**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]](#footnote-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 supplement[[2]](#footnote-2). 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 duet[[3]](#footnote-3). 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 Namque 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 preludium 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 *c*1600. 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** [*c*1490-1545][[4]](#footnote-4)

**In Nomine**:

1a. Dd.2.11, f. 19r *Tauerners In noie* [a-D] 6 course lute

1b. Dd.9.33, f. 61r *Tauerns In nmoie* [g-C] 7th tuned to D

Marsh, p. 426 *nom:t:* [g-C] 6 course

Mynshall, f. 10v *tauerners Innomine Tauerners 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 4o 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* xliv, 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** [*c*1530-1570][[5]](#footnote-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 consorte*

keyboard: 29996, ff. 68r-68v *In nomine*; Forster, ff. 137v-139v *Parsons. innominey: Mr: bird:*; FVB, pp. 257-8 *In nomine / Persons*

mixed consort: Dd.4.23, f. 24v: *Parsons In noie. For consorte* [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 4o 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 Luts* was identified a part for a lute trio setting of Robert Parsons' *Mr Parsons his songe*/*The song called Trumpetts* for viol consort à6 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** [*fl* 1560-75][[6]](#footnote-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 4o 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 galyerd* [C] 6 course

Trumbull, f. 6r *Inominie galliard* [C] 6 course

4aiii. Thysius, f. 31v *Innomyne galliarde* [C] 7th course to F

4b. Dd.2.11, f. 95v *A Galliard* [F] 6 course

4ci. Dallis, p. 93 *Strogers in nomine gailiard* [duet, lute I in G] 6 course

4cii. Dallis, p. 94 *In noie gailliard 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* [recorder]; Browne, f. 15r *In nomine galliard* [bandora].

**Thomas Tallis** [*c*1505-1585][[7]](#footnote-7)

**Offertory or Felix Namque**:

5. Dd.9.33, ff. 77v-81r *Mr Tallis his Offetory* 7th course to F

keyboard: Bevin [BL Add. 31403], f. 27v *foelix namq[ue]/Mr Tallis his offetory*; Cosyn [BL RM23.1.4], ff. 79v-83r *ffelix namque: Mr Tallis*; Forster [BL RM24.d.3], 14v-27v *Foelix nunquam*; FVB, pp. 205-9 *Felix namque 2.u/Thomas Tallis 1564*; Wray, ff. 26r-31r *preludiam/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 lxvi* (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 Syms* [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*

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 /Jhesu* in Berlin 40632, f. 39v-40 is unrelated. [↑](#footnote-ref-1)
2. For an analysis of the lute versions in English sources see J. Rodgers, 'The In Nomines for Lute: An Introduction', *LSA Quarterly* xxxiv, no. 2 (May 1999), pp. 15-17. Note that John Dowland’s fantasia no. 4 (*Farwell Jo. dowlande*, 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. [↑](#footnote-ref-2)
3. Thanks to Lynda Sayce for checking the compatibility of the duet parts. [↑](#footnote-ref-3)
4. R. Bowers and P. Doe, 'Taverner, John', *New Grove* xviii, 598-602. [↑](#footnote-ref-4)
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) [*BDECM*] 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. [↑](#footnote-ref-5)
6. J. Caldwell and S. Jeans, 'Strogers, Nicholas', *New Grove* xviii, 290-1. [↑](#footnote-ref-6)
7. P. Doe, 'Tallis, Thomas', *New Grove* xviii, 541-8 and *BDECM*, pp. 1070-2. [↑](#footnote-ref-7)