

MUSIC SUPPLEMENT TO LUTE NEWS 55 (SEPTEMBER 2000): LUTE VERSIONS OF CANTUS FIRMUS SETTINGS COMPOSED OR ARRANGED BY PARSONS, H.R., STROGERS, TALLIS AND TAVERNER

The 150 or so known settings of the *In Nomine* use a cantus firmus derived from the Gregorian melody of John Taverner's six part *Missa Gloria tibi Trinitas*¹. The majority are for instrumental or vocal consort, or keyboard, but it is the eight versions of two distinct settings for solo lute in several different keys that are reproduced in this supplement². The two settings are those composed by John Taverner and Robert Parsons. The twelve breve cantus firmus appears as the first note of bars 2-13 in Taverner's setting [a3-d3-e4-e4-e4-c4-d3-f3-(d3)-a2-c2-c2 in no. 1a and c4-b3-c4-c4-c4-a4-b3-d3-(b3)-d3-a2-a2 in no. 1b], and bars 1-12 in Parsons' setting [a2-d2-a2-a2-a2-d3-d2-f2-d2-a1-c1-c1 in no. 2a, etc.]. The entry of the ninth note is delayed in all the lute versions, the eleventh is delayed in no. 2a, and the sixth and tenth notes are absent in nos. 2c and 2b, respectively. There is nothing to associate Taverner or Parsons with the lute so they are very unlikely to have made the lute intabulations. Thus, the lute arrangements are anonymous, except for one setting by H. R. who cannot otherwise be identified.

To these has been added versions of Strogers *In nomine* pavan and galliard, probably by Nicholas Strogers, including cognate versions of each from continental sources as well as an isolated second lute part for the pavan and a complete duet of the galliard. The second lute part for the pavan does not fit either of the lute solos particularly well but has been reproduced without any attempt at reconstructing a playable duet³. It is likely that the *In nomine* pavan and galliard were originally composed by Strogers for mixed consort or the lute. The pavan and galliard are not directly related to the *In Nomine* cantus firmus but the melody throughout does bear some resemblance, which may have given rise to the name.

The other cantus firmus setting included here is the lute arrangement of Thomas Tallis' Offertory, additionally titled Felix Numquam in the five keyboard versions [mispelt Felix Numquam in one]. Tallis is not known to have composed for the lute so that this is almost certainly an anonymous lute intabulation. The lute intabulation lacks the 14 bar prelude present in other versions and is quite corrupt with irregular barring, several missing bars and misplaced tablature letters. Thus it has been extensively edited with the help of the modern edition of the keyboard arrangement, but retaining the original rhythm signs. The many remaining dissonances are faithful to the original. It is remarkable that this music, composed in the first half of the 16th century, should appear in a manuscript copied by Matthew Holmes c1600. In fact, all the music reproduced here seems to have been composed before 1570, although the lute intabulations appearing in sources dated between 1583 and 1646, were probably made much later.

John Taverner [c1490-1545]⁴

In Nomine:

- 1a. Dd.2.11, f. 19r *Taverners In noie* [a-D] 6 course lute
- 1b. Dd.9.33, f. 61r *Taverners In nmoie* [g-C] 7th tuned to D
Marsh, p. 426 *nom: [g-C]* 6 course
Mynshall, f. 10v *taverners Innomine Taverners innomina* [g-C] 6 course

cf. 29246, f. 54v [?] lute arrangement lacking cantus
keyboard: Mulliner, ff. 41v-42v *Tavernors in nomine / quod Mr Tavernor*; Och 371, ff. 6v-8r *In nomine / qd Mr Taver*
vocal and instrumental settings: John Day 1560, f. 35v; 4900, f. 61v; 15166, f. 88v *In trouble and adversity*; 30480-4, f. 53r *O give thanks*; 31390, f. 101r; Bod. D.212-6, no. 2; Bod. E.376-81, no. 1; James MS, p. 74; Kassel 4^o mus 125(1-5), p. 68; Och 979-83, no. 133; RM24.d.2 [Baldwin score], f. 22r [consort]; Tenbury 354-8, f. 21v; Tenbury 389, p. 73. Modern editions: D. Stevens (ed.), *The Mulliner Book, Musica Britannica* i (London: Stainer and Bell, revised 1973) no. 35; *Musica Britannica* xlv, no. 25; a reconstruction for voice and lute from 4900 and 29246 can be found in C. Goodwin, *The English Lute Songs before Dowland*: volume 2 (Lute Society Editions, 1999), no. 18.

Robert Parsons [c1530-1570]⁵

In Nomine:

- 2a. Dallis, pp. 130-1 *parsons in noie set forth by HR* [D] 6 course
- 2b. Dd.2.11, f. 73v *Parsons In noie* [A] 6 course
Marsh, pp. 136-7 untitled [A] 6 course
- 2c. Marsh, p. 274 untitled [G] 6 course
cf. 29246, f. 55r [?] lute arrangement lacking cantus
cittern: Dd.4.23, f. 24v *Parsons In noie. For consort*
keyboard: 29996, ff. 68r-68v *In nomine*; Forster, ff. 137v-139v *Parsons. innomine: Mr. bird*; FVB, pp. 257-8 *In nomine / Persons*
mixed consort: Dd.4.23, f. 24v: *Parsons In noie. For consort* [cittern]; other consort settings: 11586, f. 8v; 22597, f. 36v [iv only]; 29401-5, f. 52v; 31390, f. 97; Bod D.212-6, ff. 47v/21r; Bod E.423, p. 183 [III only]; Drexel 4180-5, ff. 75v/76r/78r/71/52v; Egerton 3665, f. 156r; James MS, p. 6; Kassel 4^o mus 125(1-5), p. 70; Och 984-8, no. 84; Tenbury 354-8, ff. 42v/41v. Cantus firmus only: 32377, f. 14v; Rowe 316, f. 30r; Tenbury 389, p. 7.

[Additional: The orphan lute part in GB-AB I.27 (Brogyntyn), pp. 18-19 *Replete* [reports?] *for three Lutes* was identified a part for a lute trio setting of Robert Parsons' *Mr Parsons his songe/The song called Trumpetts* for viol consort a6 and *Canto cantate* in Dd.5.21, f. 6v recorder and Dd.5.20, ff. 6v & 7r bass viol, reconstructed for three lutes by Ian Davies, 'Replete for three lutes - The missing parts' *The Lute* 24 part 21 (1984) pp. 38-43.]

Nicholas Strogers [c1560-75]⁶

In Nomine Pavan:

- 3ai. Hirsch, f. 2v untitled [C] 6 course
Trumbull, ff. 16v-17r *Strogers In nomine pauin* [C] 6 course
- 3aii. Bautzen, pp. 72-3 *In nomine Pauana* [C] 7th course to F and 8th course to D
- 3b. Dallis, p. 81 *In noie pavan Strogers basso* [F] [lute II in D of a duet] 6 course
Mixed consort settings: Morley 1599/1611, no. 13: *In Nomine Pavin* [treble viol, flute, bass viol, cittern, bandora] [Beck, no. 14]; Dd.14.24, f. 25v: *1/In noie Pauen* [cittern]; Dd.5.20, f. 3v: *In noie pauen* [bass viol]; Dd.5.21, f. 3v: *In Noie pauen* [recorder]; Browne, f. 15r: *In nomine Pauin* [bandora]; [?], Kassel 4^o mus 125(1-5), no. 20.

In Nomine Galliard:

- 4ai. Dd.9.33, f. 60v untitled [C] 6 course
- 4aii. Hirsch, f. 3r untitled [C] 6 course
Pickeringe f. 17r *Strogers gayherd* [C] 6 course
Trumbull, f. 6r *Innomine galliard* [C] 6 course
- 4aiii. Thysius, f. 31v *Innomine galliarde* [C] 7th course to F
- 4b. Dd.2.11, f. 95v *A Galliard* [F] 6 course
- 4ci. Dallis, p. 93 *Strogers in nomine galliard* [duet, lute I in G] 6 course
- 4cii. Dallis, p. 94 *In noie galliard Bassus* [duet, lute II in D] 6 course
Mixed consort setting: Dd.14.24, ff. 25v-26r *2/ Galliard to In noie* [cittern]; Dd.5.20, f. 3v *In noie galliarde* [bass viol]; Dd.5.21, f. 3 *Galliard In noie*

¹ R. Donington and T. Dart, 'The origin of the In Nomine', *Music & Letters* 30: 101-106 (1949); G. Reese, 'The origin of the English *In nomine*', *JAMS* ii, 15-20 (1949); W. Edwards, 'In Nomine', *New Grove* ix, 230-3. The lute solo *In nomine* [Jesus in Berlin 40632, f. 39v-40 is unrelated.

² For an analysis of the lute versions in English sources see J. Rodgers, 'The In Nomines for Lute: An Introduction', *L.S.A. Quarterly* xxxiv, no. 2 (May 1999), pp. 15-17. Note that John Dowland's fantasia no. 4 (*Farwell Jo. downlande*, Dd.9.33, ff. 41v-42r and Untitled, Dd.9.33, f. 50v, cf. Poulton and Lam, no. 4) is based on the *In Nomine* cantus firmus.

³ Thanks to Lynda Sayce for checking the compatibility of the duet parts.

⁴ R. Bowers and P. Doe, 'Taverner, John', *New Grove* xviii, 598-602.

⁵ P. Oboussier, 'Parsons, Robert (i)', *New Grove* xiv, 248-50. Ashbee, A and D. Lasocki, *A Biographical Dictionary of English Court Musicians* (Aldershot: Ashgate Publishing, 1998) [BDEC] p. 869. Seven distinct In nomines by Robert Parsons are extant of which this one survives in the most sources, cf. D. Baker, *The Instrumental Consort Music of Robert Parsons*, *Chelys* 7: 4-23 (1977). Thanks to Ian Harwood for sending me a copy of the latter.

⁶ J. Caldwell and S. Jeans, 'Strogers, Nicholas', *New Grove* xviii, 290-1.

[recorder]; Browne, f. 15r *In nomine galliard* [bandora].

Thomas Tallis [c1505-1585]⁷

Offertory or Felix Namque:

5. Dd.9.33, ff. 77v-81r *Mr Tallis his Offertory* 7th course to F keyboard: Bevin [BL Add. 31403], f. 27v *foelix namque* / *Mr Tallis his offertory*; Cosyn [BL RM23.1.4], ff. 79v-83r *felix namque*: *Mr Tallis*; Forster [BL RM24.d.3], 14v-27v *Foelix nunquam*, FVB, pp. 205-9 *Felix namque* 2. / *Thomas Tallis 1564*; Wray, ff. 26r-31r *preludium* / *Mr. Tho: Tallis offertary: felix namque*; / *In the Virginal Book 1562*, cf. D. Stevens (ed.), *Thomas Tallis: Complete Keyboard Works* (London 1953, revised 1963), no. 9; and John Caldwell (ed.), *Tudor Keyboard Works c1520-1580, Musica Britannica lxxvi* (London: Stainer and Bell, 1995), no. 5.

Addenda to music supplement in *Lute News* 54. Additional continental versions of ballads: *Courant* [f], Bautzen, p. 17, is a cognate of Packington's Pound [no. 10]. *Bransle d'Angleterre*, Basel F.IX.70, p. 291; [untitled] [in C], Danzig 4022, f. 20r; *Brangle de Angletera* [in C], Prague XIII.B.237 [Jacobides], no. 64, are three more versions of Sellenger's Round [no. 11]. A

more thorough search of Virginia Brookes, *British Keyboard Music to c. 1660* (Oxford: Clarendon Press, 1996), which incidentally lacks a title index, revealed another nine English keyboard versions of Mal Simms [no. 9]: *Mall Simmes* / *Mall Sims* [keyboard], 36661, ff. 62v-63r; *Mal Sims* [keyboard], Drexel 5609, p. 92; *Mal Sims by Giles Farnaby / this is in Queen Elizabeth's Virginal Book. p. 394* [keyboard], Drexel 5609, p. 227; *Lessons in D soll re: / Mall Simes* [keyboard], Drexel 5612, pp. 156-7; *M. S.* [keyboard], FVB, pp. 33-4; *Canzon di do* [keyboard], Krakow 40316, ff. 14v-15r; *Malle Siemon / Lenhardus Woodeson* [keyboard], Lynar 1, pp. 290-1; *Mall Symms* [keyboard], Och 437, f. 2r; *Mal Sims* [keyboard], Paris 1186, f. 118v. In addition, Osborn fb 7, an English source recently rediscovered by Stewart McCoy, includes the lute solos *Mall Sims* on f. 81v and *Sallingers Rounde* on f. 89v.

John H Robinson - August 2000 / revised May 2016

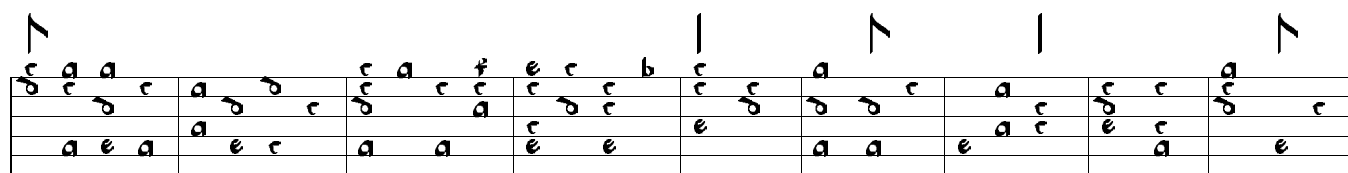
⁷ P. Doe, 'Tallis, Thomas', *New Grove* xviii, 541-8 and *BDECM*, pp.

1a. Taverners In No(m)i(n)e

Dd.2.11, f. 19r



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1b. Tavern(er)s In N(o)moi(n)e

Dd.9.33, f. 61r

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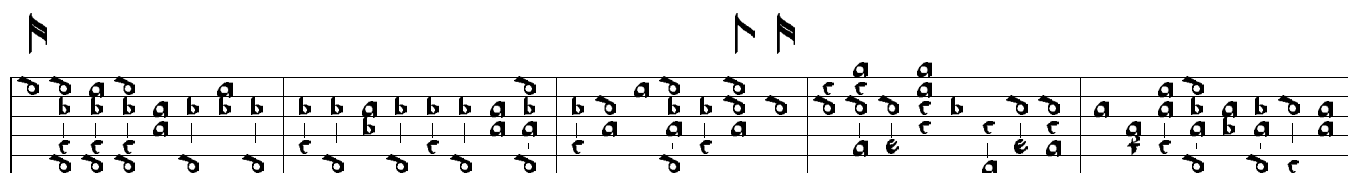
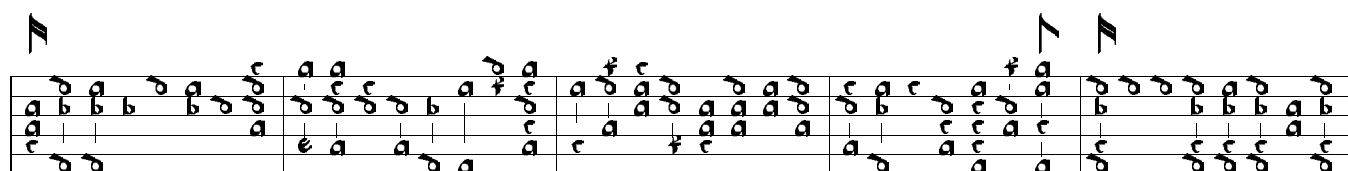
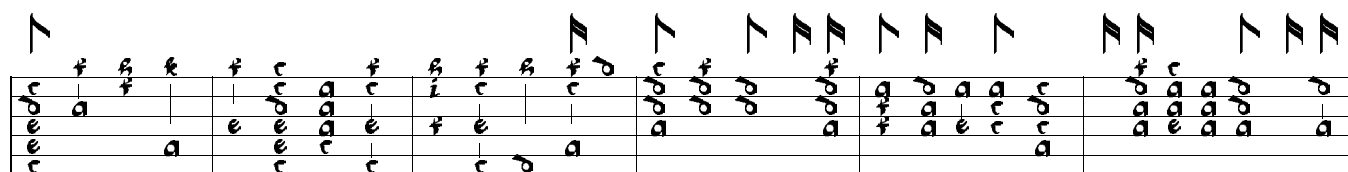
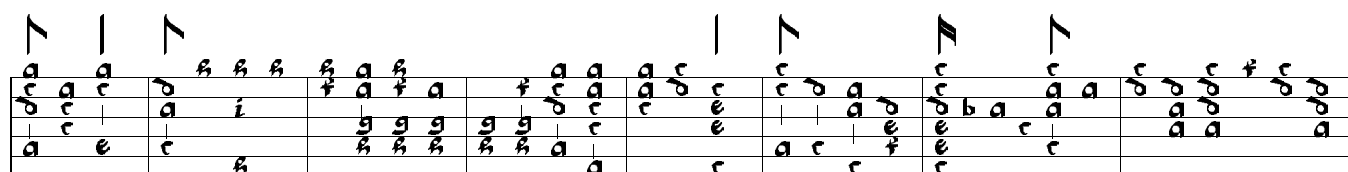
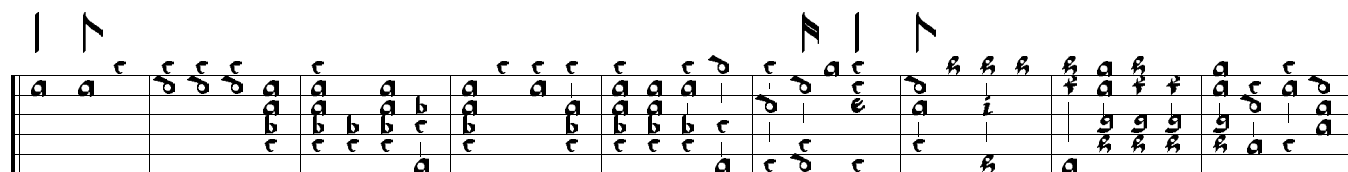
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2a. Parsons In No(m)i(n)e set forth by H.R.

Dallis, pp. 130-1





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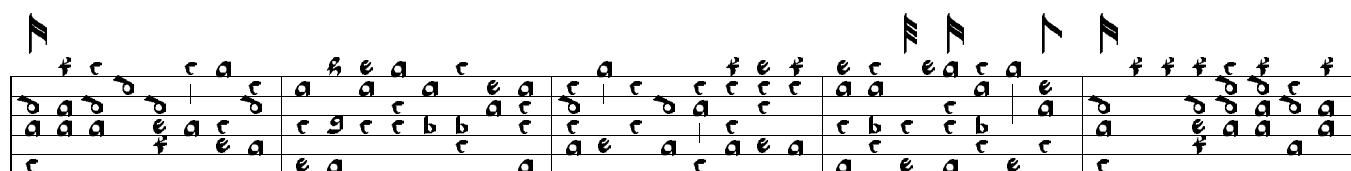
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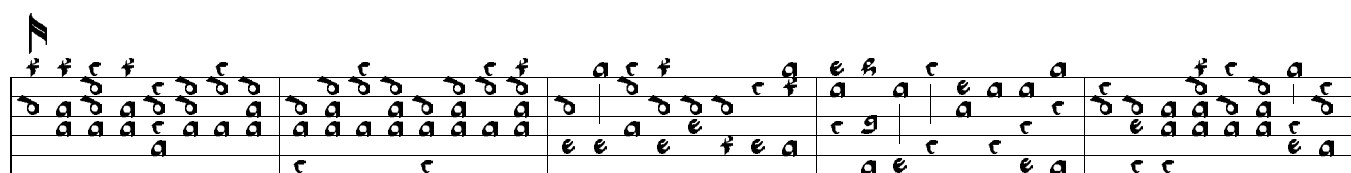
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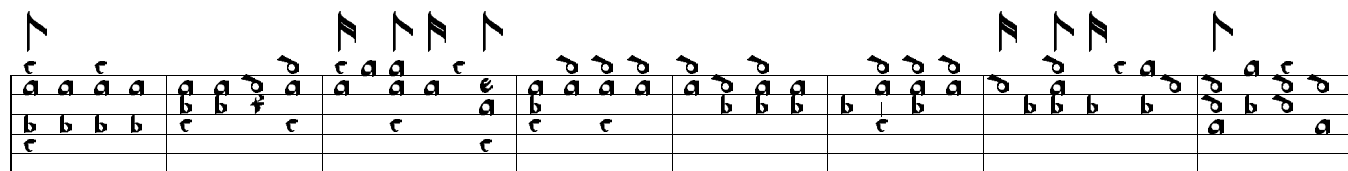
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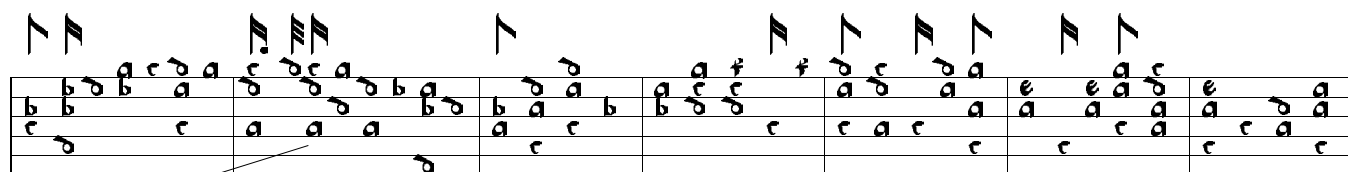
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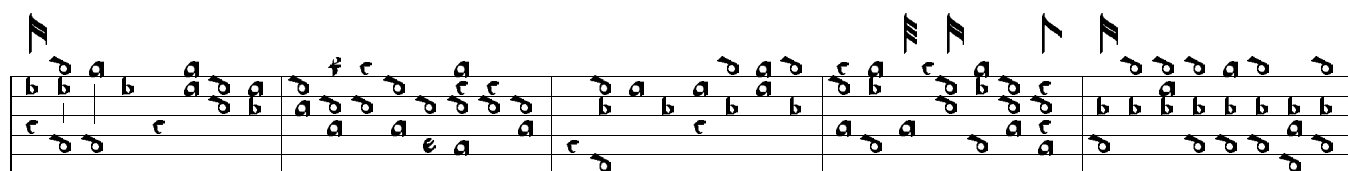
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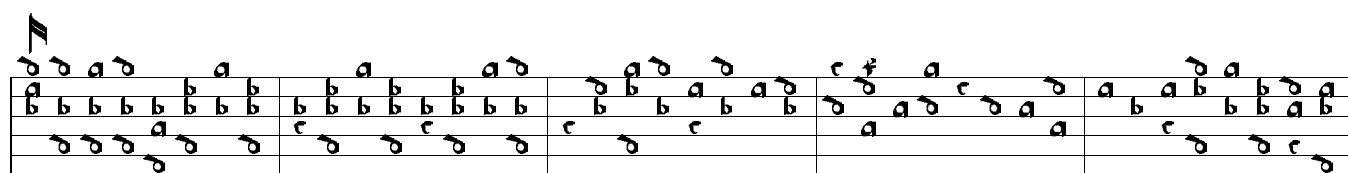
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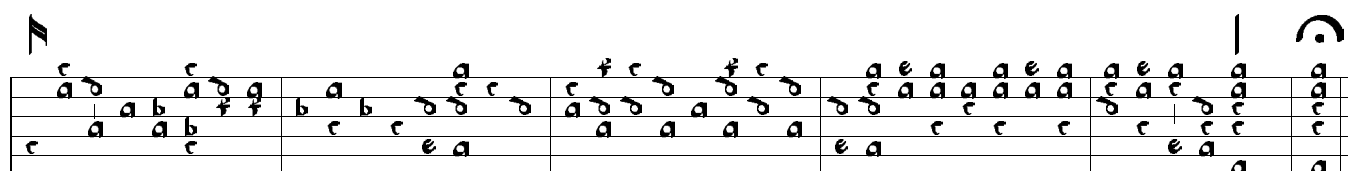
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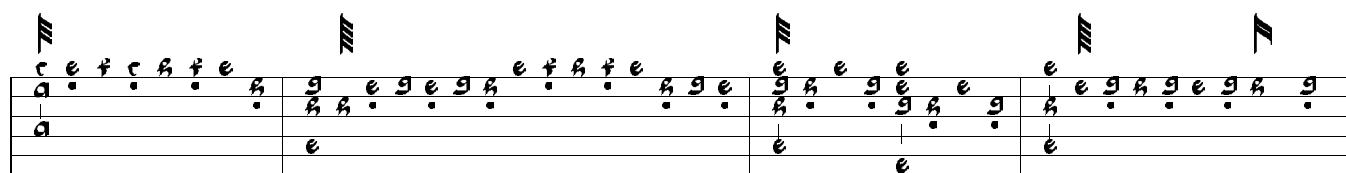
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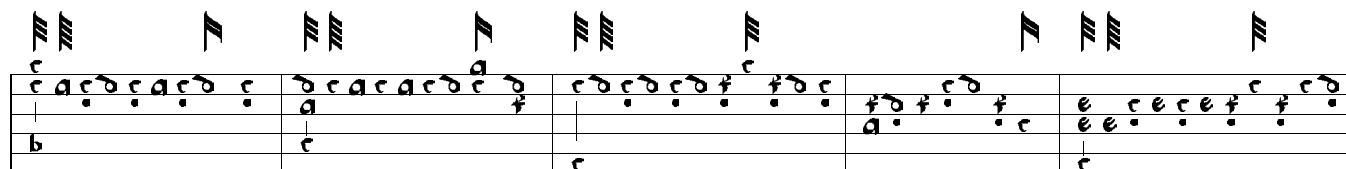
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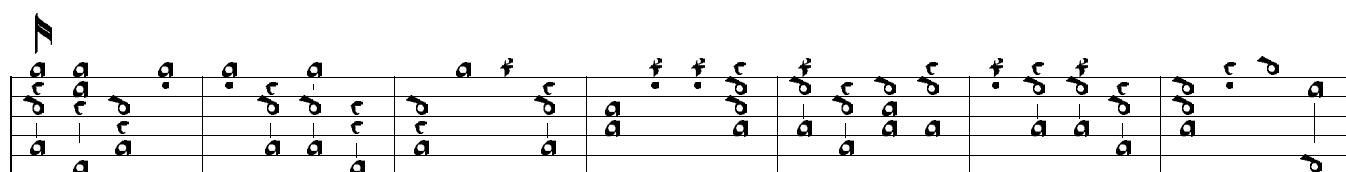
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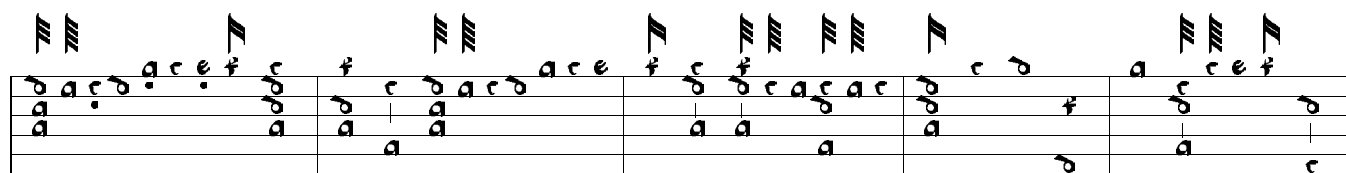
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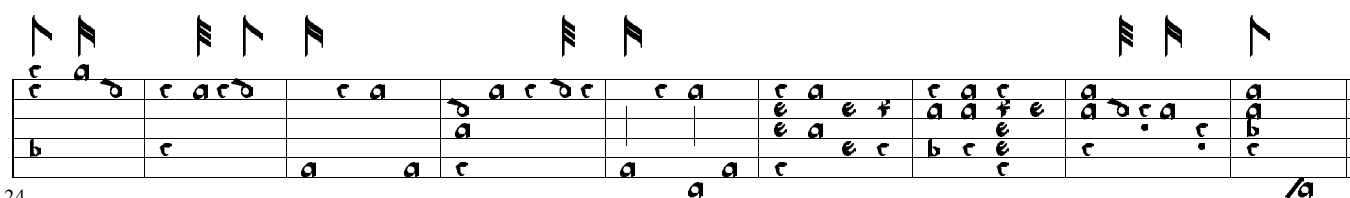
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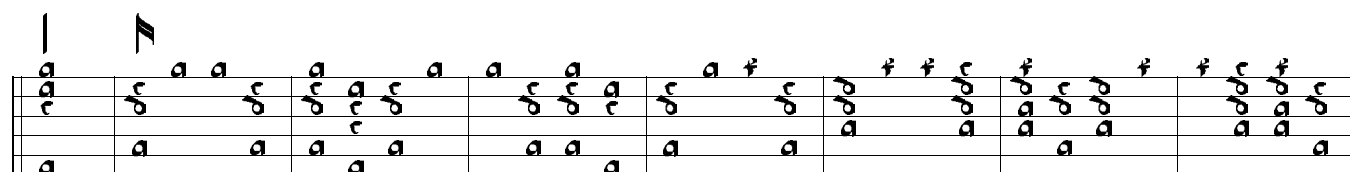
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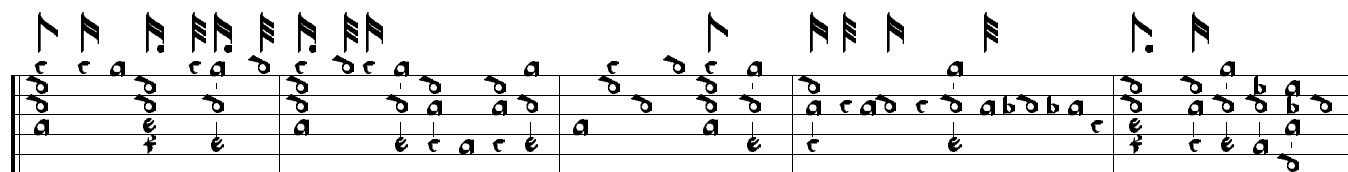
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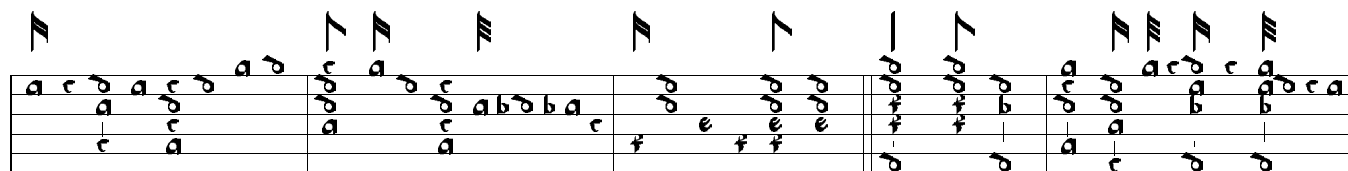
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3b. In No(m)i(n)e Pavan Strogers basso

Dallis, p. 81



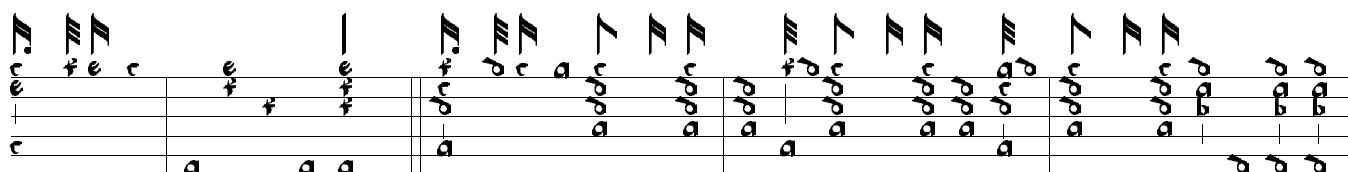
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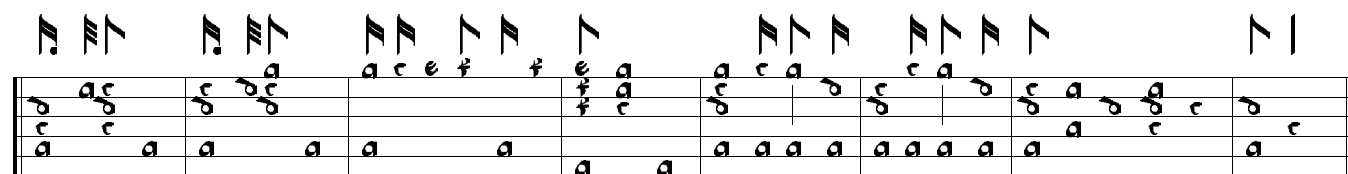
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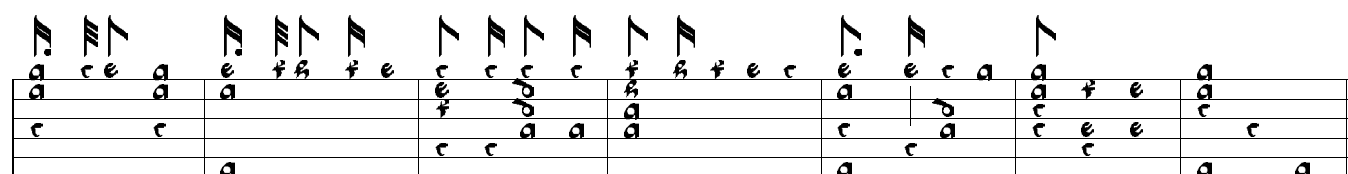
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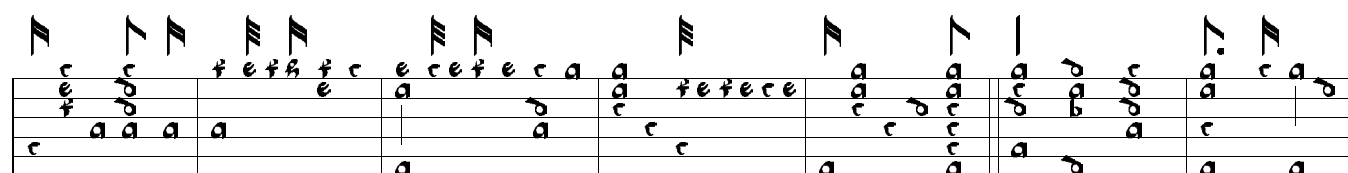
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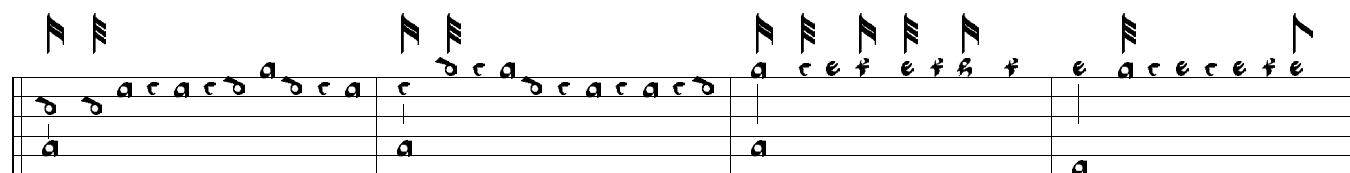
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4a.ii. (Strogers In Nomine Galliard)

Hirsch, f. 3r



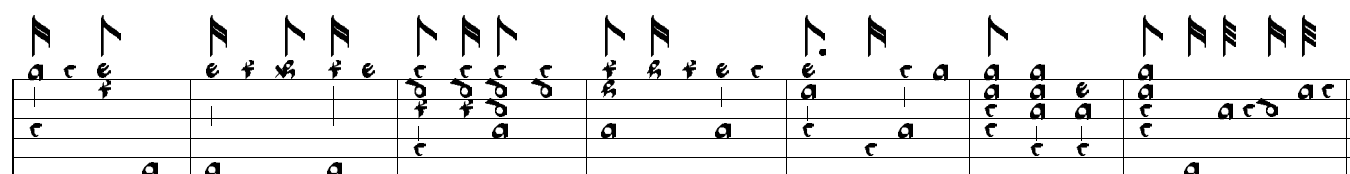
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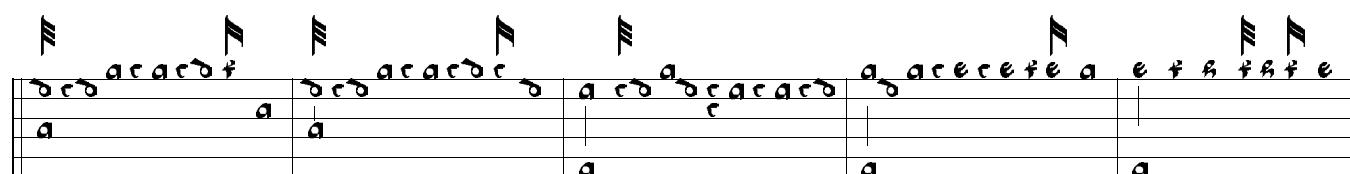
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4a.iii. In Nomyne Galliarde

Thysius, f. 31v

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4b. A Galliard

Dd.2.11, f. 95v

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4ci. Strogers In Nomine Gailliard - LUTE I

Dallis, p. 93



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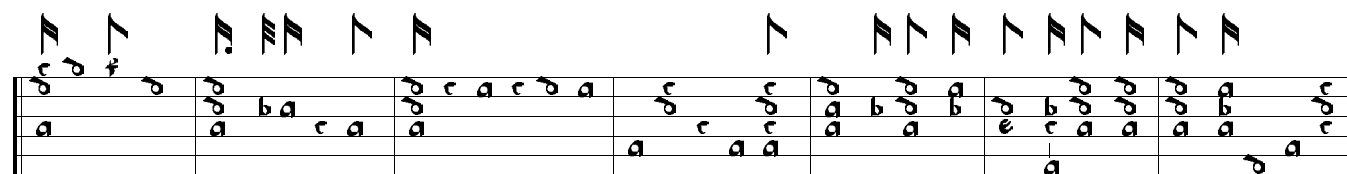
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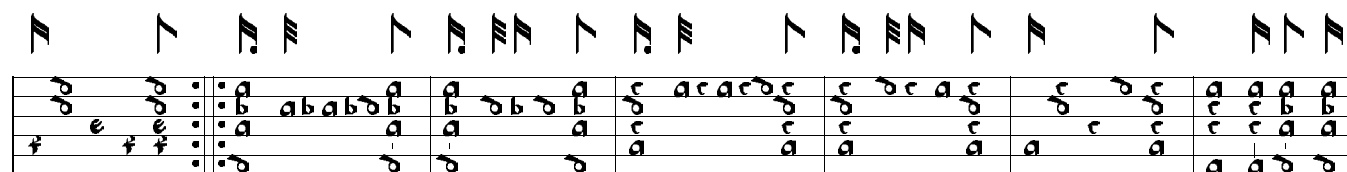
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4cii. In No(m)i(n)e Gailliard Bassus - LUTE II

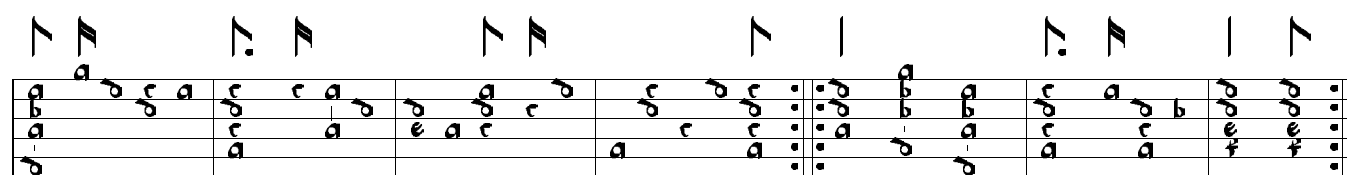
Dallis, p. 94



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The musical score for 'The Rose Tree' is written in G major (one sharp) and 2/4 time. The melody is primarily in the treble clef, while the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The bass line is simpler, mostly consisting of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment (piano). The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

46

The 'Fifths' exercise is presented in three systems. Each system contains a sequence of chords and notes. The first system shows a series of chords: i f g i , c a e f f , e a b a , and a a c . The second system shows a series of chords: f c a b a , e a c c , c b a a c , and b a c b a . The third system shows a series of chords: a a c b , a a c b , c b a a c , and a a c b a .

49

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment line (piano). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with the piano accompaniment providing a steady harmonic support. The lyrics are written below the vocal line.

System 1:

Vocal: $\text{C} \text{D} \text{C} \text{A} \text{C}$
 Piano: $\text{C} \text{D} \text{C} \text{D} \text{A} \text{C}$
 Lyrics: The rose tree

System 2:

Vocal: $\text{A} \text{D} \text{C} \text{A} \text{C}$
 Piano: $\text{C} \text{D} \text{C} \text{D} \text{A} \text{C}$
 Lyrics: The rose tree

System 3:

Vocal: $\text{C} \text{D} \text{C} \text{A} \text{C}$
 Piano: $\text{C} \text{D} \text{C} \text{D} \text{A} \text{C}$
 Lyrics: The rose tree

56

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment (piano). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the piano accompaniment providing a steady harmonic support. The lyrics are written below the vocal line.

System 1:

Vocal: i f e f d c a b a
 Piano: f f f d a a

System 2:

Vocal: b a b d a c d c a b a
 Piano: c a b d a a a a

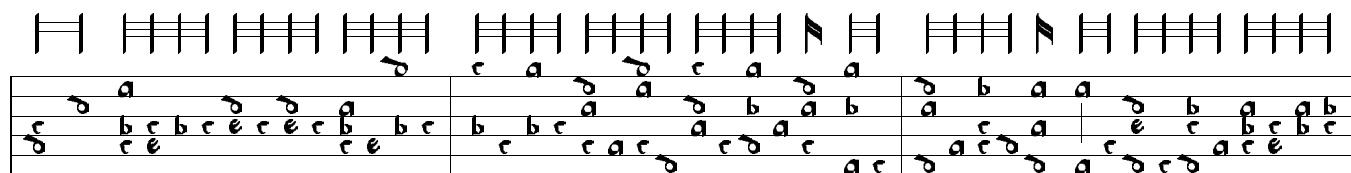
System 3:

Vocal: b a b a a a b
 Piano: a c d c d a c d a c d c d a

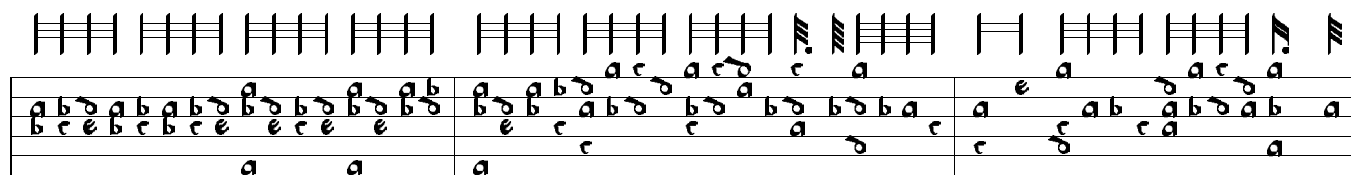
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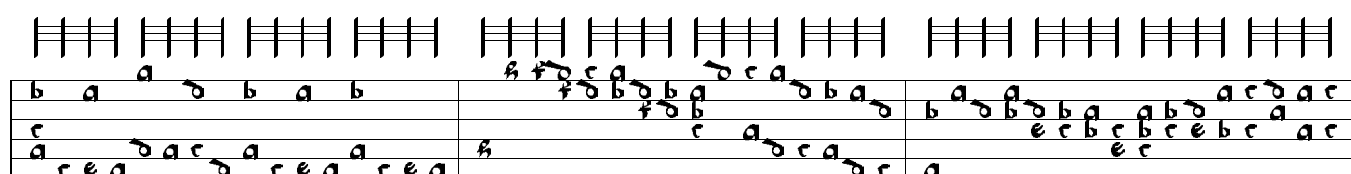
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Handwritten musical notation system 134, featuring rhythmic patterns and notes on a five-line staff.

134

Handwritten musical notation system 142, featuring rhythmic patterns and notes on a five-line staff.

142

Handwritten musical notation system 150, featuring rhythmic patterns and notes on a five-line staff.

150

Handwritten musical notation system 160, featuring rhythmic patterns and notes on a five-line staff.

160

Handwritten musical notation system 170, featuring rhythmic patterns and notes on a five-line staff.

170

Handwritten musical notation system 180, featuring rhythmic patterns and notes on a five-line staff.

180

Handwritten musical notation system 188, featuring rhythmic patterns and notes on a five-line staff.

188

Handwritten musical notation system 196, featuring rhythmic patterns and notes on a five-line staff.

196

