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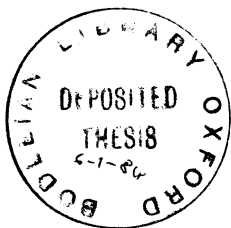
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ENGLISH POLYPHONIC STYLE IN TRANSITION : A STUDY OF  
THE SACRED MUSIC OF THOMAS TALLIS

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Thesis submitted for  
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## CONTENTS

VOLUME 1	page
Abstract	ii
Acknowledgements	iv
Preface	vi
1 TALLIS AND HIS CONTEXT	1
2 THE CHRONOLOGY AND TRANSMISSION OF TALLIS' VOCAL MUSIC	17
3 FOREIGN MUSIC AND MUSICIANS IN MID-TUDOR ENGLAND	54
4 THE EVOLUTION OF VOCAL CHAMBER STYLE: STUDIES IN THE HENRICIAN PARTSONG	91
5 TALLIS AND THE 'ART OF IMITATION', <u>ca.</u> 1525 - <u>ca.</u> 1560	126
6 SUBSTANCE AND STRUCTURE IN TALLIS' LATE WORKS, <u>ca.</u> 1560 - 1575	160

## VOLUME 2

APPENDIXES TO CHAPTERS 2-6

LIST OF PRIMARY SOURCES (ALPHABETICAL BY LIBRARY SIGLUM)

BIBLIOGRAPHY (ALPHABETICAL BY SHORT-REFERENCE SYMBOL)

**VOLUME II**

APPENDIXES TO CHAPTER 2

## APPENDIX 2.1

MODEL : TALLIS' CAREER

1525	Henry VIII	<u>TALLIS:</u>	age:	
6				
7		whereabouts unknown		
8				
9				
1530				
1				
2		at Dover Priory	<u>ca.22-27</u>	
3				
4				
1535				
6				
7	at St. Mary-at-Hill			
8				
9				
1540				
1	leaves Waltham Abbey	<u>ca.30-35</u>		
2	at Canterbury Cathedral			
3				
4	with Chapel Royal	<u>ca.33-38</u>		
1545				
6				
7	Edward VI	<u>ca.37-42</u>		
8				
9				
1550				
1				
2				
3	Mary	<u>ca.43-48</u>		
4				
1555				
6				
7				
8	Elizabeth	<u>ca.48-53</u>		
9				
1560				
1				
2				
3				
4				
1565				
6				
7				
8				
9				
1570				
1				
2				
3				
4				
5		publishes <u>Cantiones sacrae</u>	<u>ca.65-70</u>	

## APPENDIX 2.2

Lib. Ad.  
32377

G.S. plate 117

Di - - - as quam fe-cit Do-mi -  
Haec di - - - - as

⑤ -nus, quam fe - cit, quam fe-cit Do-mi-nus, quam fe-cit Do-mi-nus,  
- quam fe - - . cit - - - Do - mi -

⑩  
\* [quam fe - cit, quam fe - cit Do - - - mi-nus, quam fe - cit, quam fe - cit Do -  
- - nus,  
\*<sup>2</sup> Ms: 'exultemus et laetemur in ea' (twice)

⑮  
- mi - - - - - nus,] \*<sup>1</sup> [e-xul-te-mus et lae-te  
e - xul - te - - - - -  
\*<sup>2</sup> Ms: 'Alleluia'

/contd.

## Appendix 2.2, contd.

30

- mur, e-xul-te-mus et lae-te - mur, e-xul-te-

mus

Detailed description: This system contains the first two measures of a musical score. The top staff is a vocal line in G-clef with a treble clef, and the bottom staff is a piano accompaniment in C-clef with a bass clef. The key signature has one sharp (F#). Measure 1 contains the vocal note 'mur,' and the piano accompaniment. Measure 2 contains the vocal line 'e-xul-te-mus et lae-te - mur,' and the piano accompaniment. A circled measure number '30' is placed above the second measure. The word 'mus' is written below the piano staff in the second measure.

35

- mus et lae-te - - - mur, e-xul-te-mus et lae-

et lae - - -

Detailed description: This system contains the next two measures. Measure 3 contains the vocal line '- mus et lae-te - - - mur,' and the piano accompaniment. Measure 4 contains the vocal line 'e-xul-te-mus et lae-' and the piano accompaniment. A circled measure number '35' is placed above the first measure. The word 'et' is written below the piano staff in the second measure, and 'lae - - -' is written below it in the third measure.

40

- te - mur, e-xul-te-mus et lae-te - mur in e-

te - mur in e - - a.

Detailed description: This system contains the next two measures. Measure 5 contains the vocal line '- te - mur,' and the piano accompaniment. Measure 6 contains the vocal line 'e-xul-te-mus et lae-te - mur in e-' and the piano accompaniment. A circled measure number '40' is placed above the first measure, and another circled measure number '45' is placed above the second measure. The word 'te - mur' is written below the piano staff in the first measure, and 'in e - - a.' is written below it in the second measure.

[X Confitemini....]

Detailed description: This system shows the end of the piece. It features a double bar line. To the left of the bar line, there are two measures of piano accompaniment with chords marked 'A' above them. To the right of the bar line, there is a bracketed instruction '[X Confitemini....]' written on the piano staff.



## APPENDIX 2.3

TALLIS' REMEMBER NOT, O LORD GOD : STATES OF SURVIVAL

This work survives in four different states in its four principal sources:

- I        Lbl Royal App. 74-6
- II       John Day, Certaine notes (1560) and Morning and Evening Prayer (1565)
- III      Lbl Add.30513 (the 'Mulliner Book')
- IV       John Day, The Whole Psalmes (1563)

The text, from the King's Primer of 1545, is divided into fifteen sections (A to O in the following table). In the earliest source, Lbl Royal App. 74-6 (I), the word-setting is extremely economical; there are a few literal reprises of specific phrases, but in general the work is through-composed without musical or textual repetition (see column I in the table). Later sources contain a considerable quantity of additional music - secondary or heightened settings of certain text-phrases (distinguished in the table by superscript numbers; for example, C<sup>1</sup>, C<sup>2</sup> and C<sup>3</sup> are all settings of the same text-unit but are musically different from one another, whether markedly or subtly). It is of course possible that these later sources do between them convey a clearer idea of Tallis' original intention than does the reading of Lbl Royal App. 74-6, which might have been pruned of excessive repetition; but it is perhaps more likely that Lbl Royal App. 74-6 does indeed preserve an 'early version', one that was later substantially expanded.

/contd.

## Appendix 2.3, contd.

		I	II	III	IV
A	Remember not, O Lord God, our old iniquities,	A	A	A	A
B	But let thy mercy speedily prevent us,	B	B	B	B
C	For we be very miserable.	C <sup>1</sup>	C <sup>1</sup> C <sup>2</sup> C <sup>3</sup>	C <sup>1</sup> C <sup>3</sup>	C <sup>2</sup> C <sup>3</sup>
D	Help us God our saviour,	D <sup>1</sup>	D <sup>1</sup> D <sup>2</sup>	D <sup>2</sup>	D <sup>1</sup>
E	And for the glory of thy name deliver us.	E E	E	E	E
F	Be merciful and forgive our sins,	F <sup>1</sup>	F <sup>1</sup>	F <sup>1</sup>	F <sup>1</sup>
G	For thy name's sake.	G	G G F <sup>2</sup> G	G F <sup>2</sup> G	G F <sup>2</sup> G
H	Let not the wicked people say:	H <sup>1</sup> H <sup>2</sup>	H <sup>1</sup> H <sup>2</sup>	H <sup>2</sup>	H <sup>1</sup> H <sup>2</sup>
I	Where is their God?	I <sup>2</sup>	I <sup>1</sup> I <sup>2</sup>	I <sup>1</sup> I <sup>2</sup>	I <sup>1</sup> I <sup>2</sup>
J	We be thy people and the sheep of thy pasture.	J	J	J	J
K	We shall give thanks unto thee for ever,	K <sup>1</sup> K <sup>1</sup>	K <sup>1</sup> K <sup>1</sup> K <sup>2</sup>	K <sup>1</sup> K <sup>2</sup>	K <sup>1</sup> K <sup>1</sup>
L	From age to age we shall set forth thy laud and praise.	L	L	L	L
M	To thee be honour and glory,		M <sup>1</sup> M <sup>1</sup>		M <sup>1</sup>
N	World without end.	M <sup>2</sup> M <sup>2</sup> N <sup>3</sup>	N <sup>1</sup> N <sup>2</sup> M <sup>2</sup> N <sup>3</sup>	M <sup>2</sup> M <sup>2</sup> N <sup>3</sup>	N <sup>2</sup> M <sup>2</sup> N <sup>3</sup>
O	Amen	O <sup>1</sup>	O <sup>2</sup>	O <sup>2</sup>	O <sup>2</sup>

## APPENDIX 2.4

MODEL: TALLIS' HENRICIAN WORKS

1525			
6			
7			Salve intemerata
8			
9			
1530			
1			
2	ca.22-27	Dover Priory	
3			
4			
1535			
6			
7		St. Mary-at-Hill	
8			
9			
1540	ca.30-35	Waltham Abbey	
1		Canterbury Cathedral	
2			
3	ca.33-38	Chapel Royal	
4			
1545			
6			
7			
8	ca.37-42	(Edward VI)	
9			
1550			
1			
2			
3	ca.43-8	(Mary)	
4			
5			

Magnificat  
Mass a4  
Audiui  
In pace  
Hodie  
Sancte Deus  
Alleluia

Ave rosa;  
Ave Dei Patris;  
Mass 'Salve  
intemerata'

O ye tender  
babes

Remember not  
Benedictus

[Dum transisset]  
[Homo quidam]  
[Loquebantur]  
[Videte miraculum]  
[Iam Christus]  
[Jesu salvator]  
[Quod chorus]  
[Salvator mundi Domine]

## APPENDIX 2.5

TALLIS' BLESSED ARE THOSE: ACCOMPANYING WORKS IN EARLY SOURCESi. SHR 2

order  
in MS

1	Tallis	[Dum transisset]
2	Tallis	O sacrum convivium
3	Tallis	Blessed are those
4	Sheppard	Of all strange news

ii. Ckc 316

3	Taverner	O most holy and mighty Lord (= Mater Christi)
4	Tallis	Wipe away my sins (= Absterge Domine)
5	Tallis	Blessed are those
6	Sheppard	Of all strange news
7	Tallis	[Dum transisset]
8	Tallis	O sacrum convivium

iii. T 354-8 (Paston)

77-80		4 In nomine settings
81	Taverner	Mater Christi
82	Tallis	Blessed are those
end of MS		

/contd.

## Appendix 2.5, contd.

iv. T 389/James

21	van Wilder	Blessed art thou
22	-	O Lord that heaven
23	[Clemens]	Non consolabatur
24	-	Non te hostis
25	van Wilder	L'homme banni
26	[Verdelot]	Madonna somm' accorto
27	Tallis	Blessed are those

v. CHE Petre 1 (Paston)

52	Tallis	Blessed are those
53	van Wilder	Blessed art thou
54	Sheppard	Lord's Prayer

vi. Lbl Add. 22597

5	van Wilder	Blessed art thou
6	Tallis	I call and cry (= 0 sacrum convivium)
:		
:		
11	Sheppard	Lord's Prayer
:		
:		
17	Tallis	Blessed are those

\*\*\*\*\*

The other sources of Blessed are those are Ob 423, Lbl Add.29401-4 (Paston) and T 1469-71 (Paston); in these, the anthem is accompanied by works by Byrd.

APPENDIX 2.6

LM Royal App. 74

Y M.91(5)

LM App. 30480-3

as Y M.91(5) except as shown

/contd.

## Appendix 2.6, contd.

Handwritten musical score for Appendix 2.6, contd. The score is organized into three systems of staves.

The first system consists of two staves. The upper staff contains a sequence of notes with several boxes highlighting specific intervals. Roman numerals 'II' and 'III' are placed below the staves to indicate fingerings. The lower staff contains a corresponding sequence of notes.

The second system consists of four staves. The upper two staves contain notes and boxes, with arrows pointing to specific notes. A circled '10' is placed above the second staff. The lower two staves contain notes and boxes, with a sharp sign (#) appearing on the lower staff. A circled '10' is placed above the third staff.

Below the second system, a legend defines the circled '10' symbol:

#1: 30513:  
 F (as  
 30481  
 below)

The third system consists of two staves. The upper staff contains notes and boxes, with a circled '10' placed above the second staff. The lower staff contains notes and boxes.

/contd.

Appendix 2.6, contd.

Musical notation for the first system, featuring two staves with various notes and rests. A circled '15' is positioned above the second staff. Roman numerals II and III are placed above the staves.

Musical notation for the second system, consisting of four staves. It includes a circled '15', a sharp sign with a superscript '2' (\*²), and a flat sign with a superscript '2' (²).

\*<sup>1</sup>: 30513: DD      \*<sup>2</sup>: 30513 has

A small musical notation fragment showing a sequence of notes on a staff.

Musical notation for the third system, featuring a single staff with notes and rests. A circled '15' is positioned above the staff.

/contd.



## Appendix 2.6, contd.

II

III

(20)

sic.

(20)

(20)

#<sup>1</sup>: 30513 :  
Bb

#<sup>2</sup>: 30513 :  
D

#<sup>3</sup>: 30513 :  
as 30480  
below

/contd.

Appendix 2.6, contd.

The musical score is divided into three systems. The first system consists of two staves, II and III, with a circled '25' and a Roman numeral 'II'. The second system consists of four staves, with a circled '25' and a Roman numeral 'II'. Below the second system are two bass clef staves with notes and labels '#: 3013:' and '#: 30513'. The third system consists of two staves, with a circled '25'. The score includes various musical notations such as notes, rests, and dynamic markings.

/contd.

## Appendix 2.6, contd.

The musical score consists of two systems of staves. The first system has two staves, both labeled with a Roman numeral 'II'. The second system has four staves. The notation includes notes, rests, and various symbols such as Roman numerals (II, III), circled numbers (30), and asterisked annotations (\*1, \*2, \*3). Boxed sections of notes are connected by dashed lines, indicating specific relationships or transitions. Below the staves, there are three diagrams corresponding to the asterisked annotations:

- \*<sup>1</sup>: 30573: A diagram showing a sequence of notes on a staff with a downward arrow pointing to a specific note.
- \*<sup>2</sup>: 30573: A diagram showing a sequence of notes on a staff with a downward arrow pointing to a specific note.
- \*<sup>3</sup>: 30573: as 30472 below: A diagram showing a sequence of notes on a staff with a downward arrow pointing to a specific note.

/contd.

## Appendix 2.6, contd.

\*<sup>1</sup>:30713:

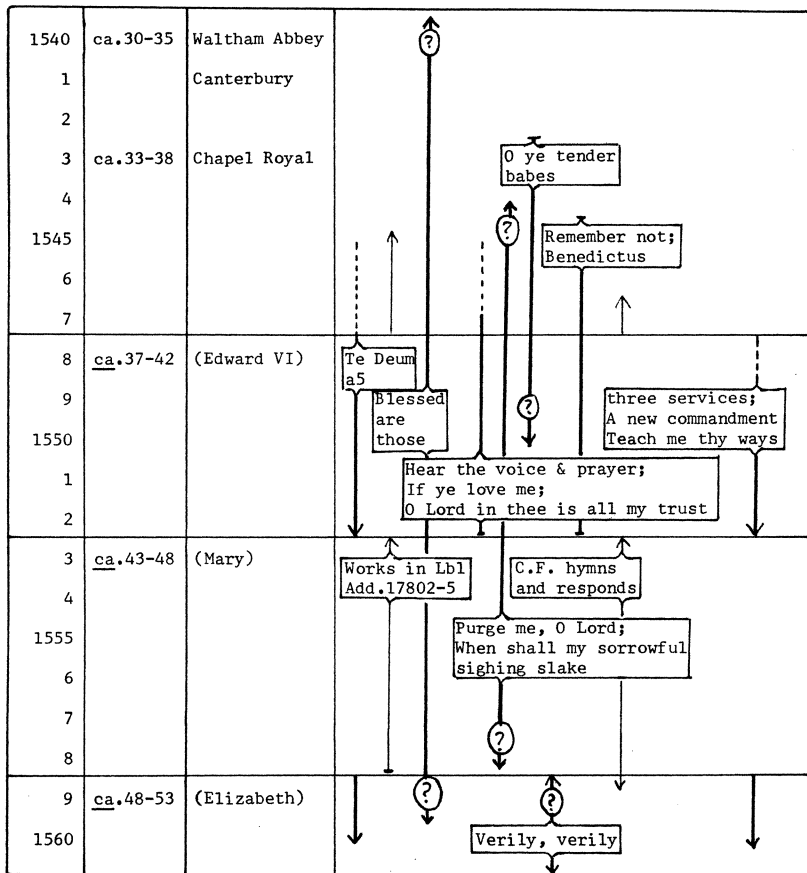
\*<sup>1</sup>:Y.M.9(5):last page  
missing\*<sup>2</sup>:30712: d\*<sup>1</sup>:30713:

\*<sup>1</sup>:30713

as R App. 7d

## APPENDIX 2.7

## MODEL: TALLIS' LATER HENRICIAN AND EDWARDIAN WORKS



## APPENDIX 2.8

Occ 566

**FRAGMENT A**

(f.1) (5)

And ther be none to de - li - - ver me -

TEM vi,  
P.124

Jan - de Vir - go Ma - ri - - -

V:

\* the interlay of the words is often speculative

(10)

- from \_\_\_\_\_ them forget not thie pore servant forget not thy pore servante for -

- - - a, cu - i an - ge - li - cae tur - - - -

(15)

- get not thie poore - [Ser] - - - vaunte. Suf - fer not them which be oppres -

- - - - - mae, dul - ces in cae - lis re - so - nant

/contd.

## Appendix 2.8, contd.

20

- set to looke for helpe alwayns in vayne — put them to fuyghte dis - a - poynte -  
lan - - das: — iam e - nim lae - ta - - -

25

them of — ther pur - - - - - posse dis-a- poynte — them of ther

25 (f. 1<sup>v</sup>)

pur - - posse Cast them down hee-longe hee-let[ing] as there — wicke[n]esse have —  
ris Vi - si - o - ne Re - - - - -

/contd.

## Appendix 2.8, contd.

40

de-ser - - vil as ther wickit-nes have Deservid for the[y] are treatours & raybes agaynst

gis ca - - - i Om - ni - a ser - - -

VI: VI:

45

me for the[y] are treatours and ray-bels a-gaynst

50

- vi - - - - -

55

[me, a-gainst] me let thie poore be browgnt

ut. Gau - - - - de con

VI:

/contd.



## Appendix 2.8, contd.

60 65

- to know [ ] ther wi - - clyd-nese lighte upp onther owne here

8 - ci - - vis - in cae - lis sancto - - - - rum,

70 75

let the [wicked] sinner[s] re-torne in to hell - - - - - returne into

quae Christum in u-te - - - - -

(XI)

75 80

- hell] and let them fall in-to the pit wiche the[y] have diggide

- ro il-lae-sa por-ta - - - - -

/contd.

## Appendix 2.8, contd.

(f.2) position unclear

I will trust in the Lorde which savest them

- sti: i- gitor De- i Ma-

I that in the] - put - there Confy - dens I - say thou for-

- ter di - gne ap- pel-

I]t- test tuis ser- vantes and- that thou hi-dest thie face - be- cause thou will

- la - - - - - ris. - Gan- de flos flo -

/contd.



## Appendix 2.8, contd.

(110) (f. 2<sup>v</sup>) (115)

I - on and the glory & tri-umpe in cure a- duf ] how long o Lord will-

II -ra, pes la-ben - - - - - [his]

III - - - - - [ra] [laben] - - - - -

IV x: d - - - - -

? error in MS (120)

I - thou standst a part of and hidtwe self & [hide thy] selfe in

II - - - - - his, mun - - - - - di- lux, et

III - - - - -

IV - - - - -

/contd.



## Appendix 2.8, contd.

Handwritten musical score for the phrase "have mercy upon us". The score is written on two staves. The top staff is in treble clef and contains the melody, with a circled measure number 15 and the instruction "(f2<sup>o</sup> ends)". The bottom staff is in bass clef and contains the bass line, with a bracketed section labeled "[verse]". The lyrics are: "have — mer — cy — up — pon — \*". Below the bass line, the Latin text "Gau — de vir — go Ma — ri — [a]" is written. Roman numerals V and VI are marked below the bass staff.

\*+ includes text "My [m]ighty name defende  
me for thou arte my sav[our] and my glorie"

Handwritten musical score for the phrase "So be it". The score is written on two staves, both labeled with the Roman numeral IV. The top staff is in treble clef and contains the melody, with a circled measure number 5 and the instruction "(f.3)". A bracketed section labeled "A" is shown above the melody. The bottom staff is in bass clef and contains the bass line, with a circled measure number 1 and a bracketed section labeled "[?]" above it. The lyrics are: "So be — it" and "A — — — men,". The Latin text "(re) — — — gnum, re — — — gnum." is written below the bass line. Roman numerals V, VI, VII, and VIII are marked below the bass staff.

/contd.



## APPENDIX 2.9

MODEL: TALLIS' MARIAN MUSIC

1545		(Chapel Royal)		
6				
7			Gaude gloriosa	4-part music in Lbl Add. 17802-5
8	ca.37-42	(Edward VI)	English adaptation?	
9				
1550				partsongs, anthems
1				
2				
3	ca.43-48	(Mary)		
4			'Puer natus' Mass	
1555				
6				
7				Responds and hymns
8				
9	ca.48-53	(Elizabeth)		
1560				
1				
2				
3				
4				
1565				



## APPENDIX 2.10

**A** **B**

Lbl Adb 31390 (only):

(32) **B** Lbl Adb 31390 (only):

CG 1575:

(32) **B** CG 1575:

[sa] lo - me - - - - - [tes]

[et] - sa - lo - me) e - me - [runt] Je - - - sum, ungerent Je - [sum]

([alo]me) e - me - runt Je - - - - - sum -

([et] - sa - lo - - me) e - me - [runt] (ungerent Je - - - sum, Je - - [sum])

([sa] lo - me) e - me - runt a - [romata]

/contd.

Appendix 2.10, contd.

C D  
 Lbl Att 31390 (only): Lbl Att 31390:

67 CS 1575: 71 CS 1575:

((Mle)ia) M-le-lu-ia, (M-[le]ia) ((Mle)ia) (M-le-lu-ia) M-[le]ia

/contd.

Appendix 2.10, contd.

**E**

LM A# 31390:

75

+ SHR

CS 1575:

75

[Alleluia]

(Alleluia) - - - ia) (Al - le - lu - - - ia)

(Al - le - lu - ia) (Al - le - lu - ia)

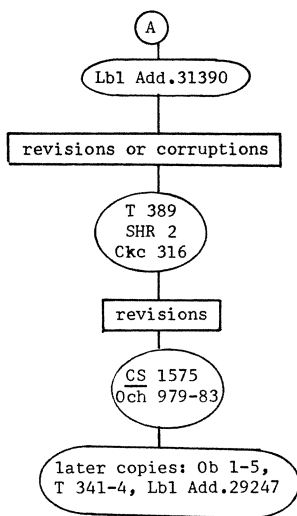
(Alleluia) (Al - le - lu - ia) (Al - le - lu - - - ia)

(Al - le - lu - ia) (Al - le - lu - - - ia)

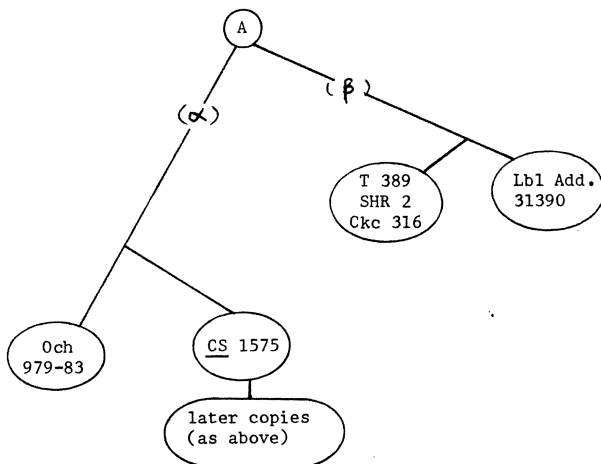
## APPENDIX 2.11

HYPOTHETICAL STEMMATA FOR TALLIS' [DUM TRANSISSET] SABBATUM

i.



ii.



## APPENDIX 2.12

Libl Horley 7578

f 92<sup>v</sup> **A** →

f 93

**B** →

10

15

20 **C** →

25

/contd.

## Appendix 2.12, contd.

System 1: Treble and bass staves. Treble clef, key signature of two flats (Bb, Eb). Measure 34 is circled, and a diamond-shaped annotation 'D' with an arrow points to the right above it.

System 2: Treble and bass staves. Treble clef, key signature of two flats. Measure 35 is circled.

System 3: Treble and bass staves. Treble clef, key signature of two flats. Measure 36 is circled, and a diamond-shaped annotation 'E' with an arrow points to the right above it. Measure 37 is circled, and a diamond-shaped annotation 'F' with an arrow points to the right above it, with '(h)' written below it.

System 4: Treble and bass staves. Treble clef, key signature of two flats. Measure 45 is circled, and a diamond-shaped annotation 'G' with an arrow points to the right above it. A dashed line with a vertical tick mark is drawn below the treble staff, starting from the end of measure 45 and extending to the beginning of measure 46.

/contd.

## Appendix 2.12, contd.

50

55

60

65

\* MS: E

70

/contd.

Appendix 2.12, contd.

Musical notation system 1, measures 75-80. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains six measures of music, with a circled measure number '75' above the first measure and a sharp sign (#) above the fifth measure. The lower staff is in bass clef and contains six measures of music.

Two empty musical staves, one in treble clef and one in bass clef.

Musical notation system 2, measures 81-86. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains six measures of music, with circled measure numbers '80' and '85' above the first and fifth measures respectively. The lower staff is in bass clef and contains six measures of music.

Two empty musical staves, one in treble clef and one in bass clef.

Musical notation system 3, measures 87-90. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains four measures of music, with a circled measure number '90' above the fourth measure. The lower staff is in bass clef and contains four measures of music. The system ends with a double bar line.

Two empty musical staves, one in treble clef and one in bass clef.

Two empty musical staves, one in treble clef and one in bass clef.

Two empty musical staves, one in treble clef and one in bass clef.

Two empty musical staves, one in treble clef and one in bass clef.



## APPENDIX 2.13

Lbl 31390\*

A musical score for Lbl 31390\* consisting of five staves. The top staff is a vocal line with a circled '5' above it. The other four staves are accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The music is in a common meter with a mix of quarter and eighth notes.

\* lacks underlay

CS 1575

A musical score for CS 1575 consisting of five staves. The top staff is a vocal line with a circled '5' above it. The other four staves are accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The music is in a common meter with a mix of quarter and eighth notes. Latin lyrics are written below the vocal line.

O Sacrum con- vi - - vi - um, (O Sa - crum con -  
 O Sacrum con- vi - vi - um, con- vi - [vi] - um, (O sacrum con- vi - vi - um)  
 O Sacrum con- vi - vi - - - um, - con-  
 O Sacrum con- vi - - vi - um, (O sacrum con- vi -  
 O Sacrum con- vi - vi - um, (O

/contd.

## Appendix 2.13, contd.

-vi - vi - um,) O Sacrum con - vi - um, in quo Christus su - - mi

- O Sacrum con - vi - um, con - vi - um, - in quo Christ - us - su - - mi

- vi - vi - - um, O sacrum con - vi - vi - - um, in quo Christus su - mi

- um,) O Sacrum con - vi - - vi - um, in quo Christus su - - mi

Sacrum con - vi - vi - um,) O Sacrum con - vi - um, in - quo Christus su - mi

/contd.



## Appendix 2.13, contd.

20

II and III exchange lines

20

(re-co-li-tur me-mo - - ri-a) pas-si-o - - nis e - -

- a, pas-si-o-nis e-ius, re-co-li-tur me-mo - - ri-a pas-si-o - -

- co-li-tur me-mo - - ri-a, me-mo-ri-a, pas-si-o - -

- ri-a,) re-co-li-tur me-mo - - ri-a, pas-si-o-nis e-ius, pas-si-

- a, (re-co-li-tur me-mo - - ri-a,) pas-si-o - - nis

/contd.

## Appendix 2.13, contd.

- ius, (passio- nis e- ius) Mens im- ple - - tur gra- ti - -

- nis e- ius. Mens im- ple - - tur gra - - ti - a, (mens-

- - nis e - - ius. Mens im- ple- tur gra - ti

- o- nise - - ius. Mens im- ple - - tur gra - ti - a, mens im-

e - - - - ius. Mens im- ple - - tur gra- ti - a,

/contd.

## Appendix 2.13, contd.

- a, (meus im-ple-tur gra-ti - - a,) et fu-turae glo -  
 - im-ple-tur gra-ti - - a,) - gra - - ti - -  
 - - a, im-ple-tur gra-ti - a, et fu-tu-rae glo-ri - -  
 - ple - - tur gra - ti - a, et fu-tu-rae glo-ri - - ae, et  
 mens im-ple - - tur gra-ti - - a, et - fu-tu-rae glo-ri-ae.

/contd.

## Appendix 2.13, contd.

⊕: the music is written  
out in full in both  
sources.

-ri - - - ae, nobis pi - gnus da - - - - tur,  
 1 -ae, et fu-tu-rae glo-ri-ae, nobis pignus da - - - tur,  
 2 -ae, et fu-tu- - - - rae glo- - - ri-ae, no-bis  
 - fu-tu- - rae glo-ri-ae, nobis pignus da - - - tur, nobis pignus da -  
 (et futurae glo-vi-ae,) no-bis pi - gnus da - tur,

/contd.

## Appendix 2.13, contd.

$\sharp$  second time: 0  
 $\sharp\sharp$  second time: 0  $\frac{1}{2}$ ; ligature to C D

(no bis pi - gnus da - tur,) no - bis pi - gnus da - tur,  
 (nobis pignus da - tur,) no - bis pi - gnus da - tur,  
 pignus da - tur, pi - gnus da - tur, nobis pignus da - tur,  
 - - - tur, (no - bis pi - gnus da - tur,) et futurae  
 (no - bis pi - gnus da - tur,) nobis pignus da - tur, et -

/contd.



## Appendix 2.13, contd.

1 2

II and III exchange lines, and so return to initial order.

II and III exchange lines, and so return to initial order.

1 2

- tur, et fu-tu-rae glo - da-tur.  
 pi - - gnus da - - tur, (nobis pignus da - - - tur.)  
 et fu-tu-rae glo - ri - - da - tur, - (nobis pignus da - - tur.)  
 glo - ri - - ae, et - - tur, (no-bis pi-gnus da - tur.)  
 - fu - tu - vae glo - ri - ae, - - tur, (no-bis pi-gnus da - tur.)

## APPENDIX 2.14

LbI 30480-3

When Je-sus went in-to Si-mon the pharisy's house and -

When Je-sus went in-to Si-mon the pharisy's

When Je-sus went in-to Si-mon the pharisy's

When Je-sus went in-to Si-mon the pharisy's

CS 1575

Sal-va-tor mun-di, sal-va nos, qui

Sal-va-tor mun-di, sal-va nos, sal-va

Sal-va-tor mun-di, sal-va

Sal-va-tor mun-di, sal-va

Sal-va-tor mun-di, sal-va

/contd.

## Appendix 2.14, contd.

⑩

- sate domne at meate be-hold a wo-man in the ci - - tie who was a  
 house and sate domne at meate be-hold a wo-man in the ci - - tie who was a sin -  
 house and - sate domne at meate be-hold a wo-man in the ci - -  
 house and sate domne at meate behold a wo-man in the ci - - tie who was a

⑩

- per cru - cem et sangui-nem re- de - mi - - sti nos, redemi -  
 nos, Qui per cru-cem et san-gui - - nem re-de-mi - -  
 nos, qui per cruce-m et-san - - gui-nem, et sangui - nem - re - de-mi-sti  
 nos, qui per cru - cem et sanguinem re- de - mi - - sti  
 nos, qui per cru - cem et san - gui - nem re - de-mi - sti nos, re - de -

/contd.

## Appendix 2.14, contd.

(15)

sin - ner as some as she knew that Je - sus sate at meate in the pha -  
 - ner, as some as she knew that Jesus sate at meate in the pha - vi -  
 tie who was a sin - ner, as some as she knew that Je - sus sate at meate  
 sin - ner, as some as she knew that Je - sus sate at meate in the

(16)

- - sti nos, qui per cru - - cem et san - - gui - nem re - de - mi -  
 - sti - - nos, qui per cru - - cem et san - gui - nem re -  
 nos, qui per cru - - cem et sangui - - nem re - de - mi - sti nos,  
 nos, re - de - mi - - sti nos, qui per cru - - cem et san - - gui - nem  
 - mi - sti nos, qui per cru - cem et - san - gui - - - - nem re - de -

/contd.

## Appendix 2.14, contd.

⑳   
 -vi-eyes house She brought an a-la-ba-ster box of oynt-mente  
 -syes - house, she brought an ala-baster box of oyntment, of oint - - - ment, and  
 - in the pha-ri-sies house, she brought an a-la-ba-ster box of  
 pha-ri-sies - house she brought an a-la-ba-ster box of oynt-ment and

⑳   
 - sti nos, au-xi-li-a-re no - - - - bis,  
 - de-mi-sti nos, au-xi-li-a-re no - - - - bis,  
 au-xi-li-a-re no - - - bis, te de-pre-  
 - re-de-mi-sti nos, au-xi-li-a-re no - - -  
 - mi - sti - - nos, au-xi - - li-a - - re no - bis, te

/contd.

## Appendix 2.14, contd.

26

and stood at his feet behind him weep-inge and began to wash his feet with

stood at his feet behind him weep - - - inge and began, to wash his feet with tears

cyn - ment and stood at his feet behind him weep-inge and began to wash

stood at his feet behind him weeping and began - to wash his feet with tears to

26

te de-pre-ca-mur De-us no - ster, te de-pre-ca - mur De - us - no -

te de-pre-ca - mur, (te de-pre-ca-mur) De-us no - ster, au-xi-li-a-re

-ca-mur De - - - us no - - - ster, te de-pre-ca-mur De-us no - ster,

- - bis, te de-pre-ca-mur De-us no - ster, te de-pre-ca - mur De -

de-pre-ca-mur De-us no-ster, (te de-pre-ca-mur De-us no - ster,) au -

/contd.

## Appendix 2.14, contd.

30

tears, and did wipe them with the tears of his head and kiss-ed his fete

and did wipe them with the tears of his head, and kiss-ed his fete and anoint-ed

his feele with tears, and did wipe them with the tears of his head and

wash his feele with tears and did wipe them with the tears of his head and

30

-stev, au-xi-li-a - - re no - - bis, te de-pre-ca - -

no - - bis, au-xi-li-a - - re no - bis, te de-pre-

au-xi-li-a - re no - - bis, (au-xi-li-a-ve no - -

us - no-stev, au-xi-li-a - - re no - - bis, te

-xi-li-a - re no - bis, (au-xi-li-a-ve no - bis) te

/contd.





Appendix 2.14, contd.

45

-ment, with the oint - ment, and a - noynt-ed them with the oint - ment.

With the oint - ment, [the ointment,] (and a - noynt-ed them with the oint - ment.)

them with the oint - ment and a - noynt-ed them with the oint - - - ment.

them with the ointment and a - noynt-ed them with the oint - ment.

45

- - - ster, (De - - us no - - - ster.)

te de-pre-ca - mur De - us no - - - - - ster.

- - - ster, De - us - no - ster.

no - - - ster,) De - us no - - - - ster, (De - us no - - - ster.)

- - - ster, De - us no - ster, (De - us no - ster.)

APPENDIX 2.15

LB1 AM. 31390;  
T1464 (X only)

CS 1575:

bo-nae vo-lun-ta-tis tu - - - ae,  
bo-nae vo-lun-ta-tis tu - - - ae, bo-nae  
bo-nae vo-lun-ta-tis tu - ae,  
bo-nae vo-lun-ta-tis tu - ae,  
bo-nae vo-lun-ta-tis tu - - - ae, (bo-nae vo-lun-

/contd.

## Appendix 2.15, contd.

75

tu - - - ae.)

(etc.)

♯ 31390 has G. in error

75

(bo-nae vo-lun-ta-tis tu - - - ae.)

vo-lun-ta-tis tu - - - ae.

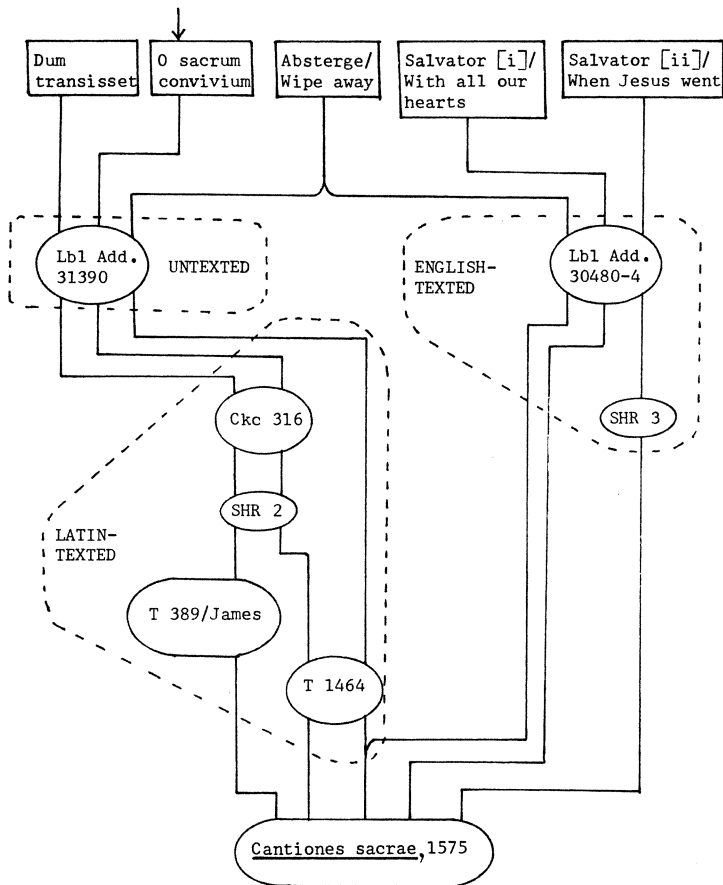
(etc.)

(bo-nae vo-lun-ta-tis tu - ae.)

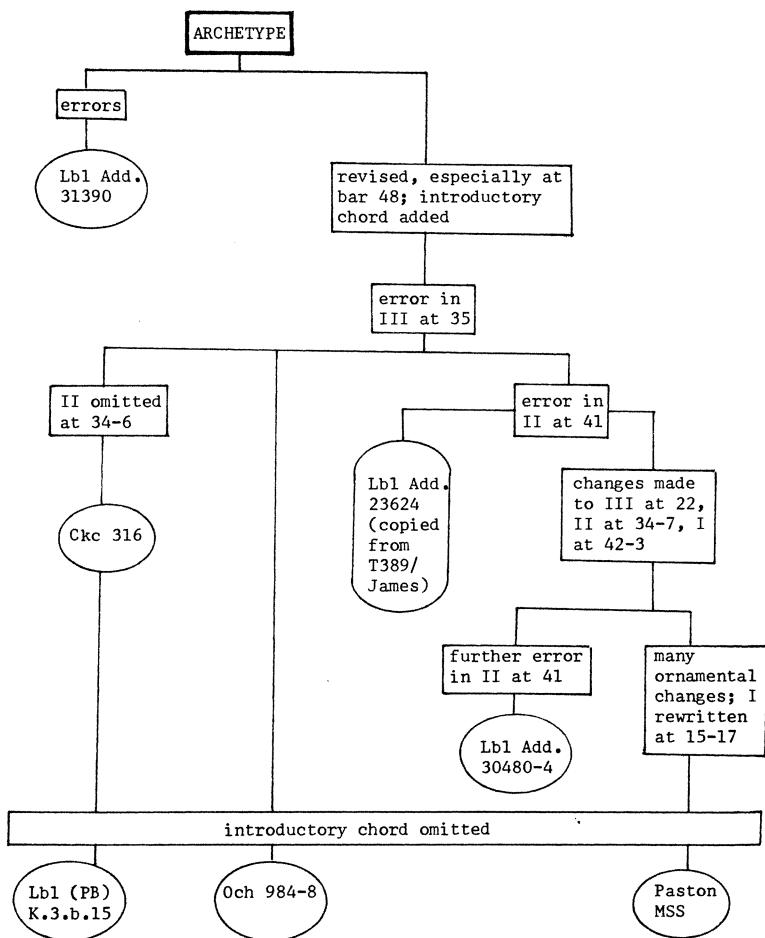
- - - tis tu - ae.) (tu - - ae.)

- ta-tis,) bo-nae vo-lun-ta-tis tu - - - ae. Nunc

## APPENDIX 2.16

PRE-PUBLICATION SOURCES OF MOTETS FROM THE CANTIONES SACRAE, 1575

## APPENDIX 2.17

HYPOTHETICAL STEMMA, O SALUTARIS HOSTIA

APPENDIX 2.18

LM AFD. 31390

Handwritten musical score for LM AFD. 31390. The score is written on five staves. The top staff is a vocal line with a circled '5' at the end. The second staff is a piano accompaniment with a melodic line. The third and fourth staves are piano accompaniment with rhythmic patterns. The fifth staff is a bass line. A box highlights a specific melodic phrase in the second staff.

all other sources

CKC,  
2362A,  
2048C-4:

all other sources (various rhythms)

Handwritten musical score for 'all other sources'. The score is written on five staves. The top staff has a circled '5' and a box highlighting a melodic phrase. The second staff has a sharp sign. The third, fourth, and fifth staves have various rhythmic notations.

/contd.

## Appendix 2.18, contd.

Handwritten musical score for Appendix 2.18, contd. The score consists of five staves. The top staff is a vocal line with a circled '10' above the final note. The second staff is a piano accompaniment. The third staff is a piano accompaniment with a box around the first measure containing a sharp sign. The fourth staff is a piano accompaniment with a slur over the first two measures. The fifth staff is a piano accompaniment with a box around the first measure containing a sharp sign and a '1' above it.

\*<sup>1</sup> D entered over erased C; stem to following minim (B) may be addition

all other  
sources except Paston

III

all other sources:

IV

/contd.

Appendix 2.18, contd.

The musical score consists of five staves. The first staff has a circled '15' above it. The second staff has a circled '3048' above it. The third staff has a circled '3048' above it. The fourth staff has a circled '3048' above it. The fifth staff has a circled '3048' above it. The score includes various musical notations such as notes, rests, and accidentals. Annotations include 'all other sources except Paston:', 'Paston:', and 'all other sources:'. Roman numerals I, II, III, and IV are used to label different sections of the score. A reference number '\*1 F in 22597, T344' is located at the bottom right of the score.

all other sources except Paston:      Paston:

I

3048

II

Paston:

all other sources:

III

Paston:

\*1 F in 22597, T344

/contd.



Appendix 2.18, contd.

Musical score for Appendix 2.18, contd. The score consists of five staves. The first staff begins with a circled '20' above the first measure. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A sharp sign (#) is present above a note in the second staff. Several measures in the third, fourth, and fifth staves are enclosed in rectangular boxes, likely indicating specific areas of interest or comparison.

Musical score for Appendix 2.18, contd. This section features three staves, each beginning with a Roman numeral: III, IV, and V. The notation includes notes and rests. The third staff (labeled 'III') has a circled measure containing the notes G4, A4, B4, and C5, with the annotation '30481, Paston:' above it. The fourth staff (labeled 'IV') has a circled measure containing the notes G4, A4, and B4, with the annotation 'all other sources:' above it. The fifth staff (labeled 'V') has a circled measure containing the notes G4, A4, and B4, with the annotation 'all other sources:' above it. Rectangular boxes are drawn around the circled measures in each staff.

/contd.

Appendix 2.18, contd.

Handwritten musical score for five staves. The top staff has a circled '25' and a first ending bracket with a sharp sign. The second staff has a first ending bracket with a sharp sign. The third staff has a first ending bracket with a sharp sign. The fourth staff has a first ending bracket with a sharp sign. The fifth staff has a first ending bracket with a sharp sign.

#1: G entered over erased A

#2: G entered over erased A

all other sources:

all other sources:

Paston:

Paston:

all other sources:

/contd.

Appendix 2.18, contd.

30

Pastor: Pastor: (see over)

Ckc 346, Lbl (PB) K. 3 b. 15:

Pastor: all other Sources: 30444, Pastor:

III Pastor

/contd.

## Appendix 2.18, contd.

(35) (40)

parallel unisons  
between II  
and III here

Ckc 316.  
Lb1 (PB) K.3.6.15

II

II

III

IV

Paston: Paston:

Paston: all other sources:

All other sources: #1: or !!

Paston: all other sources: #2: or !!

/contd.

Appendix 2.18, contd.

30480:

Pastom:

23624, Pastom:

all other sources:

30480: (sic.)

all other sources except Pastom:

Pastom (in error):

Pastom:

/contd.

## Appendix 2.18, contd.

Handwritten musical score for Appendix 2.18, contd. The score is divided into two systems, each with five staves (I-V).

**System 1:**

- Staff I: Treble clef, contains a circled measure number "50".
- Staff II: Treble clef, contains a sharp sign (#).
- Staff III: Treble clef, contains a sharp sign (#).
- Staff IV: Treble clef, contains a flat sign (b).
- Staff V: Bass clef.

**System 2:**

- Staff I: Treble clef, contains the text "all other sources" above a bracketed section.
- Staff II: Treble clef, contains the text "all other sources:" above a bracketed section.
- Staff III: Treble clef, contains the text "Pastor:" above a bracketed section.
- Staff IV: Treble clef.
- Staff V: Bass clef.

Additional annotations in System 2:

- Staff I: "all other sources:" above the first measure.
- Staff I: "all other sources:" above the second measure.
- Staff I: "♯ Bb in Pastor" below the second measure.
- Staff III: "Pastor:" above the first measure.
- Staff III: "III" below the first measure.



APPENDIXES TO CHAPTER 3



## APPENDIX 3.1

FOREIGN MUSIC AND MUSICIANS IN MID-TUDOR ENGLAND : SELECT BIBLIOGRAPHY

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## APPENDIX 3.2

FOREIGN MANUSCRIPTS RECEIVED IN ENGLAND, CA.1500-1540

Listed in approximately chronological order of execution. Many receive more detailed scrutiny in Bernstein(J)C and FenlonC.

no.	location	comments
1	Lbl Royal 20.A.xvi	Date: early sixteenth century. Scribe: unknown, Flemish. Contents: 25 chansons, mostly a 3 (listed in BMCM ii, pp.127-8). Early provenance unknown; Royal Library binding of 1757, and consulted by Burney. FenlonC notes an early library shelfmark that links the MS with Cmc 1760 (no. 4 below).
2	Lbl Add.35087	Date: before 1509 (Bernstein(J)C, p.13). Scribe: unknown, French. Contents: 14 motets (most accurate list in BraithewaiteI, ii, p.22) and 22 chansons (listed in BMCM ii, pp.128-9); the repertory is characteristic of the court of Louis XII (ChaillonM, p.68). Early provenance unknown; jottings in the MS suggest English ownership in the sixteenth century (see ff. 37 <sup>V</sup> , 75 <sup>V</sup> etc.).
3	Lbl Harley 5242	Date: <u>ca.</u> 1509-1515 (ChaillonC). Scribe: unknown, French. Contents: 31 chansons, mostly a3 (most accurate list in ChaillonC); the repertory is characteristic of the court of Louis XII. Early provenance unknown; in England by 1753.
4	Cmc 1760	Date: <u>ca.</u> 1509-1516? (Bernstein(J)C, pp.8, 13). Scribe: unknown. Contents: 3 canons, 25 motets, 27 chansons and other secular works (listed in  /contd.

## Appendix 3.2, contd.

		MerrittF, pp.96-7); the repertory is characteristic of the court of Louis XII (ChaillonM, p.68). Early history described in FenlonC.
5	Ob Ashmole 831	Date: before 1514? Scribe: probably Martin Bourgeois (KellmanJ, p.209). Contents: fragment of a chansonnier (list in HughesB, pp.6-7).
6	Lbl Royal 11.e.xi	Date: 1516. Scribe: from the workshop of Alamire (DunningS, p.124 ff.). Contents: 2 state motets, 4 other motets (listed in BMMC i, p.259; ii, pp. 1 and 193). Provenance: discussed in DunningS. Composers include ?Richard Sampson (see 'Sampson', <u>The New Grove</u> ) and Benedictus de Opiciis, organist to Henry VIII in 1516-18 (SquireB).
7	Lbl Royal 8.g.vii	Date: before 1527, possibly 1522 (FenlonC). Scribe: Alamire (KellmanJ, pp.209, 212). Contents: 35 motets a4 (best description in BraithewaiteI, ii). A gift to Henry VIII and Katherine of Aragon, although the MS was apparently originally compiled with another destination in mind (see TirroS, FenlonC).
8	Newberry-Oscott partbooks	Date: 1525-9 (SlimG, pp.16-40). Scribe: unknown, probably Florentine. Contents: 30 motets a4-6, 30 madrigals a4-6 (edited in SlimG, ii). Contains a dedicatory motet for Henry VIII, and aspects of the illumination suggest association with Katherine of Aragon, although the MS may originally have been intended for another recipient (SlimG).
9	Lcm 1070	Date: <u>ca.</u> 1533-6 (LowinskyR, p.5ff.). Scribe: unknown; possibly copied in England ( <u>ibid.</u> ).

/contd.

## Appendix 3.2, contd.

Contents: 39 motets and 3 chansons a3-6 (best list in <u>ibid.</u> , p.19). Lowinsky's attempts to link the MS specifically with Anne Boleyn at the time of her downfall and execution have not won unanimous acceptance.
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## APPENDIX 3.3

ENGLISH SOURCES OF VOCAL WORKS BY VAN WILDER

<u>I Motets</u>		
Aspice Domine	5	Cp 35/37/44-5; Lbl Add.22597; Lbl Add.30810-5; Lbl Add.31390; Ob 1-5; Och 979-83; T 1464 (with text <u>Plangete vivos</u> ); Wode
Aspice Domine	6	T 389/James (apparently a reworking of the setting a5)
Pater noster	4	Lbl Add.17802-5; published in RISM 1554 <sup>8</sup> with substantive variants and a <u>secunda pars</u> , <u>Ave Maria</u>
Sancte Deus	4	Lbl Add.17802-5
Vidi civitatem	6	Eul 64; Lbl Add.31390; T 389/James; T 1464 (attributed to Gombert in T 1464)
<u>II Anthems</u>		
Blessed art thou	5	CHE Petre 1; Lbl Add.22597; Lbl Add.29372-6; Lbl Add.29427; Lbl Add.30480-4; Osj 180; SHR 3; T 389/James. For later sources, see EECMS, II, p.156
<u>III Chansons</u>		
Amour me poynte	4	Cfm 52A 30-2; Och 371; published in RISM (1552) <sup>9</sup>
Amour me vaye	5	Dtc B.1.32; Lbl Add.31390; Y M.91 (S)
Arousez vous violer	6	Lbl Add.31390; published in 1560 (Le Roy/B, no. 68, of which the Superius only survives)
Ce vester bruten	5	Cfm 52A 33-5; Lbl Add.29247; Lbl Add.31390; Lbl Eg.2010; Lcm 2089
Du bon du cueur	6	CHE Petre 2; published in RISM 1545 <sup>14</sup>
Du mal que j'ai	?5	Lbl Add.29247; Lcm 2089

/contd.

## Appendix 3.3, contd.

D'un nouveau dard	5	Lbl Add.30480-4 (2 versions; see Bernstein(J)C, pp.268-83); Lbl Add.31390
Esperant	5	Lbl Add.31390; Lcm 2089
Je dis adieu	7	T 389/ James (also Stonyhurst; this MS is not of British provenance, however)
Je file quand Dieu	5	AB 27; Lbl Add.4900; Lbl Add.31390; Lbl Eg. 2009-12 (with English text: see Bernstein(J)C, p.231); NO 16.16C; Och 984-8; US-NH Osborn; Y M.91 (S); published in RISM 1572 <sup>2</sup> , 1578 <sup>24</sup> , 1597 <sup>10</sup> and 1598 <sup>5</sup>
Las que ferai	5	Lbl Add.22597; Lbl Add.30485 (2 versions); Lbl Add.31390; Lpro 1/246 (4-part version, adapted to the text <u>Shall I dispaire thus sodeynly</u> ; reconstructed in Appendix 4.7, no.8)
Le homme banny	5	Lbl Add.29247; Lcm 2089; T 389/James
Ma pauvre bourse	4	Cu Dd.2.11; Dtc D.3.30/I; US-NH Wickhambrook
O dulks regard	5	Lbl Add.31390
Pour un plaisir	5	Lbl Add.29247; Lbl Add.31390; published in RISM 1572 <sup>2</sup>
Pour vous aymer	5	Cfm 52A 33-5; Lbl Add.22597; Lbl Add.29247; Lbl Add.31390; NO 16.16C; Och 984-8; Y M.91 (S); published in RISM 1572 <sup>2</sup>
Puis qu'ainsi est	4	Lbl Add.34071; Y M.91 (S); published in RISM 1544 <sup>12</sup>
Si de beaucoup	5	Lbl Add.22597; Lbl Add.31390; published in RISM 1572 <sup>2</sup>
Si vous voules	5	Cu Dd.2.11; Lbl Add.22597; Lbl Add.31390; Rbro Trumbull 6; US-NH Wickhambrook
Un jeune moyne	5	Och 371 (titled 'fayre ladye'); published in RISM 1572 <sup>2</sup>
Un jour un moine	5	Lbl Add.31390; T 389/James

/contd.

## Appendix 3.3, contd.

Une nonnain	5	Lbl Add.31390; Lbl Add.36484; T 389/James; published in RISM 1572 <sup>2</sup>
Vois comment	7	Lbl Add.31390
<u>IV Madrigals</u>		
Quall iniquia mia sorte	5	Lbl Add.31390



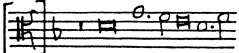
## APPENDIX 3.4

## CHANSONS IN LBL ROYAL APP. 56 AND 58

title	composer	R.App. 58	R.App. 56	Publication no. in HeartzA
[De trop aymer ne vous repentes tant]	-	f.28 <sup>V</sup>	-	7
[Longtemps y a que je vis en espoir]	[Claudin or Dulot]	f.29	-	19, 71, 76, 78
[Le content est riche en ce monde]	[Claudin]	f.29	-	2, 9, 32, 70
[De retourner, mon amy, je te pri]	-	f.29 <sup>V</sup>	f.19 <sup>V</sup>	5, 29, 74
Se[courez-moy, ma dame, par amour]	[Claudin]	f.29 <sup>V</sup>	-	5, 9, 32
Aupres de vous [secretement]	[Claudin or Jacotin]	f.30	f.18 <sup>V</sup>	2, 5, 29, 70
[Las, je my plains maudicte soit]	[Claudin]	f.30	-	2, 9, 32, 74
[Il est jour dit l'alouette]	[Claudin]	f.30	-	2, 9, 32
Dont vient cela belle je [vous supply]	[Claudin]	f.30 <sup>V</sup>	f.19	2, 9, 32
- (see * <sup>1</sup> below)	-	f.30 <sup>V</sup>	f.20	-
[Vous scavez bien, ma dame]	[Lupi]	f.30 <sup>V</sup>	-	18, 70
- (see * <sup>2</sup> below)	-	f.31	-	-
Grace et vertu [bonte beaulte]	[Roquelay]	f.31	f.20 <sup>V</sup>	7, 71, 76, 78
La belle fyne (see * <sup>3</sup> below)	-	f.39- 40	-	-

.....

\*<sup>1</sup> : incipit in PartonK, p.82

\*<sup>2</sup> :  etc.

/contd.

## Appendix 3.4, contd.

\*<sup>3</sup> :

A handwritten musical score on a grand staff consisting of two staves. The top staff is in treble clef and contains a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. A slur is drawn over the last three notes. The bottom staff is in bass clef and contains a sequence of notes: a quarter note on G2, a quarter note on F2, a quarter note on E2, and a quarter note on D2. A brace on the right side of the staves groups the two staves together, with the word "etc." written to the right of the brace.

## APPENDIX 3.5

YORK MS M.91 (S) : INVENTORY

no.	fo.	composer	a	title
1	-	-	-	[missing]
2	-	-	-	[missing]
3	-	-	-	[missing]
4	-	-	-	[missing]
5	14	[Claudin]	4	[Vous perdez temps] [opening missing]
6	15 <sup>v</sup>	[Clemens]	4	Je prens a gre
7	18 <sup>v</sup>	[Clemens]	4	Mourir my fault
8	21	[Verdelot]	4	Amor tante virtute [ending missing]
9	-	-	-	[missing]
10	29	[Arcadelt]	4	[Il bianco e dolce cigno] [opening missing]
11	31	[Pathie]	4	D'amor me plaint
12	33 <sup>v</sup>	[Clemens]	4	Rossingnolet qui chantes
13	37 <sup>v</sup>	[Crecquillon]	4	Ung gay bergier
14	41	[Arcadelt]	4	Quand io pens al martyre
15	44 <sup>v</sup>	[van Wilder]	4	Puis quainsi est
16	47 <sup>v</sup>	[Gombert]	4	O gloriosa dei genitrix
17	52	?	4	Sur la rousee me fault/ Rousee de bourges
18	55 <sup>v</sup>	[van Wilder]	5	Pour vous aymer
19	58 <sup>v</sup>	[van Wilder]	5	Je fille quant dieu
20	61 <sup>v</sup>	[Verdelot]	6	Sancta Maria virgo virginum
21	67 <sup>v</sup>	?	5	Memor esto verbi tui
22	71 <sup>v</sup>	[Crecquillon]	5	Puis ne me peult venir
23	74 <sup>v</sup>	?	5	Recordare domine

/contd.

## Appendix 3.5, contd.

24	81	[Verdelot]	5	Altro non'el mi' amor
25	85	[Verdelot]	5	Madonna somno corto
26	87 <sup>V</sup>	[van Wilder]	5	Amours my va
27	90 <sup>V</sup>	[Sandrin]	4	Douce memoire
28	93 <sup>V</sup>	[Certon]	4	Fini le bien
29	96	[Sandrin]	4	Ce qui souloit
30	99	[Claudin]	4	O combien est malheureux
31	101	[Verdelot]	4	Quanto sia liet il giorno
32	104 <sup>V</sup>	?	4	O foible esprit
33	107 <sup>V</sup>	[Claudin]	4	Dont vient cela
34	109 <sup>V</sup>	[Claudin]	4	Tant que vivray
35	111	?	4	Amis souffres
36	112 <sup>V</sup>	[Sandrin]	4	Si mon travail
37	114 <sup>V</sup>	[Sandrin]	4	La volunte si long tamps
38	116 <sup>V</sup>	[Claudin]	4	C'est a grand tort
39	118 <sup>V</sup>	?	4	The god of peace and love
40	121 <sup>V</sup>	[Appenzeller]	4	Se dire ie losoie
41	123 <sup>V</sup>	[Lassus]	5	Susanne ung jour
42	127	?	5	Adriannus fantasie
43	131 <sup>V</sup>	[Verdelot]	5	Dormend in giorn'
44	135 <sup>V</sup> , 138	[Tallis]	4	When shall my sorofull sighthyng slak [ending missing]
45	136 <sup>V</sup>	?	4	As I deserve so I desyr

Of the above, the following pieces have reductions on to two staves,  
for keyboard use, at the foot of the page:

Nos. 27, 33, 34, 35, 36, 37, 38, 39, 40, 44, 45

/contd.

## Appendix 3.5, contd.

The following bicinia are in the hand of the main scribe; they have been added in blank staves at the feet of pages:

fo.	composer	title
14	Manchicourt	[Amour cruel] [opening missing]
14 <sup>v</sup>	[Claudin]	Ayez pite du grant mal
16 <sup>v</sup>	[Certon]	Contentes vous
17 <sup>v</sup>	?	En esperant [RISM 1545 <sup>7</sup> , no.10]

The following are keyboard arrangements of vocal pieces, again added by the main scribe in blank staves:

fo.	composer	a	title
33 <sup>v</sup>	?	5	Remember well yn care and woe
35 <sup>v</sup>	?	4	81 Psalme [Be light and glad]
37	?	4	I hard one cry this other day
38	?	4	A voice Jesu
39 <sup>v</sup>	?	4	The hapie life in these our daies
41 <sup>v</sup>	[Sheppard]	4	Vaine ... all our lyfe we spend in vaine
43 <sup>v</sup>	[Byrd]	5	In fields abroad

The following bicinia have been added by a second, apparently later hand in blank staves:

fo.	title
18 <sup>v</sup>	Duo Harden
20 <sup>v</sup>	Duo Alphonso

/contd.

## Appendix 3.5, contd.

22	Duo
23 <sup>v</sup>	Duo
24 <sup>v</sup>	Duo
29	[Duo] [opening missing]

Miscellaneous additions: there is a partial lute intabulation of no.14 on fo. 41; also various jotting in a later hand on fos. 30, 30<sup>v</sup>, 31, 47, 98<sup>v</sup>, 99<sup>v</sup>-101.

## APPENDIX 3.6

FOREIGN MUSIC IN LBL ADD. 31390

fo.	composer	title (modernized where concordances exist; MS orthography given in single inverted commas)
4	van Wilder	Vidi civitatem
13	van Wilder	Arousez vous violer
14	[after Arcadelt]	Si grand'è la pietà
15	-	'Vrai deu damour'
16	[?Ferrabosco i]	-
19	Gombert [in error?]	-
19	[Gombert]	[Si mon travail]
30	Gerarde	'Chera la fountayne' ( <u>recte</u> Chiara fontana)
32	van Wilder	Si de beaucoup
34	[Gombert] attrib. van Wilder	Triste depart
35	van Wilder	'Quall iniquia mia sorte'
36	van Wilder	'Amour me vaye'
37	van Wilder	'O dulks regard'
38	van Wilder	D'un nouveau dard
39	van Wilder	'Vois commant'
40	van Wilder	'Si vous voules'
41	van Wilder	Las que ferai
42	van Wilder	'Cest vester bruten'
43	van Wilder	'Pour vous aymer'
50	[Crecquillon]	Deus virtutem
51	[?Verdelot]	'Madona selmorire'

/contd.

51	[van Wilder]	Je file quand Dieu
52	[Verdelot]	Madonna somm' accorto
54	van Wilder	Une nonnain
80	[Lassus]	Ubi est Abel
85	[van Wilder]	[Pour un plaisir]
88	van Wilder	Aspice Domine
91	Hollander	Dum transisset
95	[Clemens]	Qui consolabatur
103	[Le Coq]	Le bergier]
103	[Crecquillon]	Un gai bergier
106	-	'Si joy moy plains'
108	[Maillart]	Ascendo ad Patrem
111	-	'Sittu languis'
113	van Wilder	'Esperants'
115	[Janequin]	Or vien ça, vien ('orsabien cavien')
116	[after Clemens]	Frisque et gaillard ('frayse gallyard')
118	[after Arcadelt]	Il bianco e dolce cigno ('Ill baucke')
118	-	'Le cure de vous'
122	Merlo	[Non pur d'almi splendori]
123	[van Wilder]	Un jour un moine ('Unge juramore')



## APPENDIX 3.7

FOREIGN WORKS IN ELIZABETHAN MANUSCRIPTS OF VOCAL MUSIC

Lbl Harley 7578	(- [Clemens]	?2 textless chansons) Erravi sicut oves
T 1464	van Wilder [Lassus] [van Wilder], attrib. here to Gombert [?Crecquillon; various attrib- utions in foreign sources]	Plangete vivos ( <u>contrafactum</u> of Aspice Domine) Angelus ad pastores Vidi civitatem Job tonso capite
Ob 423	Ferrabosco Ferrabosco	Mirabile mysterium Vias tuas Domine
Lbl Add.30480-4	van Wilder - [Crecquillon] [?Lassus] - - - [van Wilder] [Clemens]	Blessed art thou 'non neamo' Cor mundum crea Deus in nomine tuo 'A my tute planis' 'Vostre jamais par heritage' 'Dung nouveau dart' 'Dung nouveau dart' Venit vox de caelo

/contd.

## Appendix 3.7, contd.

Lbl Add.30480-4, contd.	[Hollander] [Clemens] - [Clemens] - -	Dum transisset Cecilia virgo 'Quel foco che' Or il ne m'est possible 'Sy je me plains' 'A che cerchaz'
Lbl Add.32377	le Coq - Lassus Daman [Ferrabosco] Lassus - - [Lassus] [Vaet] [Lassus] - [Lassus] Lassus (Macque	Le bergier 'non vy dette' D'ou venez Beati omnes Da pacem [ii] In te Domine Spiritus ubi vult O Rex gloriae Omnia quae fecisti (copied twice) Musica Dei donum Confitemini Domine non est exaltatum Jerusalem plantabis Susanne un jour 3 madrigals: later addns?)
Lbl Add.22597	van Wilder [Lassus] [Lassus]	Blessed art thou Angelus ad pastores Ubi est Abel

/contd.

## Appendix 3.7, contd.

Lbl Add.22597, contd.	[van Wilder] [le Coq] [Verdelot] [van Wilder] [van Wilder] [van Wilder]	Si de beaucoup Le bergier Madonna selmorire Pour vous aimer Las que ferai Si vous voulez
T 389/James *	[Clemens] van Wilder [Clemens] van Wilder [Verdelot] - [Rore] de Monte - [van Wilder] van Wilder - - Lassus van Wilder van Wilder	Quis te victoriem Blessed art thou Qui consolabatur L'homme banni Madonna somm' accorto Veni sponsa Christi Susanne un jour Super flumina Spem in alium Vidi civitatem Aspice Domine Bella signora Dulce madonna Vita della vita mia Une nonnain Un jour un moine
Och 979-83	van Wilder Hollander	Aspice Domine Dum transisset

\* an important source of Ferrabosco's  
works, too numerous to list here

/contd.

## Appendix 3.7, contd.

Och 979-83, contd.	<p>Daman Daman Ferrabosco</p> <p>[Lassus], attr. Douglas</p> <p>-</p> <p>Ferrabosco</p> <p>-</p> <p>-</p> <p>Daman</p> <p>Daman</p> <p>Gerarde</p>	<p>Confitebor tibi Beati omnes De lamentatione</p> <p>Ubi est Abel</p> <p>Confitebor tibi</p> <p>Da pacem [ii]</p> <p>Ecce nunc benedicite [i]</p> <p>Ecce nunc benedicite [ii]</p> <p>Praedicabo laudes</p> <p>Omnis caro gramen sit</p> <p>Sive vigilem</p>
Och 984-8	<p>Lassus</p> <p>Lassus</p> <p>Ferrabosco</p> <p>Ferrabosco</p> <p>[Maillart], attrib. Tye</p> <p>Lassus</p> <p>van Wilder</p> <p>van Wilder</p>	<p>Angelus ad pastores</p> <p>Veni in hortum meum</p> <p>Tribulationum et dolorum</p> <p>Mirabile .mysterium</p> <p>Ascendo ad Patrem</p> <p>Susanne un jour</p> <p>Pour vous aimer</p> <p>Je file</p>
Lbl Add.47844	<p>[Porta]</p> <p>Lassus</p>	<p>7 Introids from <u>Musica in introitus missarum</u>, 1566</p> <p>In te Domine speravi</p>

/contd.

## Appendix 3.7, contd.

Ob 1-5	[?Crecquillon; various attrib- utions in foreign sources]  van Wilder  Ferrabosco	Job tonso capite  Aspice Domine  Musica laeta
T 1486/SP	-  -  [Bonus]  -	Ave Regina  O salutaris hostia  Domine quando veneris  Quare tristis es

## APPENDIX 3.8

FOREIGN PRINTED MUSIC BOOKS OF KNOWN OR SUSPECTED TUDOR OWNERSHIPno. 1 Harding fragments (Ob without shelfmark)

1	Festa	Madrigale ... Libro Primo	1538	Gardano	Vogel 970
2	Arcadelt	Il 2 libro de madrigali	1539	?	A1368
3	Verdelot	Il 2 libro de madrigali	[1534]	Antico & Scotto	1534 <sup>16</sup>
4	Verdelot (etc.)	Il 3 libro de madrigali	1537	Scotto	1537 <sup>11</sup>
5	Verdelot	Del Primo Libro de madrigali	1533	Antico (etc.)	1533 <sup>2</sup>
6	Janequin (etc.)	Venticinque canzoni francesi a quatro	1538	Gardano	1538 <sup>19</sup>

no. 2 Och 341

1	Willaert	Motetti ... libro secondo a4	1539	Antico & Scotto	W1108
2	Arcadelt (etc.)	Il quarto libro di madrigali a4	1541	Gardano	1541 <sup>12</sup>
3	D. Ferabosco	Il primo libro di madrigali a4	1542	Gardano	F259

/contd.

## Appendix 3.8, contd.

no. 3 Lbl 'Li.' group

1	Lbl K.4.g.2	Vingt et six chansons ... a5	[1543]	Susato	[1543] <sup>15</sup>
2	Lbl K.4.f.5	Appenzeller, Chansons a4	1542	Loys and de Buys	A1291
3	Lbl K.4.g.1	Onziesme livre de chansons	1541	Attaingnant and Juliet	Heartza, no. 101
4	not traced				
5	Lbl K.4.g.3	Quatuor vocum musicae	1542	W. van Vissenaecken	1542 <sup>7</sup>
6	Lbl K.4.d.16	Sacrorum hymnorum Lib. 1	1542	Rhau	1542 <sup>12</sup>

no. 4 Och 297-300

D. Ferabosco	D'il Ferabosco il primo lib. de madrigali a4	1542	Gardano	F259
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no. 5 Dtc B.1.27-31

1	Rore	Motetta ... cinque vocum	1545	Gardano	R2474
2	Rore (etc.)	Cipriani ... cum ... aliis ... motectorum a5	1544	..	1544 <sup>6</sup>
3	Rore (etc.)	Il 3 lib. di motetti a5 di Rore ...	1549	..	1549 <sup>8</sup>
4	Jacquet (etc.)	Jachet musici ... Motecta a5	1553	..	1553 <sup>17</sup>
5	Phinot	Liber 1 mutetarum a5	1552	..	P2016
6	Gombert	[Motets] a5 Lib. 1	1552	..	G2983

/contd

7	Gombert	[Motets] a5 Lib. 2	1552	Gardano	G2986
8	Verdelot (etc.)	Madrigali di Verdelot ... a6	1546	..	1546 <sup>19</sup>
9	Buus	1 lib. canzoni Francese a6	1543	..	B5194
10		Excellentiss. auctorum div. modulorum a6	1549	..	1549 <sup>2</sup>

no. 6 Och 508-9

1		Liber 1 cant. sacr. a5	1555	Phalèse	1555 <sup>2</sup>
2		.. 2 .. .. a5-6	1554	..	1554 <sup>2</sup>
3		.. 3 .. .. ..	1554	..	1554 <sup>3</sup>
4		.. 4 .. .. ..	1559	..	1559 <sup>3</sup>
5	[Manchicourt]	.. 5 .. .. ..	1560	..	M274
6		.. 6 .. .. ..	1558	..	1558 <sup>5</sup>
7		.. 7 .. .. ..	1558	..	1558 <sup>6</sup>
8		.. 8 .. .. 5,6&8	1558	..	1558 <sup>7</sup>
9		1 livre des chansons a5-6	1556	..	1556 <sup>13</sup>
10		2 .. .. .. ..	1560	..	1560 <sup>5</sup>
11	[Lassus]	3 .. .. .. .. a4-6	1560	..	L764
12		7 .. .. .. .. a4	1560	..	1560 <sup>6</sup>
13		Premier livre du recueil des fleurs ... a3	1560	..	1560 <sup>7</sup>

/contd.



## Appendix 3.8, contd.

no. 7 Och 306-9

1	Arcadelt	Il primo lib. de madrigali a4	1561	Scotto	A1332
2		De diversi autori il primo lib. de madrigali a4	1560	..	1560 <sup>9</sup>
3	Rore	Di Cipriano il primo lib. de madrig. chrom. a5	1559	..	R2483
4	Contino	Il primo lib de' madrig. a5	1560	..	C3544
5		Il 1 libro de le muse a5	1561	..	1568 <sup>8</sup>
6		Il 2 libro de le muse a5	1561	..	1568 <sup>9</sup>

no. 8 Lbl K.3.b.15

Della Faya	Il primo libro di madrigali a5	1564	Rampazetto	D1400
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no. 9 Lbl K.2.d.19

1	Arcadelt	Primo cinquanta, et sei madrig. a4	1557	Pietrasanta	1557 <sup>21</sup>
2		Mottetti del Fiore a4	1564	Rampazetto	1564 <sup>6</sup>

/contd.

## Appendix 3.8, contd.

no. 10 Dm Z4.3.1-5

1	Adson	Courtly masquing ayres	1621	Snodham	A326
2	Donato	Il 2 libro de madrigali a4	1568	Scotto	D3415
3		Musica de' virtuosi ... a5 ... Libro primo	1569	..	1569 <sup>19</sup>
4		Corona delle morte ...	1568	..	1568 <sup>16</sup>
5		Il Desiderio secondo lib. di madrig. a5	1566	..	1566 <sup>3</sup>
6		Prima stella. De madrigali a 5 voci	1570	..	1570 <sup>16</sup>
7	Monte	Il 3 libro delli madrig. a5	1570	..	M3350
8	Monte	Il 1 libro de madrig. a6	1570	..	M3340
9	Monte	Il 2 libro delli madrig. a6	1569	..	M3344
10	Striggio (etc.)	Di A. Striggio ... il primo libro delli madrig. a6	1566	..	1566 <sup>19</sup>
11	Striggio	Il secondo libro de madrig. a6	1571	..	S6967
12	Vinci	Di P. Vinci ... Il primo libro de madrig. a6	1571	..	1571 <sup>13</sup>

no. 11 Och 318-19

1	Selectissimarum sacrarum cant. 3 voc.	1569	Phalèse	1569 <sup>4</sup>
2	Recueil des Fleurs ... a3	1569	..	1569 <sup>9</sup>
3	Select. sac. cant. 3 voc. Lib. 2	1569	..	1569 <sup>5</sup>
4	Recueil des Fleurs ... a3 Lib. 2	1569	..	1569 <sup>10</sup>
5	Select. sac. cant. 3 voc. Lib. 3	1569	..	1569 <sup>6</sup>
6	Recueil des Fleurs ... a3 Lib.3	1569	..	1569 <sup>11</sup>

## APPENDIX 3.9

MISCELLANEOUS MANUSCRIPTS FROM THE NONSUCH LIBRARY (EXCLUDING THE  
GERARDE MSS)

	JayneL no.	1609 description (after JayneL)	present location
1	2603	A sett of 3 Bookes manuscript, the <sup>first</sup> in English, Alack my little finger, 9 volumes.	lost
2	2601	A sett of 4 bookes in English, manuscript. Litanie. The firste, Arise o Lorde, 4 volumes.	Lbl Royal App. 74-6
3	2605	A songe of fortie partes, made by Mr Tallys	lost
4	2595	Lamentationes Ieremieae prophetae, manuscript, 5 vol.	Lbl Royal App. 12-16
5	2604	An other sett of 3 bookes manuscript, the firste songe Dulcis amica Dei, et c.	lost
6	2602	A sett of 5 Bookes manuscript, in frenche, the first songs Que ce D'Amours et c., 5 volum.	lost
7	2574	Galliardes and Neapolitaine songes of 3 and 4 partes, written and bownde in blewe leather gilte, in 4 volumes.	Lbl Royal App. 59-62

/contd.

## Appendix 3.9, contd.

8	2592	A companie of Italian songes written, bownde in red leather, in 5 volumes.	Lbl Royal App. 36-40
9	2594	Madrigali di diversi autori, 4 et 5 parte, manuscript Italice. 5 volum.	?Newberry-Oscott partbooks
10	2606	Divers imperfect bookes of Musick, bothe printed and written hande.	unidentifiable

## APPENDIX 3.10

SURVIVING PRINTED MUSIC FROM THE NONSUCH LIBRARY

no. 1 JayneL no. 2568 Liber cantionum sacrarum, vulgo moteta vocant, quinque vocum ex optimis quibusque musicis selectarum anno domini 1555. Lovanii, quinque libris seu voluminibus.

I	1	K.3.e.8	Liber 1 cantiones sacr. 5 voc.	Phalèse	1555 <sup>2</sup>
	2	K.3.e.9	.. 2 .. .. 5/6 voc.	..	1555 <sup>3</sup>
	3	K.3.e.10	.. 3 .. .. ..	..	1554 <sup>3</sup>
	4	K.3.e.11	.. 4 .. .. ..	..	1557 <sup>5</sup>
	5	K.3.e.12	.. 5 .. .. ..	..	1558 (M272)
	6	K.3.e.13	.. 6 .. .. ..	..	1558 <sup>5</sup>
	7	K.3.e.14	.. 7 .. .. ..	..	1558 <sup>6</sup>
	8	K.3.e.15	.. 8 .. .. 5/6/8 voc.	..	1558 <sup>7</sup>

no. 2 JayneL no. 2569 Thesaurus musicus, continens selectissimas, octo, septem, sex, quinque et quatuor vocum, anno Domini 1564. Norimbergae. octo volum.

I	1	A.144.b(1) <sup>*1</sup>	Thesaurus musicus tom.1, 8 voc.	Berg & Neuber	1564 <sup>1</sup>
	2	[lost]	.. .. 2, 7 voc.	.. ..	1564 <sup>2</sup>
	3	[lost]	.. .. 3, 6 voc.	.. ..	1564 <sup>3</sup>
	4	[lost]	.. .. 4, 5 voc.	.. ..	1564 <sup>4</sup>
	5	[lost]	.. .. 5, 4 voc.	.. ..	1564 <sup>5</sup>
* <sup>1</sup> Cantus secundus only					

/contd.

## Appendix 3.10, contd.

- no. 3 JayneL no. 2570 Musica nova d'adriano Willart, anno domini  
1559 Venetiis, septem voluminibus.

II 1	K.3.m.14	Willaert: Musica nova	Gardano	1559 (W1126)
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- no. 4 JayneL no. 2571 Chansons a quatre parties imprimees en Anvers  
par Tylman Susato, anno domini 1548, 5 volum.

II	1	K.3.a.1	1 livre de chansons a 4	Susato	1543 <sup>16</sup>
	2	K.3.a.2	2 .. ..	..	1544 <sup>10</sup>
	3	K.3.a.3	3 .. .. * <sup>1</sup>	..	[1544] <sup>11</sup>
	4	K.3.a.13	14 .. .. * <sup>2</sup>	..	1555 <sup>19</sup>
	5	K.3.a.5	5 .. .. a 5/6	..	1544 <sup>13</sup>
	6	K.3.a.6	6 .. ..	..	1545 <sup>14</sup>
	7	K.3.a.7	7 .. .. * <sup>3</sup>	..	1545 <sup>15</sup>
	8	K.3.a.8	8 .. ..	..	1545 <sup>16</sup>
	9	K.3.a.9	9 .. .. a 4 * <sup>4</sup>	..	1545 (M270)
	10	K.3.a.10	10 .. ..	..	1545 <sup>17</sup>
	11	K.3.a.11	11 livre de chansons a 4	Susato	1549 <sup>29</sup>
	12	K.3.a.12	12 .. .. a 5	..	1550 <sup>13</sup>
	13	K.3.1.6	Cambio: Canzone vill. alla nap. a 4	Gardano	1551 (C552)
	14	K.3.1.7	B.Donato: 1 lib. canzon vill. alla nap. a 4	..	1558 <sup>15</sup>

\*<sup>1</sup> mostly Crecquillon  
\*<sup>2</sup> mostly Lassus  
\*<sup>3</sup> mostly Josquin  
\*<sup>4</sup> exclusively Manchicourt

/contd.

## Appendix 3.10, contd.

- no. 5 JayneL no. 2572 Ecclesiasticae cantiones quatuor vocum ex veteri et novo testamento compositae anno 1553 Antuerp, 5 volum.

1	K.3.d.9	Lib.1 eccles. cant. 4 vocum	Susato	1553 <sup>8</sup>
2	K.3.d.10	2 .. .. .	..	1553 <sup>9</sup>
3	K.3.d.11	3 .. .. .	..	1553 <sup>10</sup>
4	K.3.d.12	4 .. .. .	..	1554 <sup>8</sup>
5	K.3.e.1	5 .. .. . 5 vocum	..	1553 <sup>12</sup>
6	K.3.e.3	7 .. .. .	..	1553 <sup>14</sup>
7	K.3.e.4	8 .. .. .	..	1553 <sup>15</sup>
	?missing tract			
8	K.3.e.5	9 .. .. .	..	1554 <sup>9</sup>
	might possibly continue with tracts a 3			

- no. 6 JayneL no.2573 Motteti a cinque voci di l'egregio Vincentio Ruffo, Mediolani anno domini 1542, 5 voluminibus. Et Madrigali a quatro voci di Simeon Boyleau, anno domini 1546.

1	K.3.f.6	Ruffo: Il 1 lib. de motetti a 5	A. Castillione (Milan)	1542 (R3047)
2	K.3.b.2	Boyleau: Madrigali a 4	[F. & S. Moscheni (Milan)?]	1546 (B4187)
3	K.2.h.7	Arcadelt: 1 lib. di madrig. a 4	[anon., Venice]	1546 (A1321)
4	K.3.b.10	Gero: 1 lib. de madrigali ... a 2	[anon., Venice]	1545 (G1628)

/contd.

## Appendix 3.10, contd.

no. 7 JayneL no. 2576 Sacrae cantiones quinque vocum volgo moteta  
cum optimis selectae, 5 libris, Antuerpiae  
1546. volum.

I 1	K.8.k.1(1)	Liber 1 sacr. cant., 5 vocum	Susato	1546 <sup>6</sup>
2	.. (2)	.. 2 .. .. ..	..	1546 <sup>7</sup>
3	.. (3)	.. 3 .. .. 4 vocum	..	1547 <sup>5</sup>
4	.. (4)	.. 4 .. .. ..	..	1547 <sup>6</sup>

/contd.



## Appendix 3.10, contd.

no. 8 JayneL no. 2577 Madrigali d'Archadelt a quatre, 5 libris et volum. Venetiis 1541.

1	K.2.h.3	1 lib.madrigali Arcadelt [etc] a 4	Gardano	1541 <sup>9</sup>
2	K.2.h.4	2 .. Arcadelt a 4	..	1541 (A1370)
3	K.2.h.5	3 .. Arcadelt [etc] a 4	..	1541 <sup>11</sup>
4	K.2.h.6	4 .. .. ..	..	1541 <sup>12</sup>
5	A.70	Cipriani [Rore etc] motect. 1 a 5	..	1544 <sup>6</sup>
6	A.70.b	Di Cipriano [Rore, etc] 2 lib. madrigali a 5	..	1544 <sup>17</sup>
7	K.3.d.2	1 lib. a 5. Mottetti del frutto	..	1538 <sup>4</sup>
8	K.3.d.6	2 lib. a 5. Fior de mottetti	..	1539 <sup>6</sup>
9	K.3.d.5	1 lib. a 4. Fior de mottetti	..	1539 <sup>12</sup>
10	K.3.d.3	1 lib. a 4. Mottetti del frutto	..	1539 <sup>13</sup>
11	K.1.e.18	Willaert: Musica 4 voc. lib.1 [motets]	[Scotto]	1539 (W1106)
12	K.3.f.7	Scotto: I madrigali a 3 voci	Scotto	1549 (S2616)
13	K.3.b.4	Fantasie et ricercari a 3 ... da G. Tiburtino [etc]	..	1549 <sup>34</sup>
14	K.3.b.5	Tiburtino: Musica diversa a 3	..	1549 (T775)
15	K.4.c.12	Ghibellini: Il 1 lib. di madrig. a 3	..	1551 (G1772)

Order of tracts 8-13 uncertain; tracts 7-15 may not belong to no. 8 but almost certainly belong to the Nonsuch collection and more obviously belong to no. 8 than to any other item. A common feature is the absence of wormholes (excepting tracts 14-15).

no. 9 JayneL no.2579 Madrigali a quatro voci de Gioseppe Caimo Milanese, in Milano 1564. 4 volum.

1 (?)	K.3.b.6	Caimo: Il 1 lib. de madrigali a 4	F.Moscheni (Milan)	1564 (C34)
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/contd.

## Appendix 3.10, contd.

no. 10 JayneL no. 2581 Misse Iosquin Fore Sempronii 1515. 4 volum.

II	1	K.l.d.13	Liber 1 missarum Josquin	Petrucci	1516 (J668)
	2	K.l.d.9	Missarum Josquin liber 3	..	1514 (J673)
	3	K.l.d.1	Misse Petri de La Rue	..	1503 (L718)
	4	K.l.d.12	Misse Antonii de Fevin [etc]	..	1515 <sup>1</sup>
	5	K.l.d.11	Mouton: Missarum ... liber 1	..	1515 (M4015)
	6	K.l.d.8	Missarum diversorum auctorum	..	1509 <sup>1</sup>
	7	K.l.d.14	Motetti de la corona lib. 2	..	1519 <sup>1</sup>
	8	K.l.d.15	.. .. 3	..	1519 <sup>2</sup>
	9	K.l.d.16	.. .. 4	..	1519 <sup>3</sup>


no. 11 JayneL no. 2586 Motetta trium vocum, a pluribus autoribus composita, Venetiis 1543. 3 vol.

II	1	K.3.d.7	Motetta 3 vocum	Gardano	1543 <sup>6</sup>
	2	K.3.d.8	Lib. 2 motetti a 3	Scotto	1549 <sup>14</sup>


/contd.

## Appendix 3.10, contd.


- no. 12 JayneL no. 2587 Madrigali a cinque voci di Gulielmo Textoris,  
Venetiis 1566. 5 volum.

 1 (?)	K.3.f.10	Testori: Il 1 lib. de madrigali a 5 voci	Merulo & Bethanio	1566 (T600)
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- no. 13 JayneL no. 2590 Musica a cinque voci, da diversi musici  
composto, Venetiis 1559. 5 vol.

 1 (?)	A.342.a	2 libro de le Muse a 5 voci	Gardano	1559 <sup>16</sup>
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- no. 14 JayneL no. 2591 Chansons a quat: parties, imprimees a Lovaine  
a<sup>o</sup> Domini 1558. 4 vol [in error for 5]

 1 2 3 4 5 6 7	K.3.a.14	1 livre des chansons a 4	Phalèse	1558 <sup>10</sup>
	..	2 .. .. .	..	1559 <sup>7</sup>
	K.3.a.15	3 .. .. .	..	1554 <sup>24</sup>
	..	4 .. .. .	..	1555 <sup>20</sup>
	..	5 .. .. .	..	1555 <sup>21</sup>
	..	6 .. .. . * <sup>1</sup>	..	1555 (L1061)
	K.3.a.16	7 .. .. a5/6	..	1556 <sup>13</sup>

\*<sup>2</sup> exclusively Petit Jean De Latre

- no. 15 Lbl K.3.e.2 / 6 / 7 (Liber 6 / 10 / 11 eccles. cant. 5 voc., Susato,  
1553<sup>13</sup> and 1555<sup>8-9</sup>; appears to have been a tract volume. The Quinta  
is signed 'Arundel' and 'Lumley'. All tracts lack the Superius.

## APPENDIX 3.11

FOREIGN MUSIC IN THE NONSUCH LIBRARY : LOST ITEMS

JayneL no.	1609 heading	RISM	tract vol?
1 2579	Madrigali a quatro voci di Baltazar Donato, Venetiis, 1568. 4 volum.	D3414	*
2 2580	Madrigali a quatro voci, a note negre de diversi autori in Venetia 1552. 5 volum.	1552 <sup>17-20?</sup>	***
3 2582	Madrigali a cinque voci, di sper in Dio, Berthaldo, Venetiis 1561. 5 volum.	B2128	*
4 2583	Chansons nouvelles a 4 parties, composees par Clement Ienniquin a Lyon, anno domini 1540, 4 volum.	J459	**
5 2584	Cantiones vulgo Motteta, 4, 5, et 6 vocum, per Orlandum di Lassus, Norimbergae 1568, 6 volum.	L815	**
6 2585	Motteta 4 vocum Nicolai Gombertii, Venetiis 1541, 4 volum.	1541 <sup>4</sup>	**
7 2589	Sacrae cantiones quinque vocum Andreae Gabrielis, Venetiis 1565, 5 volum.	G49	**
8 2590	Il cicalamento del Donne all Buccato et la caccia di Alessandro Striggio ... Venegia 1567. 7 vol.	1567 <sup>23</sup>	*

## APPENDIX 3.12

CONTINENTAL AND ENGLISH MUSIC IN WODE

<u>A. Continental music</u>			
Title	Composer	Date of 1st publication	English MS concordances
Qui consolabatur	[Clemens]	1554	Lbl Add.31390; T 389/James
Hosanna [ <u>Mass Virtute magna</u> ]	[Palestrina]	1554	-
O passi sparsi	[Sebastiano Festa]	1526	(Added by hand in Lbl (PB) K.4.f.5; see Appendix 3.10, no.3)
Susanne un jour	[Lassus]	1560	Lbl Add.32377; Och 984-8; Y M.91 (S)
Ecco d'oro l'eta	[Arcadelt]	1544	-

<u>B. English music</u>		
Title	Composer	English MS concordances
4 <u>In nomine</u> settings	[Tallis and White]	
Aspice Domine	[van Wilder]	see Appendix 3.3 above
When shall my sorrowful sighing slake	[Tallis]	Lbl Add.30480-3; Lbl Add.30513; Lbl Royal App.74; Y M.91 (S); various Scottish MSS
(works by Robert Johnson 'set in England')		

APPENDIXES TO CHAPTER 4

## APPENDIX 4.1A

LB1 A10.  
31922

My thought op-pressed, my mynd in trou-

My thought op-pressed, my mynd in trou-ble,

My thought op-pressed, my mynd in trou-

- ble, My bo- dy languisshyng, my hart

My bo- dy languisshyng, my hart in

- ble, My bo- dy languisshyng, my hart in

10

in payn, My joyes dys-tres, my so-rows dow-ble,

My joyes dys-tres, my so-rows dow-ble,

My joyes dys-tres, my so-rows dow-ble, My

/contd.

## Appendix 4.1A, contd.

15  
My lyffe as one that dye would fayne...  
My lyffe as — one that dye would fayne...  
lyffe as one — that dye would fayne...

## APPENDIX 4.1B

Sources: see Appendix 4-7, no. 24

[O happy dames that may embrace The fruits of  
[O happy dames that may embrace The fruits of your de - -  
[O happy dames that may embrace The fruits of your de - light, —  
O happy dames that maye em-

/contd.



Appendix 4.1B contd.

⑤

your de-light, O happy dames that may embrace the fruits of your de-  
 light, O happy dames that may embrace the fruits of your de-  
 O happy dames that may embrace the fruits of your de-light, — ... ]  
 -brace the fruits of your de-light (O happy dames that may embrace the

⑩

-light, ... ] - (etc.)  
 -light, of your de-light, ... ] - (etc.)  
 - (etc.)  
 fruits of your de-light, de - - - light) ... (etc.)

## APPENDIX 4.2A

Lbi Hawley  
7578

Tak here by tyme wylle youth doth rayn, least that in age thow sore com-

-playne, this word it is so un-sar-tayn, ther for tak here ther for tak here,

## APPENDIX 4.2B

Lbi Ash  
31922

When - to shuld I ex- presse - my in - ward he - vy -

-nes No myrth can make me fayn Tyl that we mete a - gayn

## APPENDIX 4.3

Occ B4

(5)

The sight which first my hart dyd strayne when

The sight which first my hart dyd strayne when

The sight which first my hart dyd strayne when

\* literary sources have 'knot'

(10)

that your ser- vant I be - - cam dothe bynde - me still for to

that your ser- -vante I be - - - cam dothe bynde - me still for to

that your ser - vante I be - - cam dothe bynde - me still for to

(15) bis

re-mayne al-ways your own as now I am And yt ye

re-mayne al-ways your owne) as now I am And yt ye

re-mayn al-ways your own as now I am And yt ye

/contd.

## Appendix 4.3, contd.

(20)

fynd that I doo fayne by Iust Iuge-ment my selfe I damme to have dys-

fynd that I doo fayne by iust Iug-ment my- selfe I damme to have dys-

fynd that I doo fayne by iust iuge-ment my-selfe I damme Lto have

(25)

dys-dayne, to have - dys-dayne.

- - dayne, to have dys-dayne.

dys-dayne, to have dys-dayne.

## APPENDIX 4.4A

xx  
Songs

6

10

By

15

20 (etc.)

Detailed description: This musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a treble clef, a B-flat key signature, and a common time signature. The first measure contains a treble clef, a B-flat key signature, and a common time signature. The second measure contains a treble clef, a B-flat key signature, and a common time signature. The third measure contains a treble clef, a B-flat key signature, and a common time signature. The fourth measure contains a treble clef, a B-flat key signature, and a common time signature. The fifth measure contains a treble clef, a B-flat key signature, and a common time signature. The sixth measure contains a treble clef, a B-flat key signature, and a common time signature. The seventh measure contains a treble clef, a B-flat key signature, and a common time signature. The eighth measure contains a treble clef, a B-flat key signature, and a common time signature. The ninth measure contains a treble clef, a B-flat key signature, and a common time signature. The tenth measure contains a treble clef, a B-flat key signature, and a common time signature. The eleventh measure contains a treble clef, a B-flat key signature, and a common time signature. The twelfth measure contains a treble clef, a B-flat key signature, and a common time signature. The thirteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The fourteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The fifteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The sixteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The seventeenth measure contains a treble clef, a B-flat key signature, and a common time signature. The eighteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The nineteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The twentieth measure contains a treble clef, a B-flat key signature, and a common time signature. The score ends with a double bar line and the word '(etc.)'.

## APPENDIX 4.4B

xx  
Songs

b

Be-war my ly-tyl fyn-ger syr I yow desyre bewar my ly-tyl fyn-ger

5

be war my lytyl fyn-ger, bewar my lytyl fyn-ger syr I yow de - syre, bewar my lytel

(etc.)

fyn-ger syr I yow de - syre. and hele your ly-tyl fyn-ger

be-war my lytyl fyn-ger A-las my lytyl fin-ger

(etc.)

Detailed description: This musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a treble clef, a B-flat key signature, and a common time signature. The first measure contains a treble clef, a B-flat key signature, and a common time signature. The second measure contains a treble clef, a B-flat key signature, and a common time signature. The third measure contains a treble clef, a B-flat key signature, and a common time signature. The fourth measure contains a treble clef, a B-flat key signature, and a common time signature. The fifth measure contains a treble clef, a B-flat key signature, and a common time signature. The sixth measure contains a treble clef, a B-flat key signature, and a common time signature. The seventh measure contains a treble clef, a B-flat key signature, and a common time signature. The eighth measure contains a treble clef, a B-flat key signature, and a common time signature. The ninth measure contains a treble clef, a B-flat key signature, and a common time signature. The tenth measure contains a treble clef, a B-flat key signature, and a common time signature. The eleventh measure contains a treble clef, a B-flat key signature, and a common time signature. The twelfth measure contains a treble clef, a B-flat key signature, and a common time signature. The thirteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The fourteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The fifteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The sixteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The seventeenth measure contains a treble clef, a B-flat key signature, and a common time signature. The eighteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The nineteenth measure contains a treble clef, a B-flat key signature, and a common time signature. The twentieth measure contains a treble clef, a B-flat key signature, and a common time signature. The score ends with a double bar line and the word '(etc.)'.

## APPENDIX 4.4C

six  
 staves

8 Plea- sure yt ys to here I wys the  
 10 byr- d[re]s syng the dere in the dale the  
 15 shepe in the vale the corne - - - yng Gots pur- vy-  
 20  
 25 - aunce for sus- te- nance yt ys for man  
 30  
 35 then we al- wayse to hym give prase and thank hym  
 40  
 45 than and thank hym  
 50  
 than [and thank hym than]

## APPENDIX 4.4D

5

Pa - ter no - ster qui es - in ce - lis san -

xx  
Songs

Pa - - ter no - ster qui es - in ce - - lis san -

Detailed description: This system contains the first five measures of the musical score. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a guitar line (bottom). The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are 'Pa - ter no - ster qui es - in ce - lis san -'. A circled number '5' is placed above the first measure. A guitar chord diagram is shown for the first measure. A small 'xx' and the word 'Songs' are written to the left of the guitar staff.

10

15

- ti - fi - ce - tur no - - men tu - - um ad - ve - - ni - at re - gnum

- ti - fi - ce - tur no - - men tu - - um ad - ve - - ni - at re - gnum

Detailed description: This system contains measures 6 through 15. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a guitar line (bottom). The lyrics are '- ti - fi - ce - tur no - - men tu - - um ad - ve - - ni - at re - gnum'. Circled numbers '10' and '15' are placed above the first and fifth measures of this system, respectively. The guitar line shows chord diagrams for each measure.

20

25

tu - um fi - at vo - lun - tas tu - - - - -

tu - um fi - at vo - lun - tas tu - - - - -

tu - um fi - at vo - lun - tas tu - - - - -

Detailed description: This system contains measures 16 through 25. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a guitar line (bottom). The lyrics are 'tu - um fi - at vo - lun - tas tu - - - - -'. Circled numbers '20' and '25' are placed above the first and fifth measures of this system, respectively. A bracket connects the first measure of this system to the first measure of the previous system. The guitar line shows chord diagrams for each measure.

/contd.

## Appendix 4.4D, contd.

- - - a  
 a  
 a  
 - - a

Si - cut in ce - lo et in ter - ra  
 Si - cut in ce - lo et in ter - ra

30

pa - - nem no - strum - quo - ti - di - a - - num da no - bis ho - di -  
 da no - bis  
 da no - bis

pa - nem no - strum - quo - ti - di - a - - num

35 40

45 no - bis ho - di - - e et di - mit - te  
 - - - e et di - mit - te no - bis ...  
 ho - di - - - e et di - mit - - - te  
 da no - bis ho - di - e et di - mit - te no - - bis...

50



## APPENDIX 4.5

Unl. Arr.  
Soprano

⑤

I herde a voce rew-ful-  
By a for-est as I can passe I herde a voce

⑩

-ly com - - plane Now may I mourn for my  
rewful-ly com - - plane Now may I mowrne for my [trys - - - -]  
-ly] com- plane now may I mourn for my trys-

⑮

trys - - passe ffor all my jow-ells er from me gane  
- - - - passe ffor all my jow-ells er from me gane

/contd.

## Appendix 4.5, contd.

20

And e - ver the voice com-plain-yð thus

and e - ver the voice com-plain-yð thus

And e - ver the voice com-plain-yð thus

25

30

thus Mi-se-re-re me-i De-us Mi-se-re-re

Mi-se-re-re me-i De-us Mi-se-re-re me-i

Mi-se-re-re me-i De-us Mi-se-re-re

35

me-i De-us. Som tyme in yng-land... (etc.)

De-us. Som tyme in yng-land... (etc.)

me-i De-us. Som tyme in yng-land... (etc.)

## APPENDIX 4.6A

Ctc 0:1-30

Yt love for love of long tyme had, may  
 joine with yee - and care-hence cast, then may re-mem-brance make me  
 glad, days: weekes - and yeares - in all tymes past, my love hath  
 loved me - lo-vyn[s]-ly, & I have lov-ed hir as trew-ly,  
 as trew - - ly

\*1 The symbol for the minim rest is unclear, and may have been intended as a dot to the preceding semibreve.

## APPENDIX 4.6B

If love for love of long time had May  
 If love for love of long time had May  
 If love for love of long time had May  
 If love for love of long time had May

Ctc 0:1-30

/contd.

## Appendix 4.6B, contd.

⑤

join with you and care hence — cast, Then may remembrance make me —

— join with you and care hence cast, Then may re- membrance me  
make

join with you — and care-hence- cast then may re- membrance make me

join with you and care hence cast, Then may re-membrance make me

⑩

glad, Days, weeks and years in all times past;

glad, Days, weeks and years — in all times — past; My love hath loved me lo -

glad days: weeks — and years — in all times past

glad, Days, weeks and years — in all times past; My love hath loved

/contd.

## Appendix 4.6B, contd.

15

My love hath loved me lo- - - ving-ly, And I have  
 - ving - - ly, hath loved me lo - - - ving - - ly, And I have  
 my love hath loved me - - - lovingly & I have lo-ved hir as  
 me lo - - - - - ving-ly, lo - - - ving-ly, And I have lo -

20

lo-ved her - - - as tru- - - ly.  
 lo-ved her as - - - tru- - - ly.  
 o. b b brew - ly as brew - - - ly.  
 - ved her as tru. - - - ly.

## APPENDIX 4.6C

Lvl  
Harley 7578

A-ryse - A-ryse A-ryse I say A-ryse A-  
 -ryse A-ryse I say Aryse for shame - it is fair - day A-ryse for shame  
 it is fair day As I lat-ly lay sleepyng sound A-  
 -ryse I say O youth he says lift up thy hee  
 how caust thou sleepe or kepe thy bed A-ryse -  
 - I say [? da capo]

## APPENDIX 4.6D

Lvl A30  
4900

What hart can thincke or tonge ex-press. the harme growne of I-de-  
 that

\* Vocal line transposed to lute pitch

/contd.

## Appendix 4.6D, contd.

⑤

-nes. the harme that growthe of I - die - nes This I-dle- nes in some of

⑩

us. is seene to soome a thinge but sleighte . but if the some the some dis-tus the

⑮

to-hall some shall shene them straighte. this I- die- nes to waie suche that thei shall weight

/contd.

## Appendix 4.6D, contd.

(20)

doubt who can ex-press the harme that | of I-die-nes the harm that groweth of I-

[sic.]

-die-nes



## APPENDIX 4.7

A TRANSCRIPTION AND PARTIAL RECONSTRUCTION OF LPRO 1/246CONTENTS

## Introduction

- 1 O heaped head  
 2 With hevy hart  
 3 Iudg as ye list  
 4 yf writes wordes  
 5 hey downe downe  
 6 Vayne is the fleting welth  
 7 Yf ye love me  
 8 Shall I dispaire thus sodeynly  
 9 Who list to here this song  
 10 Who list to lerne to thrive  
 11 When may  
 12 The fierce and wanton colt  
 13 my ffreinds  
 14 Walking alone / Sodeynly  
 15  
 16 Benedicam Domino  
 17 Jay content  
 18 ffortune Alas  
 19 Benedicite dominus  
 20 Marvell must I  
 21 Is it not suer  
 22 Wavering and wandering  
 23 Yf I had space  
 24 O happy dames  
 25 The bitter swete

## Commentary

## Appendix 4.7

## INTRODUCTION

These songs have been transcribed and reconstructed according to the editorial principles described in the Preface to Volume 1. Lpro 1/246 has been regarded as the primary source throughout, and is presented in its entirety without change (other than in the correction of obvious errors). This is true both of works of which it is the only surviving voice-part and those that can be reconstructed hypothetically or with reference to other sources. All musical and textual features that demand editorial comment, whether concerning Lpro 1/246 itself or concordant sources, are marked with a numbered asterisk. These references are expanded in the Commentary that follows the transcription. Two kinds of asterisk numeration-system have been used. In works with five or fewer references, a single numerical run (for example \*<sup>1</sup> - \*<sup>5</sup>) extends through the entire song. There are however four songs - nos. 13, 16, 24 and 25 - which survive in a considerably more complex state and demand far greater responsibility on the editor's part. In these songs, a separate numerical run of asterisks is given to each successive bar (for example, bar4, \*<sup>1</sup> - \*<sup>5</sup>). The aim has been to achieve maximum clarity of commentary, albeit at the expense of consistency of reportage style.

## APPENDIX 4.7, nos. 1-2

1

O heaped head

2

Lpro SHR  
1, 2, 4 4

[with] hea-vy heart I call and cry; O Lord, give ear un-

[with] hea-vy heart I call and cry; O Lord, give ear un-

[with] hea-vy heart I call and cry; O Lord, give ear un-

[with] hea-vy hart I call and cry; O lord give eare un-

/contd.

## Appendix 4.7, no. 2 contd.

⑤

Handwritten musical score for system 5. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "-to my plaint. In my dis-tress con-si-der-me, And mark how that my". The piano part includes dynamic markings like *f* and *pp*, and fingering numbers like #2 and b. There are also some handwritten annotations like "to" and "b" above notes.

-to my plaint. In my dis-tress con-si-der-me, And mark how that my

-to my plaint. In my dis-tress con-si-der-me, And mark how that my

-to my plaint. In my dis-tress con-si-der-me, And mark how that my

-to my plaint. In my dis-tress con-si-der-me, And mark how that my

⑩

Handwritten musical score for system 10. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "soul both faint, For-lovn with care be-cause that I So oft of-fend thy". The piano part includes dynamic markings like *f* and *pp*, and fingering numbers like #2 and b. There are also some handwritten annotations like "soul" and "b" above notes.

soul both faint, For-lovn with care be-cause that I So oft of-fend thy

soul both faint, For-lovn with care be-cause that I So oft of-fend thy

soul both faint, For-lovn with care be-cause that I So oft of-fend thy

soul both faint, For-lovn with care be-cause that I So oft of-fend thy

/contd.

## Appendix 4.7, no. 2 contd. / no. 3

ma-je-sty.]

ma-je-sty.]

- ma-je-sty.]

- ma-je-sty.]

3 Judg as ye list. say what ye can, though trouble try my

pa-ci- - - ence, what need I care for speche of man, sith god and trueth -

- is my de - - - fence, sith god and trueth is - my de - fence.

## Appendix 4.7, no. 3A

**3A**: hypothetical reconstruction of no. 3

⑤

Judge as ye list, say what ye can, Though trouble try my pa - - ti -

Judge as ye list, say what ye can, Though trouble try my pa - ti - -

Judge as ye list, say what ye can, Though trouble try my pa - - ti -

Judge as ye list. say what ye can though trouble try my pa - ci - -

⑩

-ence; What need I care for speech of man, Sith God and truth is my de - - fence, is

-ence, my pa - ti - ence; What need I care for speech of man Sith God & truth is my de - -

-ence; What need I care for speech of man - Sith God and

-ence. what need I care for speche of man, sith truth is my de -  
God and

/contd.

## Appendix 4.7, no. 3A, contd.

my de-fence, Sith God and truth is my de - - fence?

- - fence, Sith God and truth is - my - de-fence?

truth is my de- fence, is - my - de - - - fence?

- - fence. Sith god and truth is - my de - - - fence.

## Appendix 4.7, nos. 4 - 5

4

8 L'af wri - les paroles

10

15

5

5 hey downe downe etc

10

15 [Stanza 1]

20 [Stanza 2]

25 [Repeat refrain]

Lrepeat

/contd.



## Appendix 4.7, no. 5 contd. / no. 6

20

J L repeat

? Repeat

W. Parsons  
[William Parsons]

6

Vayne is the fle-ting welth, where on the world staves, where on the

world staves sith stalk-ing tyme by pri-vy steth, by pri-vy steth.

En-croch-eth on our daies, and yeld which cre-pith fast to tant us with hir

wanz, to tant us with hir wanz. will bleff un-to a blast, which

last-eth but a stand, but — a stande of youth — the lust-y flower, which

whi-lom stode in price, shall van-iss quite with-in an houre, as fier con-

-sumes the lce, where is be-com that wight, for whose sake troy-e towne,

with stode the grekes hill teen yeres fight, had rasid ther walls a-downe, had rasid ther walls a-

-downe, did not the wormes consume, hir fas-shi-on — to [the] dust, to the dust.

25

30

35

40

45

50

/contd.

## Appendix 4.7, no. 6 contd. / no. 7

did dread full death for-bede his tyme for beau-ty pride or lust [beau-ty-  
 — pride and lust, for beau-ty. pride and lust.] finis quod W psons

If ye love me kepe my com-man-dements. kepe my comman-dements. and  
 I will pray the fa-ther and I will pray the fa-ther. that he will give  
 you an o-ther com-fort-er: that he will give you an o-ther com-fort-er. that  
 he may bide with you for-e-ver that he may bide with you for-e-ver, for-  
 e-ver even—the spirit of treuth. even—(the spirit of truth, even the spirit of  
 truth, even the spirit of truth, even the spirit of truth.) that he may bide  
 [repeat from \* to end]

Appendix 4.7, no. 7A

**7A** : hypothetical reconstruction of opening of no. 7

If ye love me, keep my com-  
 mandments, com-  
 If ye love me, keep my com-  
 mandments, com-  
 If ye love me, keep my com-  
 mandments, com-

- man - de - ments, and I will pray the Fa -  
 -ther, the Fa -  
 - man - de - ments, and I will pray the Fa -  
 -ther, the Fa -  
 - man - de - ments, and I will pray the Fa -  
 -ther, and I will pray the Fa -  
 - man - de - ments, and I will pray the fa -  
 -ther and I will pray the fa -

-ther that he will give (you)  
 -ther that he will give you an -  
 -ther that he will give you a -  
 no - ther com - for -  
 -ther. that he will give you an o -  
 -ther)

## Appendix 4.7, no. 8

8 [VAN WILDER]

Shall I despair thus sudden-ly, shall I de-spair thus

Shall I despair thus

Shall I despair thus sudden-ly, shall I de-spair thus sud - - den-

Shall I dis-paire thus so-beyn-ly thus

⑤

sud-den-ly, shall I despair thus sudden-ly, thus sudden-ly?

sudden-ly, shall I des-pair - - thus sudden-ly, shall I despair thus

-ly, shall I de-spair thus sudden-ly, shall I de-spair thus - sud - den-ly. sud -

so-beyn-ly [thus sud - - den-ly.] [shall I de-spair thus suddenly, thus

/contd.

## Appendix 4.7, no. 8 contd.

(10)

Not so, since there is re-me-dy, not so since there is re-me-  
 sudden-ly, thus sud - - den-ly? Not so, since  
 - den - - ly? Not so, since there is re-me- dy, — is  
 sud-den - - ly?] not so sence ther is re - - me-dy by

(11)

-dy; By proof I may at-tain, may at-tain or else re-new my  
 there is — re — me-dy; By proof I may at-tain, at - - -  
 re-me-dy; By proof I may at-tain, — or else re-new — my  
 proof I may at-taine [proof I may at-tain] —

/contd.

## Appendix 4.7, no. 8 contd.

(20)

pain, or else re-new my pain, — my pain, — pain, —  
 pain, or else re - new — my pain, To end my wea - ry life, my  
 pain, or else re - new — my pain, To end my wea - - -  
 or ells re - newe — my payne — to ende my —

(25)

To end my wea - ry life, — my wea - ry life, —  
 wea - - ry life, to end my wea - - - ry life, That  
 - ry life, — to end my wea - ry life, That hath no -  
 - we - ry lief to ende my we - - - ry lief.

/contd.

## Appendix 4.7, no. 8 contd.

30

That hath no-thing cer-tain, that hath no-thing cer-tain,  
 hath no-thing cer-tain, that hath no-thing cer-tain,  
 thing cer-tain, That hath no-thing cer-tain, But  
 that hath no-thing cer-tain. That (hath no-thing) cer-tain)

35

But here to live in strife, but here to live in strife,  
 But here to live in strife, but here to live in strife,  
 here to live in strife, but here to live in strife,  
 But here to live in strife but here to live in

/contd.

## Appendix 4.7, no. 8 contd.

Handwritten musical score for Appendix 4.7, no. 8 contd. The score consists of four staves. The first staff is a vocal line with lyrics "stife." and a first ending bracket labeled "1" and "2". The second staff has lyrics "stife, but here to live in strife." and a first ending bracket. The third staff has lyrics "but here to live in strife, live in strife." and a first ending bracket. The fourth staff has lyrics "stife (But in strife.)" and a first ending bracket. The score includes various musical notations such as clefs, time signatures, notes, rests, and first ending brackets.







## Appendix 4.7, no. 12 contd. / no. 13

(25)

13

Lyrics: [My friends, the things for to at-tain The  
[My friends, the things for to at-tain  
[My friends, the things for to at-  
my friends [the things for

Handwritten notes: LMO 1/246, LBI ADD 30513

(5)

Lyrics: hap-py life be these, I find: The ri-ches left, not get with pain,  
The hap-py life be these, I find: The ri-ches left,  
-tain The happy life be these, I find: The ri-ches  
to at-tain The hap-py life be these, — I find: The

/contd.

## Appendix 4.7, no. 13 contd.

⑬

The ri-ches left, not got with pain, The fruit-ful ground, the fruit-ful ground, the fruit-ful ground, the fruit-ful ground, the quiet mind, The ri-ches left, not got with pain. The fruit-ful ground, The fruit-ful

⑭

Qui-et mind, The fruit-ful ground, the fruit-ful ground, the quiet mind, The fruit-ful ground, the quiet mind, the fruit-ful ground, the quiet mind, The fruit-ful ground, The fruit-ful

/contd.

## Appendix 4.7, no. 13 contd. / nos. 14-15

Handwritten musical score for nos. 13-15. The score consists of four staves. The first staff is a vocal line with lyrics: "qui - - - et mind.].". The second staff is a piano accompaniment line with lyrics: "fruit-ful ground, the qui - et mind.].". The third staff is another vocal line with lyrics: "fruit-ful ground, the qui - et mind.].". The fourth staff is a piano accompaniment line with lyrics: "ground, the qui - et - - - mind.].". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for nos. 14-15. The score consists of four staves. The first staff is a vocal line with lyrics: "Walk-ing a-lone [right se-cret-ly, right se-cret-ly, Mus-". The second staff is a piano accompaniment line with lyrics: "-sing on things late seen - with eye.]. All sorts of". The third staff is another vocal line with lyrics: "pec - - ple young and old.]. Sur - ted in sorts, Sor - ted in". The fourth staff is a piano accompaniment line with lyrics: "sorts, as shall be told.]. Some high, some low, some rich, some poor, Some leamed.]. Some less, some more.]. Some whole, some sick. Some in such rate.].". The score includes various musical notations such as notes, rests, and accidentals.

/contd.

## Appendix 4.7, nos. 14-15 contd.

no-thing pleased with their e-state, As no-thing pleased with their e-state. So-reynly me thought I have a sounde [that from the heavens did re-bownd,] A song - it seemed sentence to frame To ev-ry sort that I could name, [which sounde or song did both re-preive, did both re-preive,] And general-ly at-so re-lieve, [But singularly the sen-tence ran,] And ye shall hear thus it be-gan, And ye shall hear thus it be-gan, thus it be - - - gan.]

## Appendix 4.7, no. 16

16

Lp no 1/246 Ckc 316 Lbl A# 4900

[Refrain] [JOHNSON]

LM App. 30513

Be - ne - di - cam Do - mi -

[Be - ne - di - cam Do - mi - no in om -

[Be - ne - di - cam Do - mi - no in om - ni

Be - ne -

5

- no in om - ni tem - po - re, be - ne - di - cam Do - mi - no in om - ni

- ni tem - po - re, Be - ne - di - cam Do - mi - no in

tem - po - re, Be - ne - di - cam Do - mi - no in om - ni tem - po -

- di - cam Do - mi - no

/contd.

## Appendix 4.7, no. 16 contd.

⑩

tem-po-re, in om-ni tem-po - - re; Sem-  
 om-ni tem-po- re, in om-ni tem-po - - re; Sem-per laus  
 -re, in om-ni tem- po - re; Sem-  
 be-ne-di-cam do-mi-no in om-ni tem-po-re.

⑪

-per laus e - ius, - Sem-per laus e - ius in o - re me - - o,  
 e - - ius, Sem-per laus e - - ius in o-re  
 -per laus e - - ius, sem-per laus e - - ius in o-re me -  
 sem-per laus e - - ius in o-re me - o. semper laus

/contd.



## Appendix 4.7, no. 16 contd.

Sem-per laus e-ius in o-re me-o  
 me-o, Sem-per laus e-ius in o-re me-o  
 e-ius in o-re me-o (sem-per laus e-ius in o-re me-o)

O Lord, with all my heart and mind I will give laud and praise to  
 O Lord, with all my heart and mind I will give laud and praise to  
 O Lord, with all my heart and mind I will give laud and praise to  
 O Lord, with all my heart and mind I will give laud and praise to

/contd.

## Appendix 4.7, no. 16 contd.

1

30

1

Thee; Thou art so lo-ving and so kind, Thy ma-je-

2

Thee; Thou art so lo-ving and so kind, Thy

2

Thee; thou art so lo-ving and so kind, so kind, Thy ma-je-shty pre-ser-ved

3

the. thou art so lo-ving a so — kind. thy ma-[je]-shty pre-

35

-shty pre-ser-ved me When I was thral and full of woe, and full of —

1

ma-je-shty pre-ser-ved me When I was thral and full of woe, and full of

2

me When I was thral and full of woe, when I was thral and full of —

3

4

2

{ser}-vid me. [When I was thral and full of woe, when I was thral and full of

/contd.

## Appendix 4.7, no. 16 contd.

Handwritten musical score for Appendix 4.7, no. 16 contd. (measures 39-44). The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Woe; There-fore sem-per laus e-ius in o-re me - - -". The second staff is the piano accompaniment, starting with a bass clef. The lyrics are: "p Woe; There-fore semper laus e-ius in o-re me -". The third staff is the vocal line, starting with a treble clef. The lyrics are: "Woe; There-fore sem-per laus e-ius in o-re me -". The fourth staff is the piano accompaniment, starting with a bass clef. The lyrics are: "Woe.] Ther-fo- sem-per laus e-ius in o-re me -". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like asterisks and circled numbers (40) indicating measure numbers.

Handwritten musical score for Appendix 4.7, no. 16 contd. (measures 45-50). The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "-o, There-fore sem-per laus e-ius in o-re me - - -". The second staff is the piano accompaniment, starting with a bass clef. The lyrics are: "-o, There-fore semper laus e-ius in o-re me - - -". The third staff is the vocal line, starting with a treble clef. The lyrics are: "-o, There-fore sem-per laus e-ius in o-re me - -". The fourth staff is the piano accompaniment, starting with a bass clef. The lyrics are: "-o ther-fo- sem-per laus e-ius in o-re me - - -". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like asterisks and circled numbers (45) indicating measure numbers.

/contd.

## Appendix 4.7, no. 16 contd. / no. 17

1 2 da capo

-o; There- [-o]

-o; Therefore sem- [-o.]

-o therefore -o.

Following the repeat of the Refrain, Ckc has a second stanza to the music of the first verse, followed in turn by the Refrain. There is then a third verse, set to new music in triple metre, also given in Lbl Add.4900 and Lbl Add. 30513 but absent from Lpro 1/246 - see MB i, p.63. The Refrain should presumably be sung once more after this third verse.

17

by content

5 10 15 20 25 30 35 40 45 50

III

## Appendix 4.7, nos. 18 - 19

3 pts

18

ffor - tune A - las — is this thy chaunce to leze me thus all —  
 com - fort - - les (all com - fort - less?) Is there no grace —  
 me to ad - vance — but die for love (but die for  
 love) of my mas - - - tres[?]

3 pts

19

Be - ne - di - ci - - - - te do - mi - - - nus O -  
 - cu - li Om - ni - um in te spe - rant do - mi - ne (in te spe - rant,  
 Do - mi - ne,) in te spe - rant do - - - mi - ne et tu das il - lis es - cam  
 (Et tu das il - lis es - cam) in tem - po - re o - por - tu - no [in  
 tem - po - re op - por - tu - no] a - pe - ris tu manum tu - am (a - pe - ris tu  
 ma - num tu - am) et im - ples om - ne a - ni - mal be - ne - dic - ti - o - -

/contd.

## Appendix 4.7, no. 19 contd. / no. 20

-ne Be - ne-dic-tus do - mi-nus de - us Is - ra - el ab e -  
 -ter - no et us - - que in - e - ter - num et di - cit Om - nis  
 po - pu - lus a - - men et him - num de - - o (et  
 him - num De - - o.) (et him - num De - - o.) (et - him - num  
 De - - o.)

Mar-vell must I why deeth is ha-ted, if lief be like to all -  
 - men as to me, sence that thereby all sor-owes ar a-ba-tid, most  
 frend-ly thing in earth count-eth may - be. when af-ter] drowtht dewe droppith  
 ple-sant-ly so deeth is swete - when lief is mi-se-ry (so - death is  
 sweet, so death - is sweet when life is mi-se-ry.) (is mi - se - ry.)

## Appendix 4.7, nos. 21 - 22

21

Is it not sweer a deo - ly Payme, to you I  
 say that Lo - vers be, when faith - full hartes - must needs re - frayne, the  
 one the o - ther for to see, I you as - sure [as - sure] you  
 may trust - me, of all the Paynes that e - ver I - knewe, It  
 is - a - payne that most I - rewe,

22

Wa - ver - ing and wan - der - ing ave wo - mens witts, mo - ving and  
 mu - ta - - - ble as is the wynde, now here now there still do they  
 flit, that a man can not tell - that a man can not tell where them to -  
 - fynde,

## Appendix 4.7, no. 23

23] Yf I had space now for to write my mor-tall Paynes and to

En-dite parte of my wo who shall be in signt for why for why(?)

I lie speche-les re-me-di-les true love it was did me op-pres. for

the good love of my mis-tres I die I die (for the good

love of my mis-tress, of my mis-tress I die, I die, I die.)





## Appendix 4.7, no. 24 contd.

(10)

fruits of your de- light, Help to be- wail the woe-ful case And eke the  
 your de- - light, of your de- light, Help to be- wail the woe-ful case  
 Help to be- wail the woe-ful case And - eke the - - - - - hea- vy  
 may em- brace The fruits of your de- light, de- - - - - light,) Help to be- wail the

(15)

hea- vy plight, the - - - hea- vy - - - plight Of me that won- ted to re- joice, re-  
 - - - And eke the hea- vy plight Of me that won- ted to re- joice,  
 plight, And eke the hea- vy - - - plight Of me that won- ted  
 wo- full case and eke the - - - he- vy plight, of me that won- ted to - - -

/contd.



## Appendix 4.7, no. 24 contd.

choice, — The fov-tune of my plea-sant choice, Good la-dies, help to  
 fov-tune of my plea-sant choice, The fov-tune of my plea-sant choice, of my —  
 fov-tune of my plea-sant choice, The (fov-tune of my plea-sant choice, my plea-sant —  
 plea-sant choice, my plea-sant — choice, my plea-sant choice;)

fill my mour-ning voice, — Good la-dies, help to fill my  
 plea-sant — choice; Good la-dies, help to fill my mour-ning  
 choice;) [Good la-dies, help to fill my mour-ning voice,] Good  
 good la-dies help to fill my mor- - -nyng voice, my —

/contd.

## Appendix 4.7, no. 24 contd.

mor-ning voice, Good la-dies, help to fill my mourning voice, to fill voice, to fill my mourning voice, Good la-dies, help to fill my mourning voice, [la-dies,] help to fill my mourning voice, Good la-dies, help to fill my mourning voice, mor-ning voice (my mourning voice, my mourning voice,

my mourning voice.] voice.] voice,) my mourning voice. my mourning voice.)

## Appendix 4.7, no. 25

25 *Lento*  
1/246

LN AM 30713

[The bit-ter sweet that strains my yield-ed heart,  
The bit-ter sweet that strains my yielded heart, The  
The bit-ter sweet that straynes my yeld-id hart,

⑤

The care-less count which doth the same em- - -brace,  
care-less count which doth the same em- - -brace,  
care-less count which doth the same em- - -brace, The  
the care-less count where doth the same em- - -brace, the

/contd.

## Appendix 4.7, no. 25 contd.

— The doubtful hope to reap my due de- sert, The pensive path —  
 \*<sup>1</sup> \*<sup>1</sup> \*<sup>1</sup>

The doubtful hope to reap my due- de- sert, The pensive path that

doubt-ful hope to reap my due de- sert, The pensive path that

dont-full hope to reape my due de-sert. ] the pen-sif pathe that

— that guides my restless race Are at such war within my wounded

guides my rest-less race Are at such war with-in my wound-ed breast, my

guides my restless race Are at such war within my wounded —

guides my rest-les race. ] ar at such warre with-in my wound-ed —

/contd.

## Appendix 4.7, no. 25 contd.

Musical score for Appendix 4.7, no. 25 contd. (Measures 20-24). The score is written for four staves (Soprano, Alto, Tenor, Bass) in a key signature of one sharp (F#) and a common time signature (C). The lyrics are:

20 <sup>#1</sup>  
 breast, my wounded breast As doth bereave my joy and eke my —  
 wounded breast As doth be-reave my joy and eke my —  
 breast As doth bereave my joy and eke my rest, as doth be-reave my joy and  
 breast, <sup>#2</sup> as doth be-reve my Joye and eke my rest, (as doth bereave my

Musical score for Appendix 4.7, no. 25 contd. (Measures 25-29). The score continues with the same four staves and key signature. The lyrics are:

25  
 — rest, As doth bereave my joy and eke my rest, and eke my rest.]  
 rest, As doth be-reave my joy and eke my rest.]  
 eke my rest, As doth bereave my joy and eke my rest.]  
 joy and eke my — rest,.) (as doth be-reave my joy and eke my — rest.)



## Appendix 4.7

## COMMENTARY

No. 2 : With hevy hart

- \*<sup>1</sup> SHR 4 : a fifth above pitch of Lpro
- \*<sup>2</sup> Lpro : all have  $\cap$  and barline
- \*<sup>3</sup> SHR 4 : o for dd

No. 4: yf writes wordes

- \*<sup>1</sup> may indicate da capo, or repeat of material from bar 11

No. 5: hey downe downe

- \*<sup>1</sup> C4 clef in error for F4 clef?
- \*<sup>2</sup> no Eb in signature from here to end
- \*<sup>3</sup> dot added to F

No. 6: Vayne is the fleting welth

- \*<sup>1</sup> minim rest in error for semibreve rest
- \*<sup>2</sup> error in source; several emendations possible
- \*<sup>3</sup> MS has 'did dreedfull'

No. 7: Yf ye love me

- \*<sup>1</sup> MS has o for dd

No. 8: Shall I dispaire thus sodeynly


- \*<sup>1</sup> hypothetical reconstruction based on Lasqueferai (Lbl Add. 31390)
- \*<sup>2</sup> MS has o for d
- \*<sup>3</sup> MS has additional semibreve rest

/contd.

## Appendix 4.7, Commentary, contd.

no. 13: my ffreinds

BAR

- 2 \*<sup>1</sup> 30513 : 0.
- 3 \*<sup>1</sup> 30513 : 0
- 4 \*<sup>1</sup> 30513 : C / \*<sup>2</sup> 30513 : dd
- 6 \*<sup>1</sup> 30513 : ddo
- 7 \*<sup>1</sup> 30513 : o|d
- 8 \*<sup>1</sup> 30513 : ddo / \*<sup>2</sup> 30513 : dd / \*<sup>3</sup> 30513 : o|o
- 9 \*<sup>1</sup> 30513 : o o / \*<sup>2</sup> 30513 : dg
- 11 \*<sup>1</sup> 30513 : dd|o / \*<sup>2</sup> 30513 : o o / \*<sup>3</sup> 30513 :  $\begin{array}{c} o \\ c \end{array} \begin{array}{c} o \\ F \end{array} | \begin{array}{c} o \\ F \end{array} \begin{array}{c} d \\ F \end{array}$
- 12 \*<sup>1</sup> 30513 : o o
- 13 \*<sup>1</sup> 30513 : omits D / \*<sup>2</sup> 30513 : dd
- 14 \*<sup>1</sup> Lpro :  $\dot{g}$
- 15 \*<sup>1</sup> 30513 : d|d
- 16 \*<sup>1</sup> 30513 : o|o / \*<sup>2</sup> 30513 : o|o / \*<sup>3</sup> 30513 o|o
- 17 \*<sup>1</sup> 30513 : OF
- 18 \*<sup>1</sup> 30513 : omits D / \*<sup>2</sup> 30513 : dd
- 19 \*<sup>1</sup> Lpro :  $\dot{g}$
- 20 \*<sup>1</sup> 30513 : dd
- 21 \*<sup>1</sup> 30513 : 

/contd.


## Appendix 4.7, Commentary, contd.

Nos.14-15: Walking alone / Sodeynly

- \*<sup>1</sup> underlay supplied fromLbl Add. 15233  
 \*<sup>2</sup> clef changes to F4, without key-signature  
 \*<sup>3</sup> triple metre of some kind is implied by the uneven count of crotchet beats

No.16: Benedicam Domino

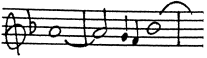
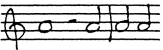
BAR

- 2 \*<sup>1</sup> 30513: lacks music for this Semibreve
- 3 \*<sup>1</sup> 30513: d. d d / \*<sup>2</sup> Lpro: d d d, underlaid 'Benedicamus' [sic.]
- 4 \*<sup>1</sup> 30513: d for d d / \*<sup>2</sup> 30513: d d for d. d
- 5 \*<sup>1</sup> 30513: omits this note and following rest / \*<sup>2</sup> 30513:  
 d d d d. d for d. d d d
- 7 \*<sup>1</sup> 30513: d d o for d. d d d / \*<sup>2</sup> 30513: d d for o
- 8 \*<sup>1</sup> Lpro: d d d, underlaid 'Benedicamus'
- 10 \*<sup>1</sup> 30513: o | o / \*<sup>2</sup> 30513: o for d. d
- 11 \*<sup>1</sup> 30513:  / \*<sup>2</sup> 30513: o for d d / \*<sup>3</sup> 30513:  
 Semibreve rest
- 12 \*<sup>1</sup> 30513: d e; then lacks music for 2 minims; then d e /  
 \*<sup>2</sup> Lpro: no key-signature from here to 22
- 13 \*<sup>1</sup> 30513: d d; next semibreve lacks music / \*<sup>2</sup> 30513:  
 lacks music for this minim

/contd.

## Appendix 4.7, Commentary, contd.

No. 16, Benedicam Domino, contd.  
BAR

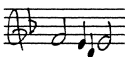
- 15 \*<sup>1</sup> 30513: o for dd
- 16 \*<sup>1</sup> 30513: o o for H / \*<sup>2</sup> 30513: o for dd
- 17 \*<sup>1</sup> 30513: dd for o / \*<sup>2</sup> 30513: minim rest
- 18 \*<sup>1</sup> 30513:  / \*<sup>2</sup> 30513: lacks minim rest
- 19 \*<sup>1</sup> 30513: o for dd
- 20 \*<sup>1</sup> 4900, 30513: o d for o- / \*<sup>2</sup> 30513: ddo for odd
- 22 \*<sup>1</sup> 4900: D for F / \*<sup>2</sup> 30513: adds upper C to F /  
\*<sup>3</sup> 4900, 30513: o for d / \*<sup>4</sup> 30513: lacks music for  
|| d | d. d / \*<sup>5</sup> Lpro: Bb signature from here
- 26 \*<sup>1</sup> 30513: o d for o- / \*<sup>2</sup> 30513: o d for o-
- 27 \*<sup>1</sup> 30513: dd for o; omits # and following semibreve rest /  
\*<sup>2</sup> 30513:  / \*<sup>3</sup> 30513: o- for o-
- 28 \*<sup>1</sup> 30513: omits rest / \*<sup>2</sup> 30513: lacks music for this minim
- 30 \*<sup>1</sup> 30513: omits rest
- 32 \*<sup>1</sup> 30513: minim F; lacks music for following minim /  
\*<sup>2</sup> 30513: d | d / \*<sup>3</sup> 30513: o for d. d / \*<sup>4</sup> Lpro:  
//: to bar 37; this phrase of text omitted

/contd.

## Appendix 4.7, Commentary, contd.

## No. 16, Benedicam Domino, contd.

BAR

- 33 \*<sup>1</sup> 30513: dF; lacks music for following minim
- 34 \*<sup>1</sup> 30513: omits rest / \*<sup>2</sup> 30513: dd for d.♯
- 37 \*<sup>1</sup> 30513: rests missing here and for first three minims of bar 38 / \*<sup>2</sup> 30513: o for dd / \*<sup>3</sup> 30513: dld / \*<sup>4</sup>: repeat sign here in Lpro only; 4900 repeats from bar 42; Ckc and 30513 lack repeat signs
- 38 \*<sup>1</sup> 30513: dd for o / \*<sup>2</sup> 30513: dddd for d)do / \*<sup>3</sup> 30513: dd for d.♯
- 40 \*<sup>1</sup> 30513: o for dd
- 41 \*<sup>1</sup> 30513, 4900:  / \*<sup>2</sup> 30513: o for dd
- 42 \*<sup>1</sup> 4900: repeat sign here / \*<sup>2</sup> 30513: oo for H / \*<sup>3</sup> Lpro: o for d, in error
- 43 \*<sup>1</sup> 30513: dd for o / \*<sup>2</sup> 30513: dd for d.♯
- 44 \*<sup>1</sup> 30513: dd for o / \*<sup>2</sup> 30513: F for D
- 46 \*<sup>1</sup> 30513, 4900: as 41 above
- 47 \*<sup>1</sup> Lpro repeats from bar 38; 4900 repeats from bar 42. There is no repeat sign in either Ckc or 30513

/contd.

## Appendix 4.7, Commentary, contd.

No. 17: Jay content

- \*<sup>1</sup> could be A  
 \*<sup>2</sup> clef changes to F4 (in error for C4); no key-signature

No. 18: ffortune Alas

- \*<sup>1</sup> d for o

No. 21: Is it not suer

- \*<sup>1</sup> Ms has o, presumably in error

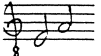
No. 24: O happy dames

BAR

prefatory stave: 30513: upper b signature missing intermittently during  
 course of work / \*<sup>2</sup> 30483: b signature deleted / \*<sup>3</sup> SHR:  
 fragment; commences bar 17, but illegible to bar 20 /  
 \*<sup>4</sup> attrib. 'Johnson'


3 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30481: o / \*<sup>3</sup> 30482: o / \*<sup>4</sup> 30513: dd


4 \*<sup>1</sup> 30513: dddd

5 \*<sup>1</sup> 30513:  / \*<sup>2</sup> 30513: o ddd

6 \*<sup>1</sup> Lprv, 30513: b; 30483: q / \*<sup>2</sup> 30513: dd

7 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30482: o

8 \*<sup>1</sup> 30513: dddd / \*<sup>2</sup> 30513: 



9 \*<sup>1</sup> 30513: dd / \*<sup>2</sup> 30513:  / \*<sup>3</sup> 30513: o

/contd.

## Appendix 4.7, Commentary, contd.

No.24, O happy dames, contd.

BAR

10 \*<sup>1</sup> 30513:  / \*<sup>2</sup> 30513:  / \*<sup>3</sup> 30513: b /

\*<sup>4</sup> Lprv: B for D / \*<sup>5</sup> 30513, Lprv: b; 30483: G

11 \*<sup>1</sup> 30513:  $\begin{matrix} d & d \\ A & C \end{matrix}$  / \*<sup>2</sup> 30513: 0 / \*<sup>3</sup> 30513: b

12 \*<sup>1</sup> 30513: d d d . d / \*<sup>2</sup> 30480: d . d / \*<sup>3</sup> 30513: b

13 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: b / \*<sup>3</sup> 30513 omits  $\begin{matrix} d & d \\ 9 & B \end{matrix}$  /

\*<sup>4</sup> 30483: d d


14 30513:  / \*<sup>2</sup> 30513: 0 0

15 \*<sup>1</sup> 30513:  $\begin{matrix} d & d & d \\ A & A & G \end{matrix}$  / \*<sup>2</sup> 30513: b


16 \*<sup>1</sup> 30513: 0 / \*<sup>2</sup> 30513: 0 0

17 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30481, 30513: 0 0 / \*<sup>3</sup> SHR: illegible

music from here; text 'my heavy plight'

18 \*<sup>1</sup> 30513: F / \*<sup>2</sup> 30480:  / \*<sup>3</sup> 30513: b /

\*<sup>4</sup> 30513: 0 / \*<sup>5</sup> 30483: 0 | d

19 \*<sup>1</sup> 30482: 

20 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: 0 0 / \*<sup>3</sup> 30481: 0 /

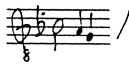

\*<sup>4</sup> SHR: legible from here; no text at this point /

\*<sup>5</sup> 30483: 0

/contd.

## Appendix 4.7, Commentary, contd.

No.24, 0 happy dames, contd.  
BAR

- 21 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: 00
- 22 \*<sup>1</sup> 30513: 0 / \*<sup>2</sup> 30513: F / \*<sup>3</sup> 30513: dd
- 23 \*<sup>1</sup> 30513:  $\frac{dd}{FD}$  / \*<sup>2</sup> SHR: 'Of me that would to reioyse,  
of me //:'
- 24 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: b
- 25 \*<sup>1</sup> 30513, 15166: omit # / \*<sup>2</sup> 30513: b / \*<sup>3</sup> 30482: 0 /  
\*<sup>4</sup> 30513: d. ddd
- 26 \*<sup>1</sup> 30513: e, then blank to end of bar / \*<sup>2</sup> 30513:  /  
\*<sup>3</sup> SHR: ? d. d / \*<sup>4</sup> 30513: p [p]
- 27 \*<sup>1</sup> 30513: dd / \*<sup>2</sup> 30513: dd
- 28 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513:  $\frac{d}{A}$  / \*<sup>3</sup> 30513: dd
- 29 \*<sup>1</sup> 30513:  $\frac{d}{B}$  missing / \*<sup>2</sup> 30513: 0 / \*<sup>3</sup> 30513: dd
- 30 \*<sup>1</sup> 30513: b through bar / \*<sup>2</sup> 30513: 0
- 31 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: b / \*<sup>3</sup> 30513: dd
- 32 \*<sup>1</sup> 30513: dd / \*<sup>2</sup> 30481: 0 / \*<sup>3</sup> 30482, 30513: 
- 33 \*<sup>1</sup> 30513: 00
- 34 \*<sup>1</sup> 30480, 30513: dd / \*<sup>2</sup> 30513: dd / \*<sup>3</sup> SHR:  
underlay 'The fortune of my pleasant choice' /  
\*<sup>4</sup> 30513: dd

/contd.




## Appendix 4.7, Commentary, contd.

No.24, 0 happy dames

BAR

35 \*<sup>1</sup> 30513:  $\frac{d}{D} \frac{d}{F}$  / \*<sup>2</sup> 30513: dd / \*<sup>3</sup> 30513: b / \*<sup>4</sup> 30513: dd /  
 \*<sup>5</sup> 30513: d[b]


36 \*<sup>1</sup> 30513, ?SHR: dd / \*<sup>2</sup> 30513: dd

37 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513:  / \*<sup>3</sup> 30513: dd

38 \*<sup>1</sup> 30513: omits  $\frac{d}{B}$  / \*<sup>2</sup> SHR largely cut away from here  
 to end / \*<sup>3</sup> 30513: 0 / \*<sup>4</sup> 30513: dd

39 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30513: dd / \*<sup>3</sup> 30513: 0

40 \*<sup>1</sup> 30513: b / \*<sup>2</sup> 30480: 0 / \*<sup>3</sup> 30513: omits  $\frac{d}{e} \frac{d}{g}$  /  
 \*<sup>4</sup> 30513: b / \*<sup>5</sup> Lpro: dd

41 \*<sup>1</sup> 30513: 0 / \*<sup>2</sup> 30482, SHR: 

42 \*<sup>1</sup> 15166: dd / \*<sup>2</sup> 30513: 00

43 \*<sup>1</sup> 15166, 30513: dd / \*<sup>2</sup> 30513: omits # / \*<sup>3</sup> 30481: FH ;  
 30513: 00H / \*<sup>4</sup> 30513:  $\frac{d}{F}$  / \*<sup>5</sup> 30482: 0 / \*<sup>6</sup> 30513: addsh /  
 \*<sup>7</sup> 30513:  $\frac{d}{B}$  / \*<sup>8</sup> 30513: addsh

44 \*<sup>1</sup> 15166, 30513: omit #

/contd.

## Appendix 4.7, Commentary, contd.

No. 25: The bitter swete

BAR

- 2 \*<sup>1</sup> 30513: d d d / \*<sup>2</sup> 30513: a d d b
- 4 \*<sup>1</sup> 30513: d o
- 5 \*<sup>1</sup> 30513: d d / \*<sup>2</sup> 30513: d d
- 6 \*<sup>1</sup> 30513: o
- 8 \*<sup>1</sup> 30513: omits this note
- 9 \*<sup>1</sup> 30513: omits rest / \*<sup>2</sup> 30513: o
- 10 \*<sup>1</sup> 30513: d / \*<sup>2</sup> 30513: o
- 11 \*<sup>1</sup> 30513: omits b
- 12 \*<sup>1</sup> 30513: blank for first semibreve; third beat is  $\frac{d}{c}$
- 15 \*<sup>1</sup> 30513: o
- 16 \*<sup>1</sup> Lpro: omits rest / \*<sup>2</sup> 30513: omits b
- 19 \*<sup>1</sup> 30513: o / \*<sup>2</sup> 30513: oo
- 20 \*<sup>1</sup> 30513: d. d / \*<sup>2</sup> 30513: o
- 24 \*<sup>1</sup> 30513: d d
- 25 \*<sup>1</sup> 30513: omits semibreve rest
- 26 \*<sup>1</sup> 30513: A for G
- 27 \*<sup>1</sup> 30513: omits b
- 29 \*<sup>1</sup> 30513: does not imply division of bass

## APPENDIX 4.8A

YM.91(s)

Ut Arr. 30513

[As I de-serve so I de-sire: Thus lo- -vers of-ten]

[As I de-serve so I de-sire: Thus lo-vers of-ten]

[As I de-serve so I de-sire: Thus lo-vers often make

As I de-serve so I de-sire: Thus lo-vers of-ten]

⑤

make their request; If grant-ed be that they re-quire, What may pre-

make their request; If grant-ed be that they re-quire, What may pre-

their re-quest; If grant-ed be that they re-quire, What may pre-

make the request, If granted be that they re-quire,

/contd.

Appendix 4.8A contd.

(10)

-vail? since at the last, — She may well say, if she like —  
 -vail? — since at the last, — She may well say, if she like —  
 -vail? — Since at the last, She may well say, — if she like —

What may pre-vaile since at the laste, she may well saye iff she like

(15) (17)

best, Thou not de-serv'ist to have re-fuge; There-  
 best, Thou not de-serv'ist to have re-fuge, to have re- - -  
 best, Thou not de-serv'ist to have re-fuge, to have re- - -

beste like — best, know not de-servest to have re-

/contd.

## Appendix 4.8A contd.

(20)

fore, I ask, who shall be judge, who shall be judge? Thou judge? judge? judge?

-fuge; There fore, I ask, who shall be judge? Thou not deservst to judge?

fuge; There fore, I ask, who shall be judge? Thou not de-servst to judge?

fuge/ there fore I aske who shall be judge [shall be] judge/ [judge]

## Appendix 4.8A


As I deserve : COMMENTARY

## BAR

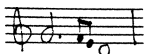
2 \*<sup>1</sup> Y: 0 / \*<sup>2</sup> 30513:  $\frac{d d}{\underset{F}{9}}$  / \*<sup>3</sup> 30513: Bb

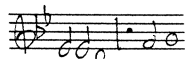
3 \*<sup>1</sup> 30513: Bb

4 \*<sup>1</sup> 30513: D / \*<sup>2</sup> Y and 30513: dd

5 \*<sup>1</sup> 30513: d / \*<sup>2</sup> Y: d / \*<sup>3</sup> 30513: 

6 \*<sup>1</sup> 30513: E

7 \*<sup>1</sup> 30513: 

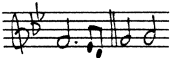
8 \*<sup>1</sup> 30513:  / \*<sup>2</sup> 30513: 0|0

11 \*<sup>1</sup> 30513: dd

12 \*<sup>1</sup> 30513: d|d

13 \*<sup>1</sup> 30513: 0

15 \*<sup>1</sup> Y: dd / \*<sup>2</sup> 30513: 0

16 \*<sup>1</sup> Y: dd / \*<sup>2</sup> 30513: 

17 \*<sup>1</sup> 30513: C for Bb / \*<sup>2</sup> 30513: E (H) for D / \*<sup>3</sup> 30513: dd /


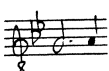
\*<sup>4</sup> 30513: 0

18 \*<sup>1</sup> 30513: 0

/contd.

## Appendix 4.8A, Commentary, contd.

BAR

19 \*<sup>1</sup> 30513: d | →21 \*<sup>1</sup> 30513: 0 | d22 \*<sup>1</sup> 30513: repeat written out / \*<sup>2</sup> Y: dd /\*<sup>3</sup> 30513:  / \*<sup>4</sup> 30513: 23 \*<sup>1</sup> Y: repeat indicated, final notes not given

## APPENDIX 4.8B

LW 111  
15166 #1

Vaine, vaine, vaine, vaine, all our lyfe we

Vaine, vaine, vaine, vaine, all our lyfe we spend in vaine, all our lyfe

Vaine, vaine, vaine, vaine, vaine, all our lyfe we spend in

Vaine, vaine, vaine, vaine, all our lyfe

Y.M. 91(5)

text here ->

spend in vaine, all our lyfe wee spend in vaine.

We spend in vaine, wee spend in vaine. vaine is the will of our in-ten[t]

vaine, in vaine, all our-lyfe wee spend in vaine. vaine is the will of our in-ten[t], vaine

We spend in vaine, wee spend in vaine. vaine

/contd.



## Appendix 4.8B contd.

\*<sup>5</sup> # (15)

is the will that wee have ment, our tyme in vaine now have we spent, from  
 is the will that wee have ment, our tyme in vaine now have we spent, from  
 is the will that wee have ment, our tyme in vaine now have we spent, from

\*<sup>b</sup> (20) \*<sup>7</sup>

from vaine to gaine wee most re-lent, yet pain-ful paine we must fre-quent,  
 vaine to gaine wee most re-lent, yet pain-ful paine we must fre-quent,  
 vaine to gaine wee most re-lent, yet pain-ful paine we must fre-quent, yet pain-ful  
 vaine to gaine wee most re-lent, yet pain-ful paine we must fre-quent, yet pain-ful

/contd.

## Appendix 4.8B contd.

(25)

Such is the cost of all our paine, but labour lost and  
 paine we must frequent, such is the cost of all our paine, but labour  
 paine we most frequent, such is the cost of all our paine, but labour lost and  
 paine we most frequently, such is the cost of all our paine, but labour lost and

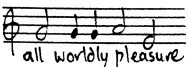
Spent in vaine, but labour lost and spent in vaine.  
 lost, but labour lost and spent in vaine. [Refrain]  
 Spent in vaine, but labour lost and spent in vaine.  
 Spent in vaine, but labour lost and spent in vaine.

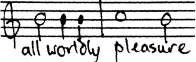
[Refrain]

## Appendix 4.8B

Vaine vaine : commentary

\*<sup>1</sup> 15166: fifth lower

\*<sup>2</sup> 15166:  all worldly pleasure

\*<sup>3</sup> 15166:  all worldly pleasure

\*<sup>4</sup> 15166: omits #

\*<sup>5</sup> 15166: G

\*<sup>6</sup> 15166: omits #

\*<sup>7</sup> 15166: omits #

\*<sup>8</sup> 15166: D

\*<sup>9</sup> 15166: omits #

APPENDIXES TO CHAPTER 5

## APPENDIX 5.1A

TCM vi, 151/III/1

ti - bi, Vir - - go et Ma - ter Ma - ri - - a,

Ti - bi, Vir - - go et Ma - ter Ma - ri - - a, praee - ce - te - ris

149/II/1

praee - ce - te - ris om - ni - bus per - man - - -

om - ni - bus per - man - - -

153/I/1

- - - [se-ris] mi - se - ri -

- - - [se-ris] mi - se - ri - cos pa - tro - na mi - se - ri - cos pa - tro - na

mi - se - ri - cos pa - tro - na es

/contd.

## Appendix 5.1A, contd.

-cos pa-tro-na

mi-se-ri-cors pa-tro-na

mi-se-ri-cors pa-tro-na

mi-se-ri-cors pa-tro-na

## APPENDIX 5.1B

147/I/2      \*      159/II/3

Vir-go om-ni-um

Vir-go om-ni-um

Vir-go om-ni-um

Vir-go sem-per

Vir-go sem-per

Vir-go sem-per

con-gan-de-re

con-gan-de-re

con-gan-de-re

te-que in

te-que in re-gno cae-li

te-que in re-gno

/contd.

## Appendix 5.1B, contd.

re-gno cae-lo - rum,

\*te-que in re-gno cae-lo - - - [rum]

te-que in re-gno cae-lo - - [rum]

cae-lo - - - - - - - - - - - [rum]

## APPENDIX 5.1C

147/II/3

ca-stis - [sima]

ca-stis - si - - - - - [ma]

ca-stis - si - - - - - ma

ca-sti - si - ma

ca-stis - - si - [ma]

155/I/1

e - ius - -

155/II/2

e - ius - que

e - ius - que

e - ius - - [que]

- ius - que

- que

se-cun -

/contd.

## Appendix 5.1C, contd.

Se-cun-dum di-vi-ni-ta - - - - -

- dum di-vi-ni-ta - - - - - Se-cun-dum di-vi-ni-ta - - - - - tem

- - - - - Se-cun-dum di-vi-ni-

- tem

- tem

- - - - - tem

- ta - tem



## APPENDIX 5.2

TCM vi, 193-4

Ii-lae dum per-gunt  
Ii-lae dum per-gunt  
A-po-sto-

A-po-sto-lis hoc  
Vi-den-tes  
Vi-den-tes e-um vi-ve-re  
Vi-den-tes e-um vi-ve-re

e-um vi-ve-re  
Osculan-tur pe-des  
Osculan-tur pe-des  
Osculan-tur pe-des  
Osculan-tur

## APPENDIX 5.3A / 5.3B

A

① et - ma - - - trem se lae - - - tam

②

③

B

et ma-trem se lae - - - tam

et ma-trem

① et ma-trem se lae - - - tam

②

③

se lae - - - tam

## APPENDIX 5.3C / 5.3D

C

A-po-sto - - - - - li - Al - le - - - - - lu - - - - - ia.

D

/contd.

## Appendix 5.3D, contd.

Musical score for Appendix 5.3D, contd. The score consists of four staves. The first two staves are grouped by a box and an arrow above them, indicating a first ending. The third and fourth staves are also grouped by a box and an arrow above them, indicating a second ending. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and accidentals.

Musical score for Appendix 5.3E. The score consists of four staves. The first two staves are grouped by a box and a vertical line to the right, indicating a first ending. The third and fourth staves are also grouped by a box and a vertical line to the right, indicating a second ending. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and accidentals.

## APPENDIX 5.3E

Musical score for Appendix 5.3E, showing a single staff of music with a vocal line. The lyrics "Qui-a pa-ra-ta — sunt —" are written below the notes. The first two staves are grouped by a box and a vertical line to the right, indicating a first ending. The third and fourth staves are also grouped by a box and a vertical line to the right, indicating a second ending. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and accidentals.

## APPENDIX 5.3F

Qui-a pa-ra-ra - ta sunt,  
 Qui - o a pa - ra - ta sunt, Qui-a  
 Qui-a pa-ra-ra - ta sunt  
 Qui-a pa-ra - ta

Qui-a pa  
 pa-ra - ta sunt  
 Qui-a pa-ra - -  
 Qui-a pa-ra-ra - ta sunt  
 Qui-a pa-ra-ra - ta sunt

Qui-a pa-ra-ra - ta sunt

APPENDIX 5.3G

[Loquebantur]

A musical score for the section '[Loquebantur]'. It consists of four staves. The top two staves are vocal parts with lyrics 'Va-ri-is lin-guis'. The bottom two staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'C.F.'. There are also some handwritten annotations and a '(etc.)' at the end of the first system.

[Homo] quidam

A musical score for the section '[Homo] quidam'. It consists of four staves. The top two staves are vocal parts with lyrics 'Qui-dam fe-cit'. The bottom two staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'C.F.'. There are also some handwritten annotations and a '(etc.)' at the end of the first system.

/contd.

## Appendix 5.3G, contd.

[Honor] virtus (TCM vi, p. 237)

Handwritten musical score for "[Honor] virtus" (TCM vi, p. 237). The score is written on three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is 8/8. The vocal line begins with the lyrics "Vir - - - tus" and includes a "C.F." (Crescendo Forte) marking. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line consists of a simple harmonic accompaniment. The score concludes with "(etc.)".

[Dum transisset] (TCM vi, p. 257)

Handwritten musical score for "[Dum transisset]" (TCM vi, p. 257). The score is written on three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (Bb, Eb) and the time signature is 8/8. The vocal line begins with the lyrics "Sab - - - batum" and includes a "C.F." (Crescendo Forte) marking. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes. The bass line consists of a simple harmonic accompaniment. The score concludes with "(etc.)".

## APPENDIX 5.4A

TCM vi, p.90 (amended from Lbl A80.17802-5)

Au-di-vi, (Au-di)

Au-di-

Au-di-

(au-di)

vi, (au-di) (au-di) (au-di)

di vi, (au-di)

-vi.

A

A



## APPENDIX 5.4B

TCM vi, pp. 95-6 (amended from Lbl Add. 17802-5)

Handwritten musical score for the first system of TCM vi, pp. 95-6. It consists of three staves. The top staff is the vocal line with lyrics "dor-mi-ta - ti-o - - - - - nem dor-mi-ta - ti-". The middle staff is the piano accompaniment. The bottom staff is the basso continuo line with lyrics "dor-mi-ta - - ti-o - -". There are various musical notations including notes, rests, and dynamic markings like "p".

Handwritten musical score for the second system of TCM vi, pp. 95-6. It consists of three staves. The top staff has lyrics "- mi-ta - ti-o - - - - - nem, (dor - - mi-ta - ti-o -)". The middle staff has lyrics "- ti-o - - - - - nem, (dor - mi-ta - ti-o - - - - -)". The bottom staff has lyrics "- - nem, [dor - mi-ta - - ti-o - - - - - nem, [dor-". There are various musical notations including notes, rests, and dynamic markings like "p".

Handwritten musical score for the third system of TCM vi, pp. 95-6. It consists of three staves. The top staff has lyrics "- mi-ta - ti-o - - - - - nem.". The middle staff has lyrics "- mi-ta - ti-o - - - - - nem.". The bottom staff has lyrics "- mi-ta - ti-o - - - - - nem.". There are various musical notations including notes, rests, and dynamic markings like "p".

## APPENDIX 5.5A

EECM xiii, p. 102

for he hath vi-si-ted  
for he hath vi-si-ted  
for he hath vi-si-ted  
for he hath vi-si-ted

## APPENDIX 5.5B

ibid., p. 114

whereby the day-spring from on high  
whereby the dayspring from on high  
whereby the dayspring  
where-by the dayspring from on high

(etc.)

## APPENDIX 5.5C

ibid., p. 107

and to remember  
and to re-mem-ber  
and to remember  
and to remember

\*





## APPENDIX 5.7A

EECM xii, pp. 17-18

even the spirit of truth

even the spirit of truth

even the spirit of

even the spirit of truth

even the spirit of truth

even the spirit of truth

\* EECM gives G as final pitch of III

## APPENDIX 5.7B

EECM xii, pp. 14-15

And when thou hearst

And when thou hearst

and when thou

And when thou hearst

And when thou hearst

and when thou

\* EECM gives G as final pitch of III

/contd.

## Appendix 5.7B, contd.

heurst and when thou heurst

when thou heurst and when thou heurst

and when thou heurst and when thou heurst

Detailed description: This musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains the lyrics 'heurst' and 'and when thou heurst'. The piano part has a treble clef and a bass clef. The second system continues the piano accompaniment. There are some markings like '0' and '2' in the piano part, possibly indicating fingerings or ornaments.

Detailed description: This musical score shows a piano introduction. It consists of two systems of staves. The top system has a treble clef and a bass clef. The piano part is written in a simple, rhythmic style. There are some markings like '0' and '2' in the piano part, possibly indicating fingerings or ornaments.

## APPENDIX 5.7C

EECM XII, pp. 20-2 (omitting editorial bass line)

That even so ye love one a - no - ther, That even so ye love one a -

That even so ye love one a - no - ther, That even so ye love one a - no - ther

(bass missing)

/contd.

Detailed description: This musical score is for Appendix 5.7C. It features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains the lyrics 'That even so ye love one a - no - ther, That even so ye love one a -' and 'That even so ye love one a - no - ther, That even so ye love one a - no - ther'. The piano part has a treble clef and a bass clef. There is a note '(bass missing)' in the piano part. The score ends with '/contd.'.

## Appendix 5.7C, contd.

-no- ther, that even so ye love one a-no- ther, that

a - no - - - - - ther, that even so ye love one a - no - tha, that

even so ye love one a-no - - (ther)

even so ye love one a - no - - ther

## APPENDIX 5.8A

EECM XIII, pp. 35-7 (bars 20-33)

The musical score is presented in three systems, each consisting of two staves. The first system shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second system includes a 'sic.' marking under the lower staff. The third system includes a 'free' marking above the upper staff. The score is written in a single system with a common time signature.



## APPENDIX 5.8B

ECCM XIII, pp. 59-61 (bars 7-23)

For mine eyes have seen thy sal-va-ti-on, [Which - thou hast pre-

For mine eyes have seen thy sal-va-ti-on, [Which thou

The first system of music consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is a bass line. The lyrics are: "For mine eyes have seen thy sal-va-ti-on, [Which - thou hast pre-". There are brackets and arrows indicating phrasing and dynamics. A bracket under "Which - thou" points to a dynamic marking of *pp* (pianissimo) in the piano part.

-po-ree be-fore the face of all people; [To be a light to lighten the

be-fore the face

hast pre-pa-ree [To be a light to

The second system of music consists of three staves. The lyrics are: "-po-ree be-fore the face of all people; [To be a light to lighten the". There are brackets and arrows indicating phrasing and dynamics. A bracket under "be-fore the face" points to a dynamic marking of *pp* in the piano part. Another bracket under "[To be a light to" points to a dynamic marking of *pp* in the piano part.

gen-tiles, and to be the glo-ry of thy peo-ple - Is - ra - el.

and to be the glo-ry of thy peo-ple Is - ra - el. (etc.)

lighten the gentiles,

The third system of music consists of three staves. The lyrics are: "gen-tiles, and to be the glo-ry of thy peo-ple - Is - ra - el." There are brackets and arrows indicating phrasing and dynamics. A bracket under "and to be the glo-ry of thy peo-ple Is - ra - el." points to a dynamic marking of *pp* in the piano part. The system ends with "(etc.)".

## APPENDIX 5.9

Musical score for measures 35-39. The score is written for five staves. Measure 35 is circled. The music features a complex texture with various rhythmic patterns and accidentals, including a sharp sign (#) in measure 37. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Musical score for measures 40-44. The score is written for five staves. Measure 40 is circled. The music continues with complex textures and rhythmic patterns, including a sharp sign (#) in measure 42. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

/contd.

## Appendix 5.9, contd.

Handwritten musical score for Appendix 5.9, contd. The score consists of five staves. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a circled number 45 and a sharp sign (#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of one flat (Bb). The fourth staff is in bass clef with a key signature of one flat (Bb). The fifth staff is in bass clef with a key signature of one flat (Bb). The music is written in a style that appears to be a transcription or a sketch, with various note values, rests, and phrasing slurs. The score is followed by several empty staves.

## APPENDIX 5.10A

Och 979-83

Handwritten musical score for 'Och 979-83'. The score consists of five staves. The first staff is a vocal line with lyrics: "Sa-lu-ta-ri me-o, Sa-lu-ta-ri". The second staff is a piano accompaniment with lyrics: "Sa-lu-ta-ri me-o, me-". The third staff is a piano accompaniment with lyrics: "Sa-lu-ta-ri me-". The fourth staff is a piano accompaniment with lyrics: "Sa-lu-ta-ri me-". The fifth staff is a piano accompaniment with lyrics: "Sa-lu-ta-ri me-o, Sa-lu-".

(4)

Handwritten musical score for '(4)'. The score consists of five staves. The first staff is a vocal line with lyrics: "me - - - o". The second staff is a piano accompaniment with lyrics: "- - - o, - - -". The third staff is a piano accompaniment with lyrics: "- - - o, [Sa-lu (etc.)". The fourth staff is a piano accompaniment with lyrics: "- - - o, [Sa-lu". The fifth staff is a piano accompaniment with lyrics: "ta-ri me - - - o".

## APPENDIX 5.10B

Och 979-83

Qui-a fe-cit mi-hi mag-na  
 Qui-a fe-cit mi-hi mag-na  
 Qui-a fe-cit mi-hi mag-na  
 editorial: Qui-a fe-cit mi-hi

Lu-men ad re-ve-la-ti  
 mag-na  
 editorial: Qui-a fe-cit mi-hi mag-na

o-nem  
 la-ti-o-nem  
 Lu-men ad re-ve-la-ti o-nem  
 editorial: Lu-men ad re-ve-la-ti-o-nem  
 Lu-men ad re-ve-la-ti (onem)

APPENDIXES TO CHAPTER 6

## APPENDIX 6.1A

TCM vi,  
p. 217/1/2

Qui per crum - cem et san - [guinem] redemisti # redemisti

redemisti, redemisti

Qui per crum - cem et san - [guinem] redemisti redemisti

au - xi - li - a - re no - - - bis, au - xi - li - a - re no - -

ritemisti

ritemisti

au - xi - li - a - re no - - - bis, au - xi - li - a - re

no - - - bis

no - - - bis

## APPENDIX 6.1B

TCM VI  
p. 27/III/2

te de-pre-ca-mur De-us  
te de-pre-ca-mur De-us  
te de-pre-ca-mur De-us

De-us  
te de-pre-ca-mur De-us  
te de-pre-ca-mur De-us  
te de-pre-ca-mur De-us  
te de-pre-ca-mur De-us  
De-us De-us

ster



## APPENDIX 6.2A

TCM vi p. 246/I/1

Do - mi - ne quis ha - bi - ta - bit in ta - ber - na - cu - lo tu -

Do - mi - ne quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - - o, in ta - ber - [etc.]

Do - mi - ne quis ha - bi -

- o, in ta - ber - na - [culo tuo] [etc.]

Do - mi - ne quis ha - bi - ta - bit in [tabernaculo tuo] [etc.]

- ta - bit in ta - ber - na - cu - lo tu - - o, in ta - be - [naculo tuo]

## APPENDIX 6.2B

TCM vi, p. 248/I/3

Qui lo - qui - tur, Qui lo - qui - tur - (ve - ri - ta - tem)

Qui lo - qui - tur ve - ri - ta - tem, Qui lo - qui - tur ve - ri - ta - tem [etc.]

Qui lo - qui - tur ve - ri - ta - tem Qui lo - qui - tur

## APPENDIX 6.2C

TCM vi, p. 249/III/1 (canon a3)

## APPENDIX 6.2D

TCM vi, p. 254/II/3

/contd.

## Appendix 6.2D contd.

haec, non mo-ve-bi - - tur, non mo-ve - bi - -

haec, qui facit haec, non mo-ve - bi - tur, non mo-ve-

- tur

(etc.)

- bi - - - tur

## APPENDIX 6.3A, i-ii

i: TCM vi, p. 145/II/3

ii: TCM vi, p. 154/II/1

## APPENDIX 6.3B, i-ii

i: BrettL, p. 4, bars 31-8

36

Handwritten musical score for example i, bars 31-8. The score is written on three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The notation includes notes, rests, and various annotations such as circled notes and a circled '36' above the staff.

ii: BrettL, pp. 5-6, bars 46-51

Handwritten musical score for example ii, bars 46-51. The score is written on three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The notation includes notes, rests, and various annotations such as circled notes and a circled '46' above the staff.

50

Handwritten musical score for example ii, bars 46-51. The score is written on three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The notation includes notes, rests, and various annotations such as circled notes and a circled '50' above the staff.

## APPENDIX 6.3C, i-ii

i: TCM vi, p. 129/1/2

ii: Dunkley & Winstan, bars 36-41

ii

/contd.

## Appendix 6.3C, ii, contd.

Handwritten musical score for Appendix 6.3C, ii, contd. The score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is written in a common time signature. A circled number '40' is placed above the first staff. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). There are some handwritten annotations and a diagonal line through the first staff.

## APPENDIX 6.3D, i-ii

i: Brett L, p. 3, bars 24-7

Handwritten musical score for Appendix 6.3D, i-ii. The score consists of three staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The music is written in a common time signature. A circled number '25' is placed above the first staff. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). There are some handwritten annotations, including a diagonal line through the first staff and a bracket under the second staff.

/contd.

## APPENDIX 6.3D, ii

ii: BrettL, p.11, bars 98-100

## APPENDIX 6.3E

BrettL, p.15, bars 130-5



## APPENDIX 6.3F

Brett L., pp. 9-10, bars 81-7

Handwritten musical score for three staves, bars 81-7. The score is in G major (one sharp) and 4/4 time. The first staff contains a melodic line with a circled '85' above the final measure. The second and third staves contain accompaniment. A diagonal line is drawn across the second and third staves from the fourth measure to the seventh measure, indicating a section to be omitted or corrected.

Handwritten musical score for three staves, continuing from the previous system. The first staff has a melodic line. The second and third staves have accompaniment. The second measure of the second staff has some corrections or markings above it. The third staff has some markings below it.

## APPENDIX 6.4A

TCM vi, p. 189/III/1

## APPENDIX 6.4B

TCM vi, p. 191/III/2

/contd.

## Appendix 6.4B, contd.

- ster,  
 Do-mi-nus De-us-no-ster,  
 Do-mi-nus De-us-no-ster,  
 Do-mi-nus De-us

- ster,  
 Do-mi-nus De-us-no-ster,  
 -us-no-ster,  
 Do-mi-nus De-us-no-

/contd.

## Appendix 6.4B, contd.

Handwritten musical score for Appendix 6.4B, contd. The score consists of four staves. The top staff is a vocal line with lyrics: "- mi-nus De - - - us no - - - ster." The second staff is a piano accompaniment with a "p" dynamic marking. The third staff is another vocal line with lyrics: "- ster, Do-mi-nus De - us no - - - - - ster." The bottom staff is a piano accompaniment. There are handwritten annotations: a circled "p" in the bottom staff of the first system, a circled "p" in the bottom staff of the second system, and a circled "p" in the bottom staff of the third system. A bracket connects the first and third systems, and another bracket connects the second and third systems.

## APPENDIX 6.5

1/I Spem...  
1/II Spem...

5 1/III Spem... 2/III Spem... 10 3/III Spem...  
1/IV Spem...  
1/X Spem... 2/X Spem...

3/III Spem... 20 3/X Spem... 4/III Spem... 4/I Spem... 25  
4/X Spem...

S.B.

/contd.

## Appendix 6.5, contd.

Choirs 1-4

25

5/I Praeter...

5/II Praeter... Praeter...

5/III Praeter...

5/IV Praeter...

5/V Praeter...

7/V Praeter...

6/V Praeter...

30

5/I Praeter...

5/II Praeter...

8/I Praeter...

8/II Praeter...

8/IV Praeter...

4/I Praeter...

35

40 (num)

7/V Praeter...

/contd.

## Appendix 6.5, contd.

Handwritten musical score for Appendix 6.5, contd. (Section 45). The score is written on three staves (treble, alto, and bass clefs). The top staff contains a melodic line with notes and rests, and the word "Qui..." written below it. The middle staff contains a harmonic accompaniment with notes and rests. The bottom staff contains a bass line with notes and rests. The section is circled in a dashed line and labeled "45" in a circle at the top. The key signature is one flat (Bb). The time signature is 7/8. The score includes various chordal figures and melodic phrases, with some notes marked with "p" (piano) and "f" (forte). The word "Qui..." is repeated several times throughout the section.

Handwritten musical score for Appendix 6.5, contd. (Section 50). The score is written on three staves (treble, alto, and bass clefs). The top staff contains a melodic line with notes and rests, and the word "Qui..." written below it. The middle staff contains a harmonic accompaniment with notes and rests. The bottom staff contains a bass line with notes and rests. The section is circled in a dashed line and labeled "50" in a circle at the top. The key signature is one flat (Bb). The time signature is 6/8. The score includes various chordal figures and melodic phrases, with some notes marked with "p" (piano) and "f" (forte). The word "Qui..." is repeated several times throughout the section.

Handwritten musical score for Appendix 6.5, contd. (Section 55). The score is written on three staves (treble, alto, and bass clefs). The top staff contains a melodic line with notes and rests, and the word "Qui..." written below it. The middle staff contains a harmonic accompaniment with notes and rests. The bottom staff contains a bass line with notes and rests. The section is circled in a dashed line and labeled "55" in a circle at the top. The key signature is one flat (Bb). The time signature is 5/8. The score includes various chordal figures and melodic phrases, with some notes marked with "p" (piano) and "f" (forte). The word "Qui..." is repeated several times throughout the section.

/contd.





## Appendix 6.5, contd.

8/I (75)

in tri-bu-la-ti-o-ne di-[mittis]

8/♩

5/I (80)

in tri-bu-la-ti-o - ne di-mit - tis,

5/♩

G.B.

1/II

in tri-bu-la-ti-o - ne di-mit - tis,

1/♩

(G.B.)

/contd.

## Appendix 6.5, contd.

/contd.

## Appendix 6.5, contd.

(10) humilitatem

6/I 5/IV 5/I 6/III 6/IX 3/I 4/III

# → 9B.

(15)

4/II 2/IV 1/I 3/II 3/III

9B.

(20)

/contd.

Appendix 6.5, contd.

(Tutti)

124

125

130

135

6 4 #

6 4



## LIST OF PRIMARY SOURCES

(alphabetical by library siglum)

AB 27	Aberystwyth, National Library of Wales, Brogyntyn Collection, MS 27
Cfm 52A 30-2 *	Cambridge, Fitzwilliam Museum, MS 52A 30-2
Cfm 52A 33-5 *	.. .. . MS 52A 33-5
Ckc 316	Cambridge, King's College, Rowe MS 316
Cmc 1760	Cambridge, Magdalene College, Pepys MS 1760
Cp 35/37/44-5	Cambridge, Peterhouse, MS 35, 37, 44-5
Cp 471-4	Cambridge, Peterhouse, MS 471-4
Ctc 0.1.30	Cambridge, Trinity College, music fragment in printed book 0.1.30
Cu 27/ Csj 234	Cambridge, University Library, MS Dd.xiii.27; Cambridge, St. John's College, MS 234 ( <u>olim</u> MS K 31)
Cu Dd.ii.11	Cambridge, University Library, MS Dd.ii.11
CHE Petre 1	Chelmsford, Essex County Record Office, Petre MS 1
CHE Petre 2	.. .. . Petre MS 2
<u>CS</u> 1575	Tallis & Byrd, <u>Cantiones sacrae</u> , London, 1575
Dm 24.3.1-5	Dublin, Marsh's Library, printed books 24.3.1-5
Dtc B.1.27-31	Dublin, Trinity College, printed books B.1.27-31
Dtc B.1.32	.. .. . B.1.32 (copy of <u>CS</u> 1575 with MS additions)

\* see note at end of list

Dtc D.3.30/I	Dublin, Trinity College, MS D.3.30/I
Dtc F.5.13-14	.. .. . MSS F.5.13-14 (see 'Wode')
En 5.1.15	Edinburgh, National Library of Scotland, MS Adv. 5.1.15
Eul Dk.5.15	Edinburgh, University Library, MS Dk.5.15 (see 'Wode')
Eul JZ.28	Edinburgh, University Library, printed book JZ.28
Eul La.III.483	Edinburgh, University Library, MS La.III.483 (see 'Wode')
Eul 64	Edinburgh, University Library, MS 64
Harding fragments	Oxford, Bodleian Library, Harding Collection, fragments of printed books without shelfmark; see Appendix 3.10, no.1
Lb1 Add.4900	London, British Library, MS Add. 4900
Lb1 Add.5465	.. .. . MS Add. 5465
Lb1 Add.5665	.. .. . MS Add. 5665
Lb1 Add.15117	.. .. . MS Add. 15117
Lb1 Add.15166	.. .. . MS Add. 15166
Lb1 Add.15233	.. .. . MS Add. 15233
Lb1 Add.17492	.. .. . MS Add. 17492
Lb1 Add.17792-6	.. .. . MS Add. 17792-6
Lb1 Add.17802-5	.. .. . MS Add. 17802-5
Lb1 Add.18936-8	.. .. . MS Add. 18936-8
Lb1 Add.22597	.. .. . MS Add. 22597

Lbl Add.23624		London, British Library, MS Add. 23624
Lbl Add.29246-7	.. .. .	MSS Add. 29246, 29247
Lbl Add.29372-6	.. .. .	MS Add. 29372-6
Lbl Add.29427	.. .. .	MS Add. 29427
Lbl Add.30480-4	.. .. .	MS Add. 30480-4
Lbl Add.30485	.. .. .	MS Add. 30485
Lbl Add.30513	.. .. .	MS Add. 30513
Lbl Add.30810-5	.. .. .	MS Add. 30810-5
Lbl Add.31226	.. .. .	MS Add. 31226
Lbl Add.31390	.. .. .	MS Add. 31390
Lbl Add.31922	.. .. .	MS Add. 31922
Lbl Add.32377	.. .. .	MS Add. 32377
Lbl Add.33933	.. .. .	MS Add. 33933 (see 'Wode')
Lbl Add.34071	.. .. .	MS Add. 34071
Lbl Add.34191	.. .. .	MS Add. 34191
Lbl Add.35087	.. .. .	MS Add. 35087
Lbl Add.36484	.. .. .	MS Add. 36484
Lbl Add.37402-6	.. .. .	MS Add. 37402-6
Lbl Add.47844	.. .. .	MS Add. 47844
Lbl Add.50856	.. .. .	MS Add. 50856
Lbl Eg.2009-12	.. .. .	MS Egerton 2009-12



Lbl Eg.2711	London, British Library	MS Egerton 2711
Lbl Eg.3665	.. .. .	MS Egerton 3665
Lbl Harley 1709	.. .. .	MS Harley 1709
Lbl Harley 5242	.. .. .	MS Harley 5242
Lbl Harley 7578	.. .. .	MS Harley 7578
Lbl (PB) A.84	.. .. .	printed music book A.84
Lbl (PB) K.1.e.1	.. .. .	.. .. . K.1.e.1
Lbl (PB) K.2.d.19	.. .. .	.. .. . K.2.d.19
Lbl (PB) K.3.b.15	.. .. .	.. .. . K.3.b.15
Lbl (PB) K.4.d.16	.. .. .	.. .. . K.4.d.16
Lbl (PB) K.4.f.5	.. .. .	.. .. . K.4.f.5
Lbl (PB) K.4.g.1-3	.. .. .	.. .. . K.4.g.1-3
Lbl RM 24.d.2	.. .. .	Royal Music MS 24.d.2
Lbl Royal 8.g.vii	.. .. .	MS Royal 8.g.vii
Lbl Royal 11.e.xi	.. .. .	MS Royal 11.e.xi
Lbl Royal 20.a.xvi	.. .. .	MS Royal 20.a.xvi
Lbl Royal App. 12-16	.. .. .	MS Royal Appendix 12-16
Lbl Royal App. 17-22	.. .. .	.. .. . 17-22
Lbl Royal App. 23-5	.. .. .	.. .. . 23-5
Lbl Royal App. 26-30	.. .. .	.. .. . 26-30
Lbl Royal App. 31-5	.. .. .	.. .. . 31-5

Lbl Royal App. 36-40	London, British Library	MS Royal Appendix 36-40
Lbl Royal App. 41-4	.. .. .	.. .. . 41-4
Lbl Royal App. 49-54	.. .. .	.. .. . 49-54
Lbl Royal App. 55	.. .. .	.. .. . 55
Lbl Royal App. 56	.. .. .	.. .. . 56
Lbl Royal App. 57	.. .. .	.. .. . 57
Lbl Royal App. 58	.. .. .	.. .. . 58
Lbl Royal App. 59-62	.. .. .	.. .. . 59-62
Lbl Royal App. 74-6	.. .. .	.. .. . 74-6
Lcm 1070	London, Royal College of Music, MS 1070	
Lcm 2089	.. .. .	MS 2089
Llp H.890 L.35	London, Lambeth Palace, music fragments bound into printed book H.890 L.35	
Lpro 1/246	London, Public Record Office, MS S.P. 1/246, ff.16-29	
Newberry-Oscott Partbooks	Chicago, Newberry Library, Case MS VM 1578.M91; Sutton Coldfield, Oscott College, Case B no.4	
NO 16.16C	Nottingham, University Library, MS 16.16C	
Ob 1-5	Oxford, Bodleian Library, MS Mus.e.1-5	
Ob 376-81	.. .. .	MS Mus.Sch.e.376-81
Ob 420-2	.. .. .	MS Mus.Sch.e.420-2
Ob 423	.. .. .	MS Mus.Sch.e.423

Ob 948	Oxford, Bodleian Library, MS Bodley 948
Ob Ashmole 831	.. .. . MS Ashmole 831, ff.260-1
Ob Rawl. 45	.. .. . MS Rawl. 45
Occ 566	Oxford, Corpus Christi College, MS 566
Occ B.4	.. .. . MS B.4
Och 45	Oxford, Christ Church Mus MS 45
Och 297-300	.. .. . Mus 297-300
Och 306-9	.. .. . Mus 306-9
Och 341	.. .. . Mus 341
Och 371	.. .. . Mus MS 371
Och 508-9	.. .. . Mus 508-9
Och 979-83	.. .. . Mus MS 979-83
Och 984-8	.. .. . Mus MS 984-8
Och Okes 253	.. .. . MS Okes 253
Ome P.3.12	Oxford, Merton College, Sacristry, unbound fragments of printed music in box P.3.12
Osj 180	Oxford, St. John's College MS 180
Paston MSS	see list in BrettP
Rbro Trumbull 6	Reading, Berkshire Record Office, Trumbull MS 6
SHR 1	Shrewsbury, Salop . Record Office, 356 Mus MS 1
SHR 2	.. .. . 356 Mus MS 2

SHR 3	Shrewsbury, Salop	Record Office, 356 Mus MS 3
SHR 4	.. .. .	356 Mus MS 4
Stonyhurst	Stonyhurst College,	MS B.VI.26
T 341-4	Oxford, Bodleian Library,	Tenbury MS 341-4
T 354-8	.. .. .	MS 354-8
T 369-73	.. .. .	MS 369-73
T 389/James	.. .. .	MS 389; a second partbook from the set is owned privately
T 807-11	Oxford, Bodleian Library,	Tenbury MS 807-11
T 958	.. .. .	MS 958
T 1464	.. .. .	MS 1464
T 1469-71	.. .. .	MS 1469-71
T 1486/SP	.. .. .	MS 1486; also the 'Wilmott' MS of Spetchley Park, transcribed in Tenbury MS 1474
US-NH Osborn	New Haven, Yale University, School of Music Library, the 'Osborn' lute-book	
US-NH Wickhambrook	New Haven, Yale University, School of Music Library, the 'Wickhambrook' lute-book	
US-Nyp 4180-5	New York, Public Library, Drexel	MS 4180-5
US-Nyp 4302	.. .. .	Drexel MS 4302
WCc 153	Winchester College	MS 153
Wode	The 'Wode' partbooks: Dtc F.5.13-14; Eul Dk.5.15; Eul La.III.483; Lbl Add.33933	

XX songes	Lb1 (PB) K.1.e.1 (see above)
Y M.91 (S)	York, Minster Library, MS M.91 (S)

note

Cfm 52A 30-2 and Cfm 52A 33-5 have recently been re-classified as Music MSS 278 and 279 respectively of the Fitzwilliam Museum, Cambridge.



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