

THOMAS TALLIS

In Nomines (c.1505-1585)

A Solfinge Songe

In Nomines

VdQS (Meyer)

No 1.

a 4 E233

No 2

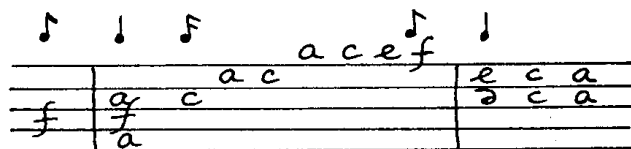
a 4 or 5 E234

A Solfinge Songe

E72

Thomas Wode part books			GB- Lb1 Add MSS				Ob MSS Mus Sch	T MSS					Publications		
BASS EUL MS	ALT Lb1 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	James MS						
P.	f.	f.	f.	f.	f.	f.	no.	f.	p.				no.	no.	
163 (T) 168 (B)	73 (Alt) A.	17 (Tr) A	54 A	53'		cantus only	3 a4	19'	cantus only				13	23	
163 (T) 168 (B)	73' (Alt) A	17' (Tr) A	56' A		93 A a5	cantus only	18 a4		76				13	24	
			tenor only	lute, cantus missing	86 A	25							216	36	

TANNER

$$(e \partial f h f)$$


f. 79 inv.

TANNER-1

GUISEPPI TARTINI (1692-1770)



VdGS No. 1: Sonata in B-flat for VdG and Bass
D-OSa Dep 115b Akz. 2000/002 No. 527, ff. 15-16v

Published Edition Güntersberg G283



VdGS No. 2: Adagio in G minor for VdG and Bass
Part of a Sonata: I-Pca No. 58 (violin); CH-BEb Mss h.h.IV.182 (27) (flute)
D-OSa Dep 115b Akz. 2000/002 No. 527 ff. 23v-24

Published Edition Güntersberg G283

John TAYLOR - 2- and 3-part Airs

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Vdqs No.	John TAYLOR (fl. 1637-45) 2- & 3-part Airs	K _e y	PLAYFORD			GB- Mch MS MUN A.2.6 no.	GB- Och MS 1022 p., NO.	US- NH MS Folmer 3 f. inv.		
			CA 1655 no.	CMA 1662 no.	MH 1678 no.					
1	Almaine *	g	} see Robert Taylor							
2	Almaine *	F								
3	Ayre or Almaine *	D	118	117				55		
4	Saraband	D	119	118				54 ¹		
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					
11	Aire	g	2-part	2-part	keyboard	Bass only	1:1	3 parts		
12	Aire	C					24, 55			
13	Almaine	C					25, 56A			
14	Serrabrand	C					25, 57			

* Vdqs 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-OB MS Mus Sch D.220

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

John TAYLOR (continued)

VdGS No.

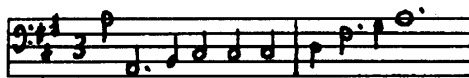
GB-Ob, MS Mus. Sch. D.220
(bass parts only)

56 Corant



p.38, no.31

57 Saraband



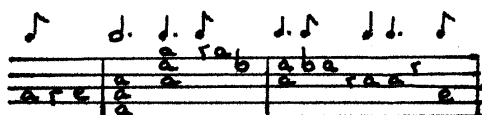
p.38, no.32

58 Morris



p.38, no.33

59 [Courante]



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

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:-

page: 8, 3
E-ter-nal Lord th'll-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

VIOL:-

f f e f h

f f e f h

f f e f f

f f e f h

f f e f f

f f e f f

f f e f f

f f e f f

f f e f h

f f e f f

f f e f h

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		SIMPSON T 1621	D-Kl MSS 4° MUS 108		IRL- Dm MS	Dtc MS	GB- Lbl Add MS	Mp MS	Och MSS	GB- Lam MS 600	US- LA vuc MS	NH MS	GB- Lbl MS
VdQS No.			Vol. 2	Vol. 3	23.5.13	D.1.21/1	31423	832 Vu 51	725-7		M1286 MA 1992	Filmer 3	MUS. 249
Airs a3			no., f.	no., f.	no., f.	P.	no., P.	fun., no., P.	f.	f.	f.	f.	seq.
Almains a3													
Alm. ø 1 [= 25] g							6, 173 11						
Alm. ø 2 F			46				15, 175 :2						
[Alm] ø 3												55r, a2	
For solo BV:- Prel. 5 g							one treble part lacking					15' R.T.	
Prel. 6 g												16 Ap	
Defhf a1 [Alm] 11 g					7, 70 inv								(32) A
[Sar] 12 g			61, 81 A	112, 65	8, 69' inv.								
[Sar] 13 g					9, 69 inv.								
edfhf a1: Cor 17 g									21				
Cor 18 g									22 :2				
ffhfh a1: Toye 21 g			Setting of Scots tune 'The Broome' cf PLAYFORD EDM							74' R.T.			
Alm 22 a			Also at ex-Anon 9115					IV, 10, 56:1 A	76	37' A			
Cor. 23 A					65 :2; 68								
ffhfh a3 Alm 25 [= 1] a									7 of 725				
Alm 26 a									7' of 725				

1984 rev. 1987 More AIRS IN fhfhf TUNING, see R.TAYLOR-3

R.TAYLOR - 2

ø see J. TAYLOR, Alm. 1-3

January 2008

TAYLOR, cont ^d Airs in fhfhf tuning		①	②	Sources :		①	③
Vdqs No.		f.	f.			f.	f.
Par. 31		32 :1 R.T.		Cor 33		32' :1 R.T.	40 R.T.
Ayre 32		32 :2 Ap	31' A	Sar. 34			35' R.T.

Revised for 7th Instalment, 2002

R. TAYLOR-3

This page contains 39 numbered staves of musical notation for the song 'The Rose Tree' in G major. The notation is arranged in a grid-like fashion, with staves numbered 1 through 39. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, indicating the melody and harmony of the piece. The staves are organized into rows, with some rows containing multiple staves. The overall layout is clean and professional, typical of a music manuscript.

Silas or Sylvanus TAYLOR		PLAYFORD CA 1655	GB-OB MS Mus Sch. E.429		EX MUS 1670				
		no.	no.	f.(Tr1)	no.				
	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			IV				
5	Corant	217			III				
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					

Georg Philipp Telemann (1681-1767)

12 fantasias for solo viola da gamba

Unique copy at D-OSa, Dep 115b, Akz. 2000/002 Nr.528

1. Fantasia in c



2. Fantasia in D



3. Fantasia in e



4. Fantasia in F




Georg Philipp Telemann (1681-1767)

12 fantasias for solo viola da gamba


Unique copy at D-OSa, Dep 115b, Akz. 2000/002 Nr.528

5. Fantasia in B-flat


Allegro



Largo



Allegro



6. Fantasia in G

Scherzando



Dolce




Spirituoso




7. Fantasia in g


Andante



Vivace



Allegro




Georg Philipp Telemann (1681-1767)

12 fantasias for solo viola da gamba


Unique copy at D-OSa, Dep 115b, Akz. 2000/002 Nr.528

8. Fantasia in A


Allegro



Grave




Vivace




9. Fantasia in C


Presto



Grave



Allegro



10. Fantasia in E

Siciliana



Scherzando




Georg Philipp Telemann (1681-1767)

12 fantasias for solo viola da gamba


Unique copy at D-OSa, Dep 115b, Akz. 2000/002 Nr.528

11. Fantasia in d


Allegro



Grave




Allegro




12. Fantasia in E-flat


Andante



Allegro



Vivace



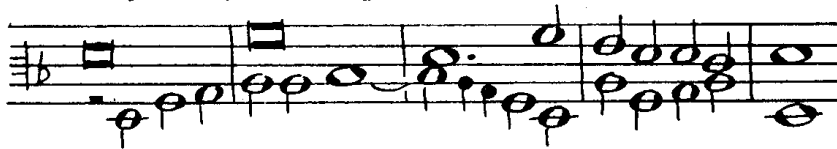
JOHN THORNE

(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-Ob MSS Mus Sch.
D.212-6, no. 8 a 4:
'Thorne'

T MSS 354-8 f. 21:
'White'

TIELCHE		Dbrd - Kl MS (2) 61.1	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.	Dbrd - Kl MS (3) 61.1
Arie per la Viola da gamb. del Sig. G. Tielche				
VdGS No.				
Aria 1 F		1	Sar. 5 g	5
Sar 2 F		2	Aria 6 g	6
Men- vet 3 F		3	Aria 7 g	7
Aria 4 g		4	Presto 8 g	8

= Anon 6358 - G.T. Rondeau: D-Kl MS 4° NUS 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.

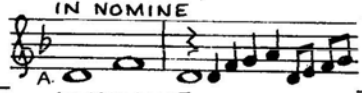
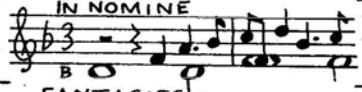
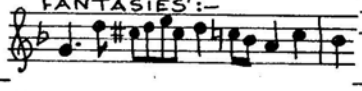
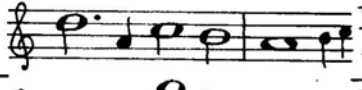

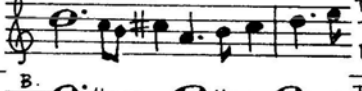
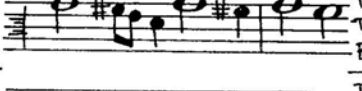
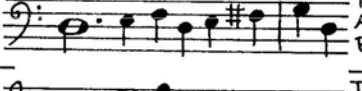



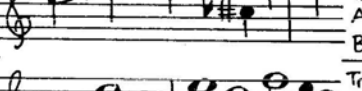
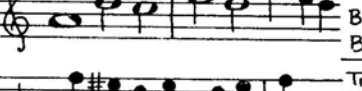
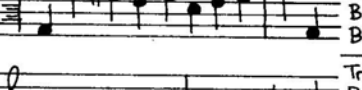

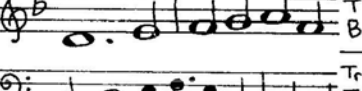
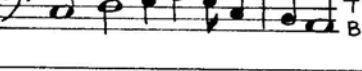
The three-part works and three of the five-part pavans can be dated before 1659, when John Merro died. Pavan 6, the very well known chromatic pavan, appears both in FWVB and in Tregian's score, and can be dated before 1619.

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.

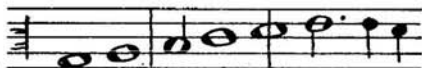
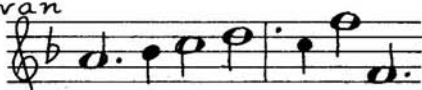
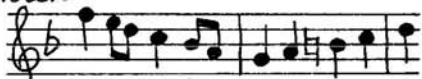
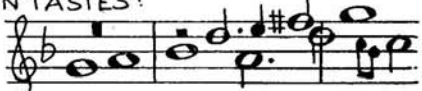
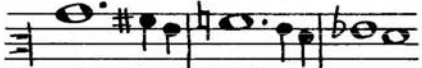
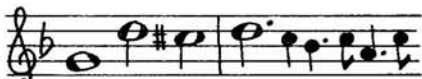
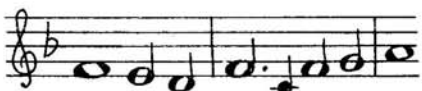
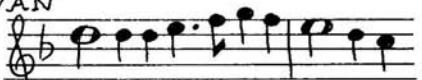

As noted under Gibbons, affinities exist between passages in Tomkins and passages in Gibbons and Lawes.

THOMAS TOMKINS 3-part In Nomines and Fantasies. all publ. in MB 59		GB-OB MSS Mus Sch D245-7	Och MSS 1018-20	Lb MSS 17792-6	IRL-Dm MSS Z3.4.7-12	US-R: John Withy his Booke	Publications							
		no.	no.	no.	no.	loc.	Vdqs Publ.	Vdqs SP	MUS BRIT	S & B	Schotts	Hinrichsen	Heinrichs- hofen	ECS
		no.	no.	no.	no.	loc.	no.	no.	no.	no.	no.			no.
1. 	Tr A B	1	5 A	1										
In Nomine in Altus at pitch given														
2. 	Tr B	2	12 A	2	27								H 558	
In Nomine in Bassus an octave lower														
3. 	Tr B	3		3	23			84						
4. 	Tr B	4	10 A	4	26									II
5. 	Tr B	5	11 A	5	25									III
6. 	Tr B	6	9 A	6	34									
7. 	Tr B	7	8 A	7	30	end of bk								
8. 	Tr A B	8	4 A	8										
9. 	Tr B	9	3 A	9	22									
10. 	Tr B	10	2 A	10	29									
11. 	Tr B	11	1 A	11	28									
12. 	Tr A B	12	7 A	12	35									
13. 	Tr B	13		13										
14. 	Tr B	14		14	32			47						
15. 	Tr B	15		15	31									
16. 	Tr T B	2 P.173		11 φ	9	φ in another series	2	13						I
[17] 	Tr B	Merro	6 A	Merro										

5-part works

all publ. in MB 59

* In the back of E417 (tenor): "Mr. Tho. Tomkins"; "Mr. Humphrey Withy, 1642."
 ♠ "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-Ob MSS Mus. Sch.		Y MSS	IRL- Dm MSS	F- Pc MS	Publications						
		C. 64-9	C. 93	M. 3/1-4 (s)	Z 3.4.1-6	Rés. 1122	MUS BRIT		Heinrichhofen	Stainer & Bell	Northwood ed. T.T.-6		
							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 :-		keyboard										
FANTASIES:													
1		5			31					✓		(3)	
2		6			32							✓	(4)
3		7			33								(5)
4		8			34					✓			(6)
PAVAN		1			29				91	✓		(1)	
GALLIARD		2			30				92	✓		(2)	
		Dr Matthew Hutton's hand.											

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				MB 22	EECM 9
Rejoice, sing and rejoice		f.	f.	f.	f.	^{no} p.	f	f				no.
v a8	Rejoice, %	118							CAB parts only			
		This chorus in 8 parts										
Thou art my king, O God				144'								21
v a6	Thou art											
Sing unto God				160'								20
v a6	Sing unto God											
O Lord, let me know mine end			11'		27' A				24			16
v a5	O Lord											
Above the stars							76 A					14
v a5	Above the stars											
Know ye not [in mem. Prince Henry)			cantus only					74'				
v a?												
								in 61 only				
JOHN TOMKINS (1586-1638) Bass viol duo and Consort Song												
Duo for bass viols												
RC1 RT178 RT188												
								10, 9				
O thrice blessed earth-bed				27 'J. Tomkins'	13' 'T. Tomkins'				40 Thomas Tomkins'		16	
CS a5	O, O, thrice blessed earth bed											

CHRISTIAN TÖPPFER

All published: LPM

VdGS No.

T SIMPSON 1621

1. Volta



no.
7

2. Paduan



18

3. Almande



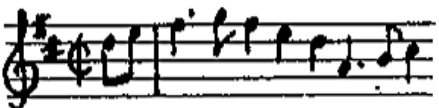
40

4. Ballet



41

5. Ballet



48

Francis

TREGIAN





(c.1574 - 1619) II.

Balla
d'Amore
a5



QB-132 MS
Eg. 3665
f519'

TREGIAN-1

<p>TURNER, William (1651-1740) (1632-1687)</p> <p>Airs in C Major a3</p> <p>VdGS No.</p>	<p>GB-Lbl, Add. 31429</p>		
<p>C1. RoundO </p> <p>C2. </p> <p>C3. </p> <p>C4. </p> <p>February 2008</p>	<p>f./no.</p> <p>16v/1</p> <p>16v/2</p> <p>17r/3</p> <p>17v/4</p>		<p>TURNER-1</p>

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^o 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		GB- CF MS	D/DP ZG/1	Lb1			ObMSS		Och	T	Och	Publ.*			
Consort music				MS RM	Add MSS		Mus. Sch.		MSS	MS	MS	MB	45	TYE W,	Chester
All published in TYE PM					24 d.2	22597	31390	37402-6	D.212-6	E.423	984-8				
Sit fast a3 E30			f.	f.	f.	f.	f.	no.	P.	no.	f.	f.	no.		
Rubum Quem a5 E73		54			34					77	15		143	✓	
Lawdes Deo a5 E74						52	51'			'Rubum quem' → 'sol mi ut' →		103	142	✓	✓
Christus Resurgens a5 E213					76			c.f. begins with the 11th note of the plainsong			B lacking	144	✓		
DUM TRANSISSET a5:- Once agayne E214 W1			see page 1		33		of 37402						148	✓	
-Sabatum E215 W2						68							147	✓	
[No.3] E216 W3						69			CT only				146	✓	
[No.4] E217 W4						71							145	✓	
In Nomine a4 E237 W1			Highest notes of c.f. transposed down an octave				1	a4					135	✓	
IN NOMINES a5:- Beleve me E289 W14			Petre: copied by Fellowes in T MS 1474 no. 46			64							177	✓	
Blameles E290 W6					33' A	47							181	✓	
Crye E291 W12						28							184	✓	
Farewell my good l. for ever E292 W4						65							176	✓	
Follow me E293 W10						61		1/21 a5	181	91			179	✓	
Free from all E294 W11						27							185	✓	
Howld fast E295 W19						74				Dow	10		169	✓	

CHRISTOPHER TYE			GB- Ckc MS Rowe	Lbl Add MSS		T MSS		US- Ws MS	NOTATION DL	Publ. *		
Consort music										TYE W	MB 45	
(continued)			316	31390	32377	389	1464	Va. 408				
All published in TYE PM												
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	
			See page 1									
re la re E299 W16			B only	66		70 A				✓	'74	
Reporte E300 W21				73		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' only					✓	'78	
Weep no more Rachell E306 W2				77						✓	'68	
			See p. 1									
Innomine E307 W8				46	11 part					✓	'82	
[Incomplete] E334							8'					
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			20'		✓	'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.

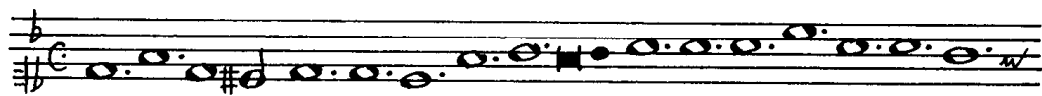
For example, of 'The galiard' by Byrd (= Passamezzo Galliard, as FWVB 57), the first few and the last few bars were cut out and pasted in.

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 ?

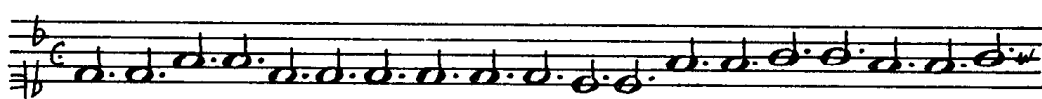
It is clear that many different MSS, apparently unknown elsewhere, were used for this mournful purpose, and that quantities of detritus must have gone the way of all detritus.

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.

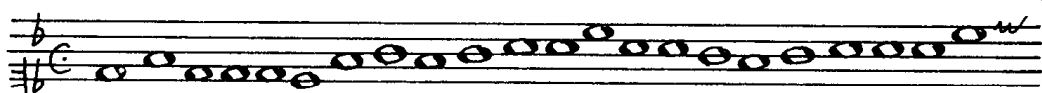
In Nomine
not Choyse



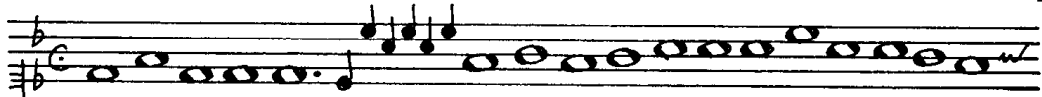
In Nomine to
hastye
bee not



3. In Nomine
Daliance

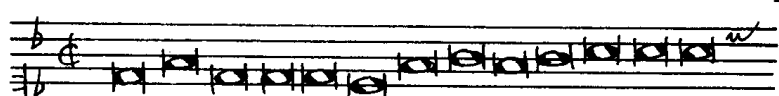


4. In Nomine
Wanton



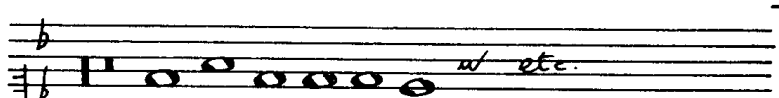
5. In Nomine
Seldom Seene

[Tye, E 303,
W20, q.v.]



In Nomine
Brewsters

E. 248, q.v.,
assuming omission
of [spurious ?]
quintus part.



In Nomine
toy

