119	118				54'					
5	St Peter's Bells	D		119		66	Bass only	54					
6	New Rant	D		120									
7	Parthenia	D		121:1	25								
8	[The Kings Delight]	D		121:2	24	Bass only							
<u>11</u>	Aire	G	2-part	2-part	keyboard	Bass only	1:1	3 parts					
<u>12</u>	Aire	C										24, 55	
<u>13</u>	Almaine	C										25, 56A	
<u>14</u>	Serrabrand	C										25, 57	

\* VdGS Nos. 1-3 also attributed herein to Robert Taylor (q.v.). The only positive ascription is that of Playford, to John Taylor, of No. 3. However, a joint attribution, of Nos. 1-3, to both composers, is being retained for the time being.

BASS PARTS ONLY, OF 2-PART AIRS, IN GB-0b MS Mus Sch. D.220

VdGS No.		K <sub>e</sub> y	D.220		VdGS No.		K <sub>e</sub> y	D.220			
			P.	No.				P.	No.		
<u>17</u>	Pavan	G	10:1	I/28	<u>40</u>	Almaine	e	143:1	VIII/13		
<u>18</u>	Almaine	G	11:1	30	<u>41</u>	Saraband	e	143:2	14		
<u>19</u>	Seribran	G	18:3	52	<u>42</u>	Morris	e	143:3	15		
<u>20</u>	Ayre	A	38:1	II/30	<u>43</u>	Almaine	e	145:1	21		
<u>21</u>	Almaine	Bb	56:1	V/46	<u>44</u>	Corant	e	145:2	22		
<u>22</u>	Corant	Bb	56:2	47	<u>45</u>	Corant	e	145:3	23		
<u>23</u>	Seribran	Bb	56:3	48	<u>46</u>	Saraband	e	146:1	24		
<u>24</u>	Almaine	Bb	56:4	49	<u>47</u>	Sar: Air Passachally	e	146:2	25		
<u>25</u>	Seribran	Bb	<sup>56:</sup> <sub>5</sub> Ap 50		<u>48</u>	Corant	e	146:3	26		
<u>26</u>	Almaine	Bb	60:1	61	<u>49</u>	Saraband	e	146:4	27		
<u>27</u>	Coranto	Bb	60:2	62	<u>50</u>	An humoure— The Begers Dance	F	165:3	48		
<u>28</u>	Checcone's	Bb	60:3	63	<u>51</u>	Almaine	F	168:1	58		
<u>30</u>	Corant	C	86:3	VI/82	<u>52</u>	Toye	F	168:2	59		
<u>33</u>	Ayre	C	87:1	85	<u>53</u>	Ireland's Lamentation	f	171:1	72		
<u>34</u>	Corant	C	87:2	86	<u>54</u>	Ayre	f	171:2	73		
<u>35</u>	Saraband	C	87:3	87	<u>55</u>	Corant	f	171:3	74		
<u>36</u>	Toye	C	87:4	88							

John TAYLOR (continued)

VdGS No.

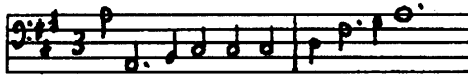
GB-Ob, MS Mus. Sch. D.220  
(bass parts only)

56 Corant



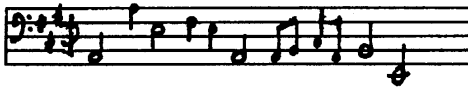
p.38, no.31

57 Saraband



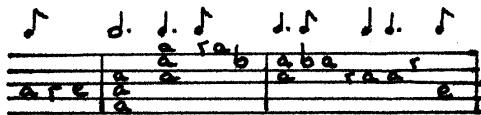
p.38, no.32

58 Morris



p.38, no.33

59 [Courante]



GB-Lbl, MS MUS. 249, seq. (30)  
by 'J.T.'

# TAILOUR

SACRED HYMNS CONSISTING OF FIFTI SELECT PSALMS OF DAVID and others, paraphrastically turned into English verse And by ROBERT TAILOUR, set to be sung in five parts, as also to the Viole, and Lute or Orph-arion ... (London, 1615).

Deduced tunings:

Lute (g'), ffeff.

Viol (d'), ffus;

PSALM	TREBLE VOICE :-	VIOL :-
8, 3	E-ter-nal Lord th'Il-lus-trous fame	
16, 9	Then thou pre-serve me Lord	
19, 16	The Heavens de-clare the glo-ri of God	
21, 21	The King (Lord) toward thy glor-ious face	
42, 43	As chased Hart with drouth.	
84, 65	The fair as-pect of Ta-ber-na-cles	
90, 70	In pil-grim-life our rest	
94, 77	A-ven-ger great who	
103, 85	Pure Light of Soule thou high-bred mind	
112, 99	Al-le-lu-ia ij.	
130, 120	Out from the deep to thee	
137, 125	By Ba-bel streams ex-iled	

The tunes directly set to 12 of the psalms are those shown above. In the Table at the end of the book, one or other of the tunes is assigned to each of the remaining psalms, but the music is not directly set to the words. The layout of each musical setting is illustrated by the pagination of Psalm 16:-

P.9 (recto): Words of Psalm 16, complete.

P.10-11: Treble voice part with words of first verse underlaid, and chordal viol part braced to it in short score.

Rest of P.11: Bass voice part, wordless.

P.12: Mean, countertenor and tenor voice parts, separate, and wordless.

P.13 (recto): chordal lute part. How they must have longed for a photocopier !

The Psalms might be performed as consort songs, with or without viol and lute filling, but nothing to this effect is suggested in the book.

# Robert TAYLOR

VdGS No. *Airs a3*  
*Preludes for solo BV*  
*Solos and trios for lra viol.*

SIMPSON T 1621	Dbrd-Kl MSS 4 <sup>o</sup> MUS108		EIRE- D <sub>m</sub> MS	Dtc MS	GB- LBI Add MS	Mp MS 832 Vu 51	8ch MSS 725-7	Browne bda. & LY MS	US- LAuc MS M286 M4 L992	NH MS Filmer 3	GB- LBI MS MUS 249
	Vol. 2	Vol. 3	73.5.13	D.1.21/I	31423						

Almains a3		no.	no. f.	no. f.	no. f.	P.	no. P.	f. f.	f. f.	f. f.	f. f.	seq.
Alm. ø 1 [= 25] g							6, 173 :1					
Alm. ø 2 F		46					15, 175' :2					
[Alm] ø 3 For solo BV:- Prel. 5 g							one treble part backing					55r, a2
Prel. 6 g												15' R.T.
Defhf a1 [Alm] 11 g	 f e c f a b a b a a c a b		-, 80 A		7, 70 inv							(32) A
[Sar.] 12 g	 a a a a b a b a f		61, 81 A	112, 65	8, 69' inv.							
[Sar] 13 g	 a b b a b a a a				9, 69 inv.							
e d f h f a1: Cor 17 g	 a a c d f e								21			
Cor 18 g	 f e c a e f h e a f a d								22 :2			
ffhfh a1 Toye 21 g	 a c a c a g f f h k h o	Setting of Scots tune 'The Broome' of PLAYFORD EDM								74' R.T.		
Alm 22 a	 c d a a h f e c	Also at ex-Anon 9115								IV, 10, 56:1 A	76	37' A
Cor. 23 A	 c e e f e c a c e a				65 :2; 68							
ffhfh a3 Alm 25 [= 1] a	 g a c d a c h f d e f a c a								7 of 725			
Alm 26 a	 a c d g a a c d f e c a c								7' of 725			



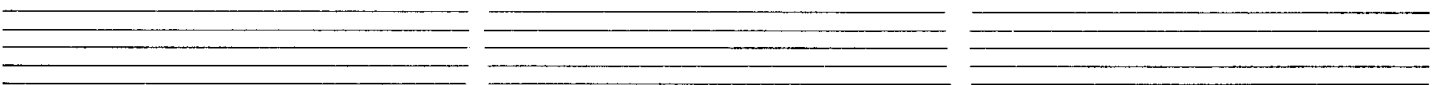
TAYLOR, cont <sup>d</sup> Airs in fhfhf tuning		①	②	Sources:	①	③
VdGS No.		f.	f.	① GB-Ob MS Mus Sch D.247 ② US-LAuc M286 M4 L992, the Mansell MS ③ Browne bandora & BV MS	f.	f.
Bar. 31		32 :1 R.T.		Cor 33	32'	40 R. Taylor
Bar. 32		32 :2 Ap	31' A	Sar. 34		35' R.T.

Revised for 7th Instalment, 2002

R. TAYLOR-3

Silas or Sylvanus TAYLOR (1624-78)

This musical score is arranged in a 3x3 grid of staves. The first row contains staves 1, 2, and 3. The second row contains staves 4, 5, and 6. The third row contains staves 11, 12, and 13. The fourth row contains staves 14, 15, and 16. The fifth row contains staves 17, 18, and 19. The sixth row contains staves 21, 22, and 23. The seventh row contains staves 24, 25, and 26. The eighth row contains staves 27, 28, and 29. The ninth row contains staves 31, 32, and 33. The tenth row contains staves 34, 35, and 36. The eleventh row contains staves 37, 38, and 39. The score includes various musical notations such as treble clefs, bass clefs, time signatures (3/4, 3/8, 3/2), and key signatures (one flat, one sharp). It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.



Silas or Sylvanus <b>TAYLOR</b>		PLAYFORD CA 1655	GB-OB MS Mus Sch. E.429					
		no.	no.	f. (Tr1)				
Captain Silas Taylor - 2 parts								
SUITE NO. 1 in F [suite numbers editorial]								
1	Ayre	199						
2	Corant	200						
3	Saraband	201						
SUITE NO. 2 in a								
4	Ayre	216						
5	Corant	217						
6	Saraband	218						
3 PARTS								
'Mr Sylvanus Taylor's Ayres for 2 Trebles and a Base 5 Bookes, By Mr. Taylor of All Soules [E. Lowe's hand]								
SUITE NO. 3 in d								
11	Pavan		-	2				
12	Pavan		1	3				
13	Almaine		2	3':1				
14	Aire		3	3':2				
15	Aire		4	4:1				
16	Corant		5	4:2				
17	Saraband		6	4':1				
18	Jig		7	4':2				
19	Bruche		[8]	5				
SUITE No. 4 in F								
21	Phantazia		9	5'				
22	Pavan		10	6'				
23	Aire		11	7:1				
24	Aire		12	7:2				
25	Aire		13	7':1				
26	Saraband		14	7':2				
27	Bruche		[15]	8				
SUITE No. 5 in d								
31	Phantazia		16	8'				
32	Pavan		17	9'				
33	Almaine		18, 2	10				
34	Aire		19, 4	10':1				
35	Aire		20, 5	10':2				
36	Corant		21, 3	11:1				
37	Corant		22, 6	11:2				
38	Aire		23, -	11'				
39	Bruche		24, 1	12				

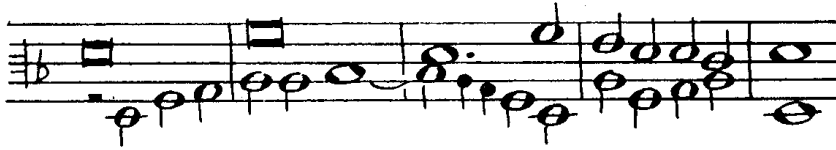
# JOHN THORNE

(c.1519 - 7 Dec. 1573)

Organist of York Minster, 1542.

*One In Nomine* a 4, ascribed both to Thorne and White, here assigned to Thorne.

[c.f. is broken]



GB-0b MSS Mus Sch.  
D.212-6, no. 8 a 4:  
'Thorne'  
T MSS 354-8 f. 21:  
'White'

<h1 style="text-align: center;">TIELCHE</h1> <p style="text-align: center;">Arie per la Viola da gamb. del Sig. G. Tielche</p>		Dbrd -Kl MS  61.1 (2)	Dbrd -Kl MS  61.1 (2)
VdGS No.			These 8 pieces appear at the beginning of Dbrd-Kl MS 61.1 (2), set for solo bass viol (ffeff) with a Bc part in staff notation.
Aria 1		1	Sar. 5
Sar. 2		2	Aria 6
Men- vet 3		3	Aria 7
Aria 4		4	Presto 8
9			

= Anon 6358 - G. T. Rondeau: D-Kl MS 4<sup>o</sup> Mvs 108 vol. 5, f. 63'

TIELCHE-1

# THOMAS TOMKINS

(1572—1656)

The latest (and very full) account of Tomkins's life and works is TOMKINS B. Comments on the consort music are by Denis Stevens, revised from his earlier account in TOMKINS S.

The three-part works and three of the five-part pavans can be dated before 1659, when John Merro died. Pavan 6, the very well known chromatic pavan, appears both in FWVB and in Tregian's score, and can be dated before 1619.

As some published editions of the three-part works have already employed Merro's numbering, this is adopted herein, in preference to separate lists of In Nomines and fantasies. There seems little doubt that Fantasy 17 is by Tomkins, placed as it is with eleven other anonymous but recognisable pieces by Tomkins, forming the entire contents of GB-Och MSS 1018-20.

For recent studies of the instrumental works of Tomkins, see TOMKINS I1, I2 and I3. John Irving has edited the complete consort music as MB 59.

Tomkins is remembered not only for his own work but for his ownership and use, possibly for instruction, of an important keyboard and score book, GB-Add MS 29996; see TOMKINS C and FERRABOSCO II D.

As noted under Gibbons, affinities exist between passages in Tomkins and passages in Gibbons and Lawes.

August 2005

TOMKINS-1

THOMAS TOMKINS

3-part In Nomines  
and Fantasies.

all publ. in MB 59

		Sources					Publications						
		QB-OB MSS Mus Sch D245-7	Ock MSS 1018-20	Lbl MSS 17792-6	EIR-Dm MSS Z.3.4.7-12	US-R: John Withy his Booke	Vdqs Publ.	Vdqs SP	MUS BRIT 9	S & B	Schotts	Hinrichsen	Heinrichs- Hofen
		no.	no.	no.	no.	loc.	no.	no.	no.	no.	no.		no.
1.	IN NOMINE Tr A B	1	5 A	1									
		In Nomine in Altus at pitch given											
2.	IN NOMINE Tr Tr B	2	12 A	2	27							H 558 P	
		In Nomine in Bassus an octave lower											
3.	FANTASIES:- Tr Tr B	3		3	23			84					
4.	Tr Tr B	4	10 A	4	26								II
5.	Tr Tr B	5	11 A	5	25								III
6.	Tr Tr B	6	9 A	6	34								
7.	B. Tr Tr B	7	8 A	7	30	end of bk							
8.	Tr A B	8	4 A	8									
		For Nos 1 to 15.											
9.	Tr T B	9	3 A	9	22								
		one treble part lacking											
10.	Tr T B	10	2 A	10	29								IV
11.	Tr T B	11	1 A	11	28								V
12.	Tr A B	12	7 A	12	35								VI
		* subtitle in D246: '3 parts in one'											
13.	Tr B B	13		13									
14.	Tr B B	14		14	32			47					
15.	Tr B B	15		15	31								
16.	Tr T B	2 P173	φ	11 φ	9		φ in another Series	2	13				I
[17]	Tr T B	Merro	6 A	Merro								5 2 3 4	

# THOMAS TOMKINS

## 5-part works

VdGS  
(Stevens)  
No.

all publ. in MB 59

SIMPSON T 1610

FWVB

Ob MSS Mus Sch E.415-8\*

Och MS 1113

Lbl Add MS 17792-6

Lbl Eg. MS 30826-8

Lcm MS 3665

F. Pc MS 2039

S-Uu MS Rés 1122

Instr. Mus. Hs 408

MUS BRIT 5

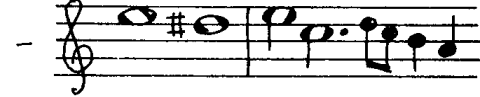
MUS BRIT 9

VdGS SP

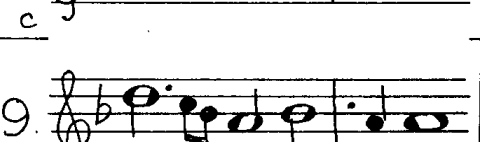
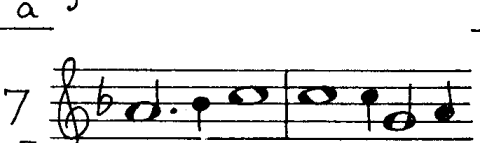
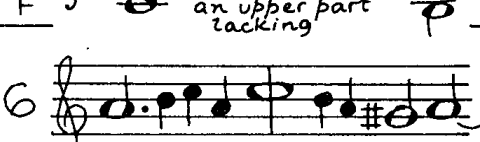
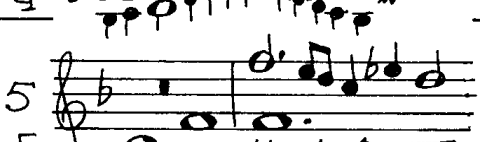
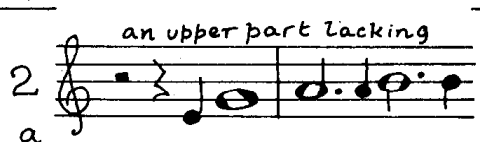
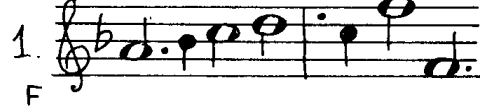
H. Moeck Verlag

Eng. Consort Series

### FANTASY



### PAVANS :-



no.	No.	no.	No.	no.	no.	f.	no.	f.	no.	no.	no.	no.	no.	
								✓					33	
see also the 4-part setting														
1.			4		1								✓	5 (6)
2.			24											
3.			25											
4.			42											
5.			43										145	
6.	7	123	47 is c b	94	17	23	522' end of bk	5 A	8'	56	73		✓	6 (6)
7.			one upper part lacking		2								✓	5 (6)
8.			2 is a		3								✓	6 (6)
9.						22								

\* In the back of E417 (tenor): "Mr. Tho. Tomkins"; "Mr. Humphrey Withy, 1642."  
 φ "A Fantasy for ye vyalls" [a5]: no string version survives.  
 ✱ original series (new series). †: "A5, 2 trebles, made for J. Withy"  
 ✱: "Made for J. Withy" ☒ "S'ber 9, 1641"



THOMAS TOMKINS 4- and 6-part works  all publ. in MB 59		GB-0b	Y	EIRE	F.	Publications				
		MSS	MSS	Dm	Pc	MUS		Heinrichshofen	Stainer & Bell	Northwood ed. T.T-6
		Mus. Sch.		MSS	MS	BRIT				
C. 64-9	C. 93	M. 3/1-4 (S)	Z 3.4.1-6	Rés. 1122	Vol. 5	Vol. 9				
no.	no.	no.	no.	P.	no.	no.				
4-part works :-										
ut re mi		3	1	II / 7	19	71				35
Pavan		4			20					
see also the 5-part setting (No. 1)										
Alman		5			21					33
VdGS (Meyer) No.	6-part works :-									
FANTASIES:										
1		5	keyboard		31					✓ (3)
2		6			32					✓ (4)
3		7			33			keyboard	consort	Consortium Ed. ✓ (5)
4		8			34					✓ (6)
PAVAN		1			29				91	✓ (1)
GALLIARD		2			30				92	✓ (2)



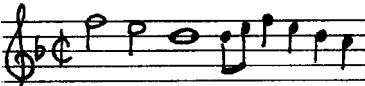
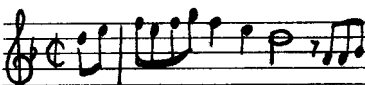
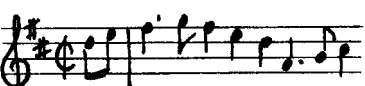
THOMAS TOMKINS Verse anthems for voices and viols		GB-LB1 Add MSS				Ob MSS Mus Sch		Och MSS	US-CI Wr f.35v	Publications	
		17792-6	29366-8	29372-7	29427	C.59-60	D.212-6			61-6	MB 22
<p>Rejoice, sing and rejoice</p> <p>v a8</p>		f.	f.	f.	f.	<sup>3</sup> <sub>p</sub>	f	f			no.
<p>Thou art my king, O God</p> <p>v a6</p>				144'							21
<p>Sing unto God</p> <p>v a6</p>				160'							20
<p>O Lord, let me know mine end</p> <p>v a5</p>			11'	27' A				24			16
<p>Above the stars</p> <p>v a5</p>							76 A				14
<p>Know ye not [in mem. Prince Henry)</p> <p>v a?</p>							74'				
<p>JOHN TOMKINS (1586-1638) Bass viol duo and Consort Song</p>											
<p>Duo for bass viols</p> <p>RC1 RT178 RT188</p>							10, 9				
<p>O thrice blessed earth-bed</p> <p>CS a5</p>				27 'J. Tomkins'	13' 'T. Tomkins'			40			16

# CHRISTIAN TÖPPFER

All published: LPM

VdGS No.

T SIMPSON 1621

1.	Volta		no. 7
2.	Paduan		18
3.	Almande		40
4.	Ballet		41
5.	Ballet		48

Francis

# TREGIAN

(c.1574 - 1619) II.

Balla  
d'Amore  
a5



QB-132 MS  
Eg. 3665  
f519'

TREGIAN-1

**TURNER, William** (1651-1740)  
(1632-1687)

Airs in C Major a3

VdGS No.

GB-Lbl, Add. 31429

C1. RoundO



f./no.

16v/1

C2.



16v/2

C3.



17r/3

C4.



17v/4

# CHRISTOPHER TYE

(c.1505-c.1572)

Tye's consort music has been published by Weidner (numbers prefixed 'W') in TYE W, and listed by Edwards in CONSORTS E2.

As most of the pieces have names, Society numbering does not appear to be necessary.

GB-Lbl Add MS 31390, the table book, is a principal source of the music. Edwards noticed that, in the normal sequence of its listing, 'Weep no more Rachell' preceded 'Rachell Weeping'. He suggested that the book might have been compiled from the other end, thus putting those two titles in a more probable order, also placing 'Dum Transisset Once Agayne' after the other Dum Transissets.

On page 4 the possible existence, brought about by an unusual and rather tantalising circumstance, of more In Nomines by Tye is discussed.

'Amavit (eum Dominus)' alias 'I lift my heart' exists in many different vocal and consort sources; as these do not easily fit the index tables, they are listed separately hereunder.

## AMAVIT



### Amavit (E.75)

GB-CF D/DP Z6/1, f.59' (B only).  
Lbl RM 24 d 2, f.45'.  
Add MS 22597, f.42 (T only).  
31390, f.112.  
47844, f.9 (CT only) A.  
Ob MS Mus Sch E.423, p.173 (CT only).  
T MSS 341-4, f.24' (B lacking).  
369-73, f.13' A.  
1464, f.15' (B only) A.  
1474, f.45'.  
US-NYp MS Drexel 5612 p.226 (kbd)  
Dbrd-K1 MS 4<sup>o</sup> MUS 125, p. 64  
Published: TYE W; MB 45, No. 141

### I lift my heart

Barnard, First Book of Selected  
Church Music (1641).  
GB-Lbl Add MSS 29372-7, f.75.  
30087, f.118'.  
30478, f.23'.  
30513, f.111.  
31443, f.171.  
Och MSS 56-60.  
Published:  
MUS BRIT 1  
Early English Church Music  
No. 19 (Morehen).

# CHRISTOPHER TYE

## Consort music

All published in TYE PM

	GB- CF MS	Lb1				ObMSS		Och	T	Och	Publ.*				
		MS RM	Add MSS			Mus	Sch.	MSS	MS	MS	no.	MB 45	TYE W,	Chester	
			D/DP	ZG/1											
Sit fast a 3 E30			24 d. 2	22597	31390	37402-6	D. 212-6	E. 423	984-8	1464	56-60				
Rubum Quem a 5 E73		114										App. 2	✓		
Lawdes Deo a 5 E74				34					77	15		143	✓		
Christus Resurgens a 5 E213					52	51'			'Rubum quem' → 'sol mi ut' →		103	142	✓	✓	
DUM TRANSISSET a 5:- Once agayne E214 W1				76			c.f. begins with the 11 <sup>th</sup> note of the plainsong					lacking B	144	✓	
-Sabatum E215 W2				33								148	✓		
[No. 3] E216 W3				68								147	✓		
[No. 4] E217 W4				69								146	✓		
In Nomine a 4 E237 W1				71								145	✓		
IN NOMINES a 5:- Believe me E289 W14													135	✓	
Blameles E290 W6													177	✓	
Crye E291 W12				33' A	47								181	✓	
Farewell my good l. for ever E292 W4					28								184	✓	
Follow me E293 W10					65								176	✓	
Free from all E294 W11					61		1/21 a5	181	91				179	✓	
Howld fast E295 W19					27								185	✓	
					74				Dow	10			169	✓	

Petre: copied by Fellowes in T MS 1474 no. 46

Baldwin

CHRISTOPHER TYE Consort music (continued) All published in TYE PM			GB- Ckc MS Rowe	Lbl Add MSS		T MSS		US- Ws MS	NOTATION DL	Publ. *	
				316	31390	32377	389			1464	Va. 408
IN NOMINES a5 contd:			f.	f.	f.	p.	f.	f.	p.		no.
I comme E296 W17				29						✓	'83
My death (bedde) E297 W7		31 c.f.	61			9				✓	'80
Rachell weeping E298 W5			78							✓	'67
re la re E299 W16						70 A				✓	'74
Reporte E300 W21		B only	73			part III				✓	'70
Rounde E301 W9			67			part				✓	'73
Saye so E302 W18			65					c.f. only		✓	'75
Seldom sene E303 W20			72					after 114		✓	'71
Surrexit non est hic E304 W15			70							✓	'72
Trust E305 W13			63	16'						✓	'78
Weep no more Rachell E306 W2			77							✓	'68
Innomine E307 W8			46	11 part						✓	'82
[Incomplete] E334											
In Nomine a6 E323 W3			21 A	13', 14'						✓	'95
The flatte E332 a5						10'					
My farewell E333 a5						9'					
O Lux Mundi E353 a5			75		parts I, II only					✓	'49



MORE IN NOMINES BY TYE ?

References in MUS BRIT 22 and in the facsimile edition of Coprario's Rules how to Compose, which Charteris kindly brought to the compiler's attention, lead to a copy, now at Western Reserve University, Columbus, Ohio, of E. David and M. Lussy: Histoire de la Notation Musicale (Paris 1882). This book is of extraordinary interest because of the acts of extreme antiquarian vandalism which have been committed in it.

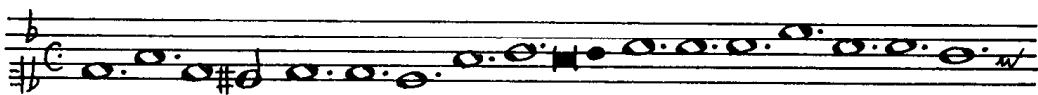


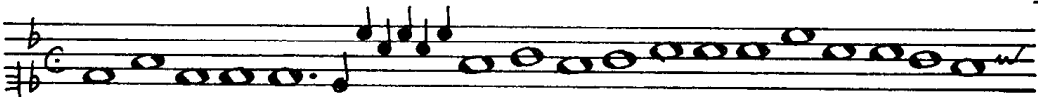
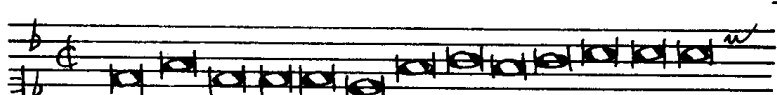
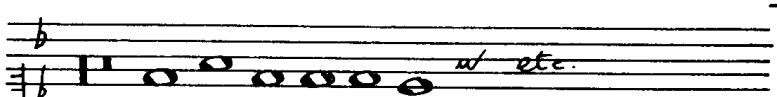
An owner of this copy was apparently also the owner of a collection of MSS, of the C17, C16 and earlier, of vocal, keyboard and string music. To add to the illustrations, already printed, of musical notation throughout the ages, he cut out suitable extracts from his MSS and pasted them into the book.

For example, of 'The galiard' by Byrd (= Passamezzo Galliard, as FWVB 57), the first few and the last few bars were cut out and pasted in.

A fragment of score, marked 'Coperario', proves to be part of Fantasy 7 a3, with the Great Dooble Base, attributed to Orlando Gibbons, starting at bar 65 in Meyer's edition (Bärenreiter, Hort. Mus. 64). Speculation - did Gibbons really compose all seven fantasies ?

It is clear that many different MSS, apparently unknown elsewhere, were used for this mournful purpose, and that quantities of detritus must have gone the way of all detritus.

The relevance of all this to Tye's music is that several canto fermo parts, belonging to In Nomines - see the incipits below - have been preserved complete. One by Brewster (q.v.) is recognised. 'Seldom Seene' is by Tye, and the other In Nomines have Tye-like titles. Whether or not Tye wrote 'not Choyse', 'hastye (Tye ?) bee not', 'Daliance', 'Wanton' and 'Toy' (Tye ?) remains to be proved, but the suggestion cannot be totally far-fetched.

In Nomine not Choyse	
In Nomine to hastye bee not	
3. In Nomine Daliance	
4. In Nomine Wanton	
5. In Nomine Seldom Seene	[Tye, E 303, W20, q.v.] 
In Nomine Brewsters	E. 248, q.v., assuming omission of [spurious ?] quintus part. 
In Nomine toy	