

Treble

Guillaume Guérault
1507 - 1569

1. Susanne un jour

Orlando di Lasso
1530 - 1594

$\text{♩} = 100$ 5

Su - san - ne un jour d'a - mour so - li - ci - té - e. Su - san - ne un jour

10
d'a-mour so - li - ci - té - e, Par deux viel-lards con-

15
voi-tans sa beau - té, Fut en son coeur trist' & des - con - for - té - e

20
Fut en son coeur trist' & des-con-for - té - e

25
Voy - ant l'ef - fort faict á sa chas - te - té. El - le leur dict si

30
par des-loy - au - té de ce corps mien vous a - vez jou - is - san ce, 35

40
C'est fait de moy C'est fait de moy, si je fais ré - si - stan - ce, Vous me

45
fe - rez mou - rir en dés - hon - neur Mais j'ay - me mieux pé -

50
rir en in - no - cen - ce. Que d'of - fen - ser par pé ché le

55
Sei - gneur, Que d'of - fen - ser que d'of - fen - ser par pé - ché le Sei - gneur.

Treble V.

2. Susanna fair

Alfonso Ferrabosco I
1543 - 1588

$\text{♩} = 110$

5

Su san na fair whom ly ing lips de fam

10

ed, whom ly ing lips de fam ed, Be fore her foes

15

plead ed her blame less ness And such sweet grief,

20 4 25

and such sweet grief her in no cence pro claim ed, As

30

moved all hearts to pi ty her dis tress. "The

35

Lord", she said, "He know eth me guilt less,

40

He is my trust, though ne ver man be friend

45

me, Yea though dis grace, yea

Ferrabosco I Susanna fair
Treble V.

50



though dis grace, and death it self at tend me, And

55



if He will, and if He will, I am con tent to die;

60



yet if Heso will, yet if He so will, His pow er can de fend

65

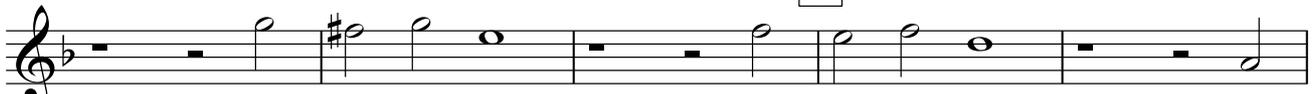


me, His pow er can de fend me.

70

2

75



And make me safe, and make me safe, and

80



make me safe e'en from my e ne my, and make me safe,



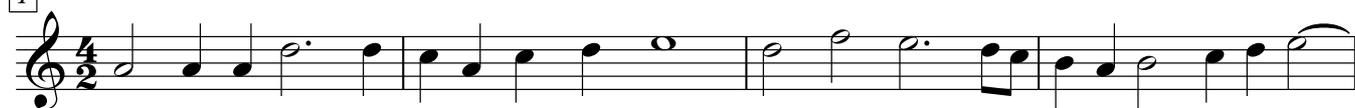
and make me safe, and

85

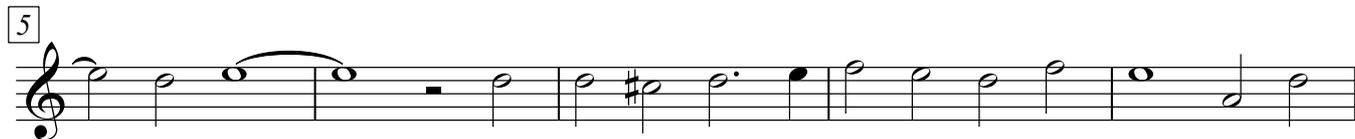


make me safe e'en from my e ne my."

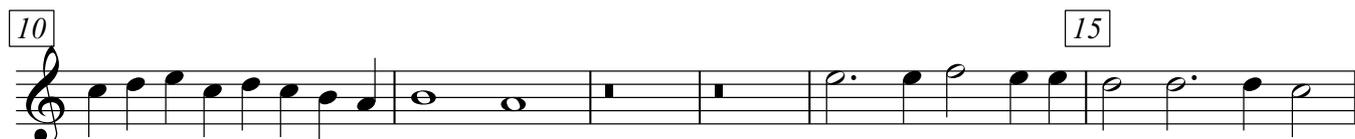
3. Vestiva i colli

Giovanni Pierluigi da Palestrina
ca 1525 - 15941 $\text{♩} = 72$ Prima Pars

Ve - sti - va i col - li e le cam - pa - gne in - tor - no, in - tor - - -



no La pri - ma - ve - ra di no - vel - li o - no - ri, o -



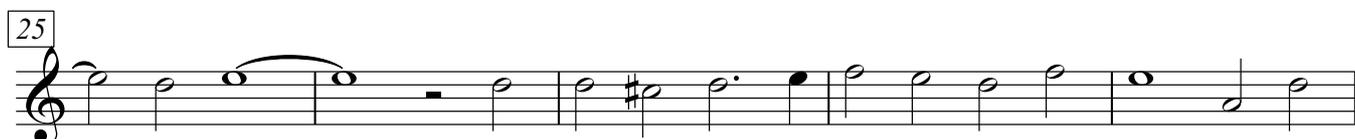
no - - - ri, E spi - ra - va so - a - vi a - ra - bi o -



do - ri, Cin - ta d'er - be e di fior il cri - ne a - dor -



no: Quan - do Li - cor - ri al - l'ap - pa - rir del gior - no, del gior - - -



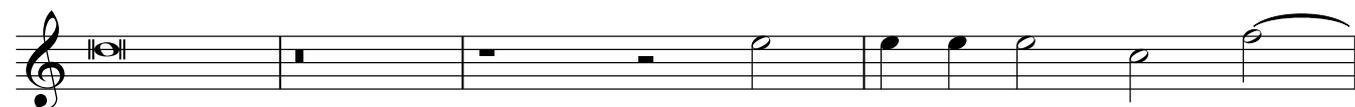
no Co - glien - do di sua man pur - pu - rei fio - ri, pur -



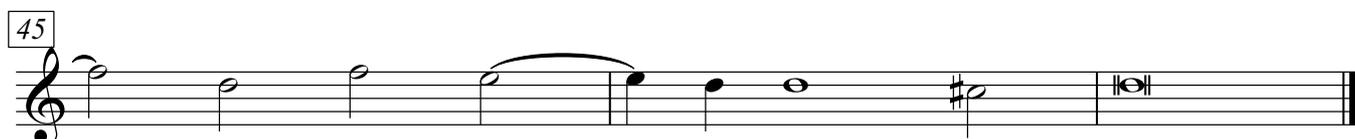
rei fio - ri, Mi dis - se: in gui - der - don di tan - ti o -



no - ri A te li col - go ed ec - co io te n'a - dor -



no, A te li col - go ed ec -



co io te n'a - - dor - - - no.

Palestrina Vestiva i colli a5

2

Treble Viol

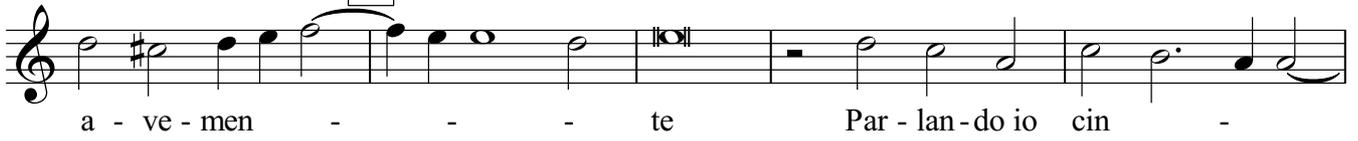
Secunda Pars

50



Co - sì le chio-me mie so-a - ve-men - te, so -

55



a - ve-men - - - te Par - lan-do io cin -

60



se, e in si dol - ci le-ga - mi Mi strin - se il

65



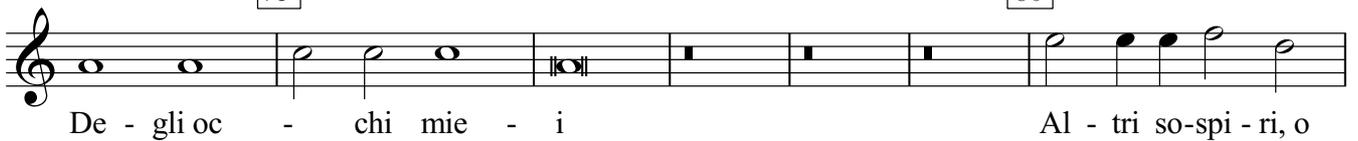
cor, Mi strin-se il cor, ch'al - tro pian - cer non sen - te, ch'al - tro pia - cer

70



On - de non fia giam-mai che più non l'a - mi, che più non l'a - mi

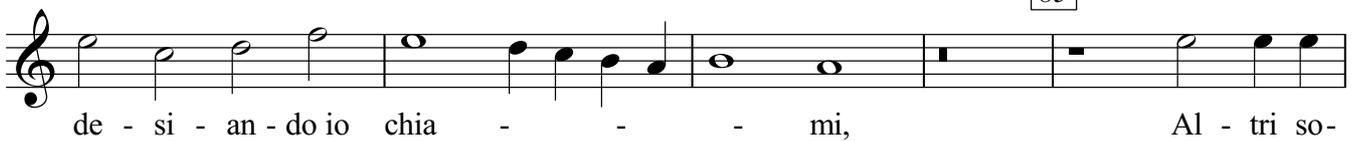
75



De - gli oc - chi mie - i Al - tri so-spi - ri, o

80

85

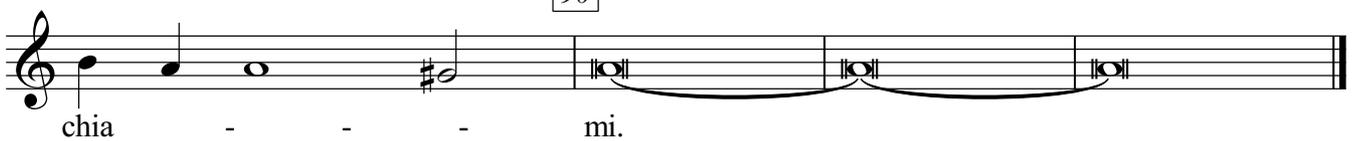


de - si - an - do io chia - - - mi, Al - tri so-



spi - ri, o de - si - an - do io chia - mi, de - si - an - do io

90



chia - - - mi.

Treble Viol 1

4. Fantasia 4

"Lume tuo fugace"

John Coprario
(1570 - 1626)

zéér chromatisch

Musical score for Treble Viol 1, Fantasia 4 by John Coprario. The score is written in treble clef with a 4/2 time signature. It consists of 11 staves of music. The key signature is one sharp (F#). The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. A measure rest of 4 measures is indicated above the 25th measure. The piece concludes with a double bar line at the end of the 56th measure.

5. Fantasia 5

"Io piango"

Giovanni Coperario
(1570 - 1626)

5

10

15

20

2

30

35

40

45

50

55

60

65

6. Fantasia 10

Treble Viol 1

"Al primo giorno"

John Coprario
(1570 - 1626)

$\text{♩} = 64$

5

10

15

20

25

30

35

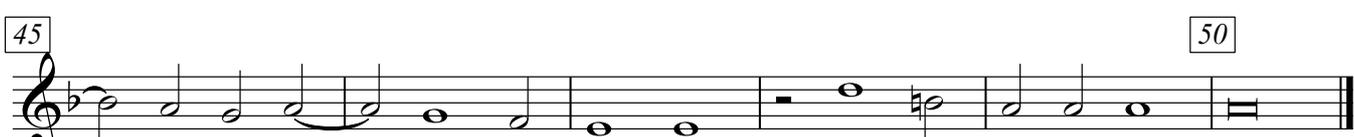
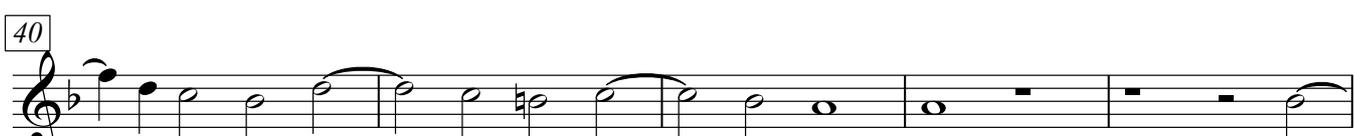
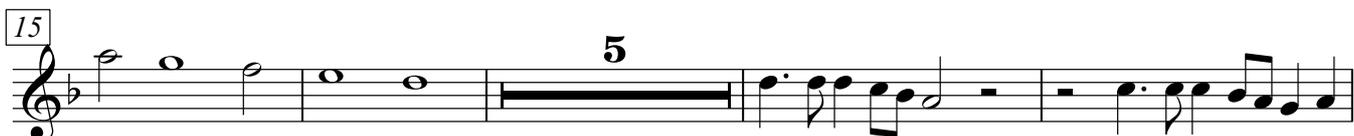
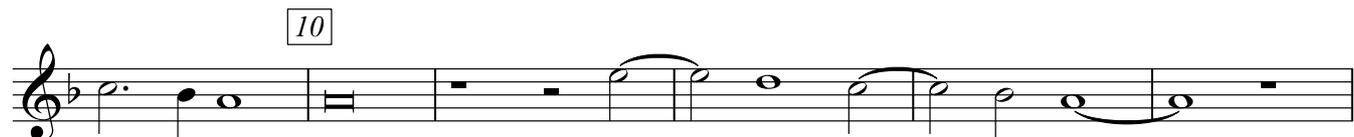
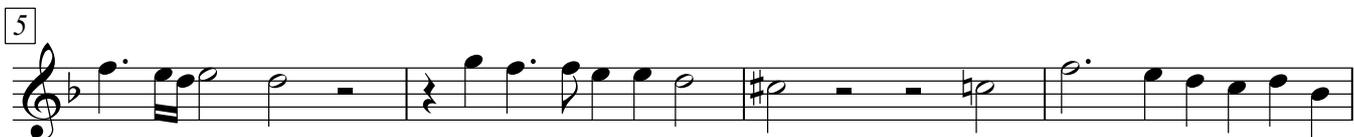
40

45

50

55

8. Fantasia 9 a 5



Treble Viol1

9. Fantasia 11 a 5

VdGS#11

Thomas Lupo

5

10

15 2 20

25

30 2

35

40

45

50

55

Treble Viol1

10a. Fantasia

Thomas Lupo

VdGS#19-1

Ardo-1

$\text{♩} = 60$

5

10

15

20

25

30

35

$\text{♩} = 50$ 40

Treble Viol1

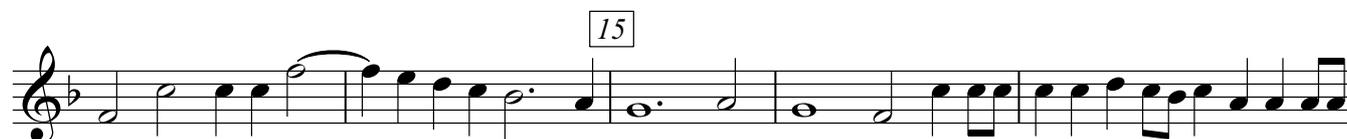
10b. Fantasia

VdGS#19-2

Ardo-2

Thomas Lupo

$\text{♩} = 60$



11. Emendemus in melius

Cristóbal de Morales

Treble Viol

$\text{♩} = 86$

E - men - de - mus in me - li - us, quae i - gno - ran - ter, quae i - gno - ran - ter pec - ca - vi

5

mus, pec - ca - vi - mus, quae i - gno - ran - ter pec - ca - vi - mus

10

quae i - gno - ran - ter pec - ca - vi - mus pec - ca - vi - mus

quae i - gno - ran - ter pec - ca - vi - mus: ne su - bi - to, ne su - bi

15

to prae - oc - cu - pa - ti di - e mor - tis, mor - tis, prae - oc - cu -

20

- pa - ti di - e mor - tis, di - e mor - tis, quae - ra - mus spa - ti - um,

spa - ti - um, spa - ti - um, spa - ti - um, quae - ra - mus

25



spa-ti-um spa - ti-um pae ni-ten-ti - ae, et in - ve - ni - re, et in ve -

30



-ni - re non pos-si - mus, et in - ve - ni - re non pos-si - mus, non

35



pos-si - mus, non__pos-si - mus, non__pos-si - mus. At-



- ten - de__Do - mi - ne, at - ten - de, Do - mi - ne, at - ten - de, Do - mi - ne, et mi -

40



se-re - re, et mi-se-re - re, et mi - se-re-re, et__mi - se-re - re, et

45



mi - se - re - re: qui - a pec - ca - vi mus, pec ca - vi - mus ti - bi,

50



qui - a pec - ca - vi - mus ti - bi__ pec - ca - vi - mus ti - bi.

$\text{♩} = 50$

Voice

12. What is our Life?

Orlando Gibbons 1612

$\text{♩} = 52$

What is our life, our life? A play of pas si on,

5

what is our life, what is

10

our life? our life? a play of pas si on. Our mirth the

14

mu sic of di vi si on, of di vi si on. Our mother's

18

wombs the 'tir ing hou ses be, where we are dress'd for

22

this short co me dy. Heav'n the ju di cious sharp spec ta tor is,

26

that sits and marks still who doth act a miss, that

30

sits and marks still who doth act a miss. Our graves, our graves, that

Gibbons What is our life
Voice

2

34

hide us from the search ing sun are like drawn cur tains when

39

the play is done, when

43

the play is done, the play is done, are like drawn cur tains

46

when the play is done. Thus march we, play ing, thus march we,

49

play ing, thus march we, play ing to our lat est rest, thus

52

march we, play ing, thus march we, play ing, to our lat est rest,

55

thus march we, play ing, to our lat est rest; On ly, we die, we

58

die in earn est, that's no jest, we die in earn est, that's no jest.

Treble

13. In Nomine II

Elway Bevin
(1554 - 1638)

$\text{♩} = 100$

5

10

15

20

25

30

35

40

45 50 2

55 $\text{♩} = 90$ $\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 50$

Treble Viol

14. In Nomine IV

William Byrd
(1543 - 1623)

$\text{♩} = 76$

5



10



15



20



25



30



35



40



45



50



55

$\text{♩} = 66$ $\text{♩} = 54$ $\text{♩} = 48$



Treble Viol

15. In Nomine I

John Egglestone
(16th century)

$\text{♩} = 100$

4 5

10

15

20 25

30

35

40

45

50

55

Treble Viol

16. In Nomine I

Alfonso Ferrabosco I
(1543 - 1588)

$\text{♩} = 87$

5

10

15

20

25

30

35

40

45

50

55 $\text{♩} = 60$

Treble Viol1

17. In Nomine 2 a5

Orlando Gibbons

$\text{♩} = 57$

3

5

10

15

20

25

30

Gibbons In Nomine II a5
Treble Viol1

2

35

40

45

50

55

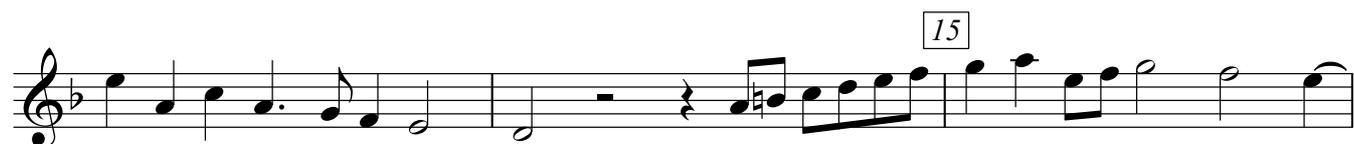
$\text{♩} = 48 \quad \text{♩} = 44$

Treble Viol

18. In Nomine 3 for two basses

Orlando Gibbons
(1583 - 1625)

$\text{♩} = 57$



Gibbons In Nomine 2 basses

Treble Viol

2



30



35



40



45

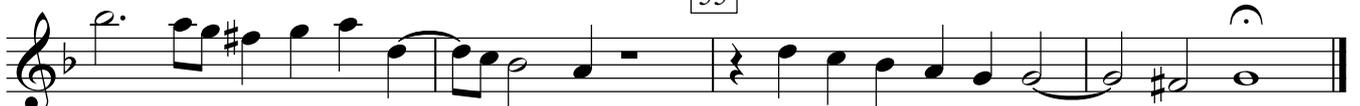


50



55

$\text{♩} = 48 = 44$



Treble Viol

Transcribed from
the Dow partbooks
at DIAMM.ac.uk

19. In Nomine II a 5

Nicholas Stogers
(fl. 1590 - 1620)

$\text{♩} = 100$

5

10

15

20

25

30

35

40

45

50

$\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 60$

Treble Viol

20. In Nomine I

William Mundy
(1521 - 1591)

$\text{♩} = 90$

5

10

15

20

25

30

35

40

45

50

55

$\text{♩} = 76 = 40$

21. In Nomine "Crye"

Christopher Tye

This musical score is for the piece "In Nomine 'Crye'" by Christopher Tye. It is written for a single melodic line on a treble clef staff in a key signature of one flat (B-flat). The score consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 marked at the beginning of their respective staves. The music is characterized by intricate rhythmic patterns, including frequent sixteenth-note runs and complex syncopations. A notable feature is the change in time signature from 6/8 to 12/8 at measure 30. The piece concludes with a final cadence on a whole note chord.

22. In Nomine "Saye So"

5

10

15

20

25

30

35

40

45

23. In Nomine "Trust"

Christopher Tye

♩ = 116



Treble Viol

24. In Nomine II

Thomas Weelkes
(1576 - 1623)

♩ = 72

3 5 10 15 20 25 30 35 2 40 45 50 55 60 65

♩ = 60 ♩ = 50

25. De la Court

Robert Parsons
(1530 - 1572)

PART I

♩ = 90

5



10



15

20



25

30



35



40



45



50

55



60



Parsons De la Court
PART II

Musical score for Parsons De la Court, Part II, measures 1 through 80. The score is written on ten staves in a single system. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). Measure numbers are indicated in boxes above the staves: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. A 'C' with a '2' and a '7' is written above the staff at measure 50. The piece concludes with a double bar line at measure 80.

26. Johnson's Knell

John (?) Johnson
ca 1590

Treble Viol

♩ = 84

3

The first line of music shows measures 1 through 6. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/2 time signature. A tempo marking of quarter note = 84 is present. A triplet of eighth notes is indicated by a '3' above a bracket. The melody consists of half notes and quarter notes.

7

Measures 7 through 10. The melody continues with half and quarter notes, including a sharp sign (F#) in measure 8.

11

Measures 11 through 14. The melody features a series of eighth notes in measure 11, followed by half and quarter notes.

15

(b)

Measures 15 through 18. Measure 16 contains a flat sign (b) above a note. The melody includes quarter and eighth notes.

19

Measures 19 through 22. The melody continues with quarter and eighth notes, including a sharp sign (F#) in measure 21.

23

Measures 23 through 26. The melody consists of eighth notes and quarter notes.

27

Measures 27 through 30. The melody includes quarter and eighth notes, with a sharp sign (F#) in measure 28.

31

Measures 31 through 34. The melody features eighth notes and quarter notes, with a sharp sign (F#) in measure 33.

35

Measures 35 through 42. The melody continues with eighth and quarter notes, including a sharp sign (F#) in measure 36.

43

Measures 43 through 49. The melody consists of eighth and quarter notes, with a sharp sign (F#) in measure 44.

50

Measures 50 through 54. The melody includes eighth and quarter notes, ending with a double bar line and repeat dots.

28. Fantasy a5

♩ = 100

8 10

15

20

25

30

35 40

45

50

55 Part 2 60

Mundy Fantasia a5

Treble Viol1

2

65

70

75

80

85

90

95

100

105

110

Treble

transposed up one tone

29. Browning a 5

William Byrd

4 5 10 15 20 25 30 35 40

Byrd Browning a5 (G)
Treble

2

Musical score for Byrd Browning a5 (G) Treble, measures 45-80. The score is written in treble clef with a key signature of one sharp (F#). The music consists of ten staves of notation. Measure numbers 45, 50, 55, 60, 65, 70, 75, and 80 are indicated in boxes above the staves. The score includes various rhythmic values, including eighth and sixteenth notes, and features several triplet markings (indicated by a '3' in a box) starting at measures 65, 70, 75, and 80. The piece concludes with a double bar line at the end of measure 80.

30. New Fashions

William Cobbold

$\text{♩} = 90$

5

10

15

2

The

20

25

Bre - wer proves by his good ale that one thing soon is new and stale.

30

35

40

4

50

Greensleeves is all my joy, green-sleeves is my de light,

55

green-leeves is my heart of gold and who but la-dygreen- sleeves. Green-sleeves and gal-lantruffs, brod-red cauls and

60

gold-en cuffs, Hey how, look where she huffs, let los-sel bear a-way the buffs, The po - et and the

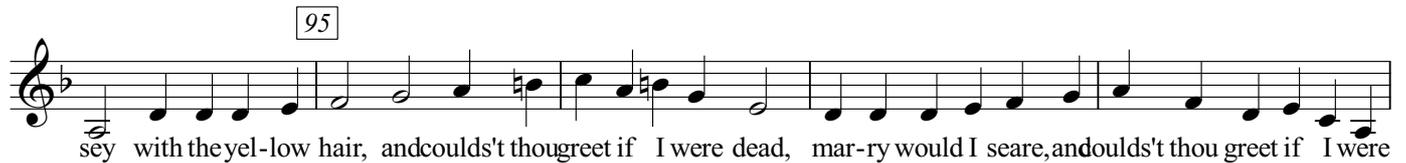
65

70

paint - er's_ sleight, With strange de - vi - ses bring de - light, devises bring delight.



Lit-tle Peg of Ram-



sey with the yel-low hair, and could's't thou greet if I were dead, mar-ry would I seare, and could's't thou greet if I were



dead mar-ry would I seare mar-ry would I seare There-fore the dit - tie of my song is



love me lit - tle and love me long.



Bring a-way the beg-gar



and the king and ev' - ry man in his de - gree.



And ev' - ry one come fol-low me, come fol - low me.



There were three rav'ns sat on a tree, hey___ no-ny no-ny no ny



They were as black as black might be, hey no-ny no-ny no; they were as black as black might be, hey



no-ny no-ny no, hey no-ny hey no-ny no-ny no-ny Chill tar-ry no more at home, at home, chill



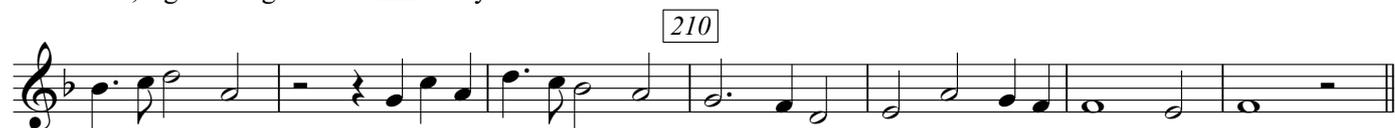
vop on a coun - try mome with a dud-gin haft by my zy - da with a dud-gin haft by my zy-da.



The clown that knows no fa - shions fine may stand a___



broad, good night John a___ Lyne.



Cobbold New Fashions

Treble/Alto Viol

4 220

What plea-sure have we in this life so fraught with mi - se - ry, un - less it sea - son'd be

225 230

with sweet va - ri - e - ty. The har - per that does harp but on one string. What joy or plea - sure can that

235

there - with bring? The night - in - gale with notes that di - vers be does joy the care and heart

240 245

with me - lo - dy.

250

A - las poor sil - ly man that e - ver thou wert born, thy wife shall

255

be thy mas - ter and thou shalt wear the horn.

260 265

270

275 280

Now when de - vi - ses are gone round, They come a - gain to their first

285

ground, to their first ground. Ro - bin Hood, Ro - bin Hood and Lit - tle John, They lean'd them in a tree, a tree, Fri - ar

290

Tuck and Maid Ma - ri - an so turn ye a - bout all three, Fri - ar

$\text{♩} = 76$ $\text{♩} = 60$

295

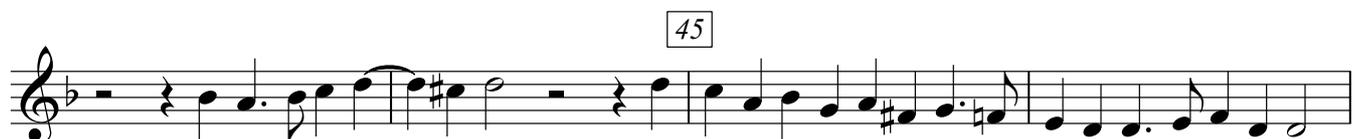
Tuck and Maid Ma - ri - an, so turn ye a - bout all three, a - bout all three.

31. "Anome" a5

Prima pars

William Cobbold
(1560 - 1639)

♩ = 90



32. Fantasia 4

♩ = 66

5

10

15

20

25

30

35

40

45

50

55

33. Fantasia 7

Richard Deering

♩ = 72

3 5 10 20 25 30 40 45 50 55 60 65 70

3 2 6 2

Treble
transposed up a fourth

34. Fantasia "Vias Tuas"

Alfonso Ferrabosco I

$\text{♩} = 90$

6 10 15 20 25 2 30 35 40 45 50 55 60 65 70

Tr. Viol 1

VdGS#6

35. Fantasia 6 "Vixi"

Michael East
(1580 - 1648)



Treble Viol 1
VdGS#7

36. Fantasia 7 "Triumphavi"

Michael East
(1580 - 1648)

♩ = 68

5

10

15

20

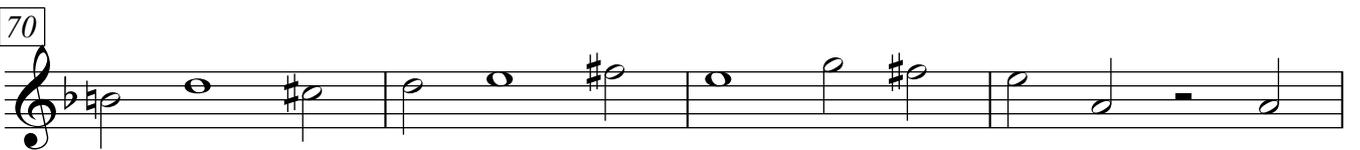
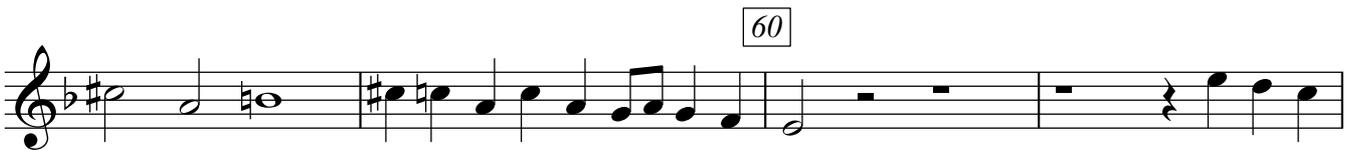
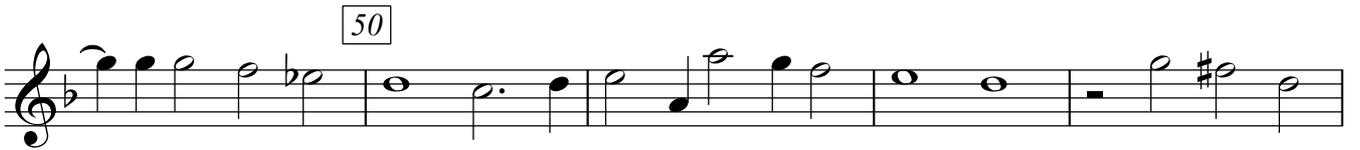
25

30

35

40

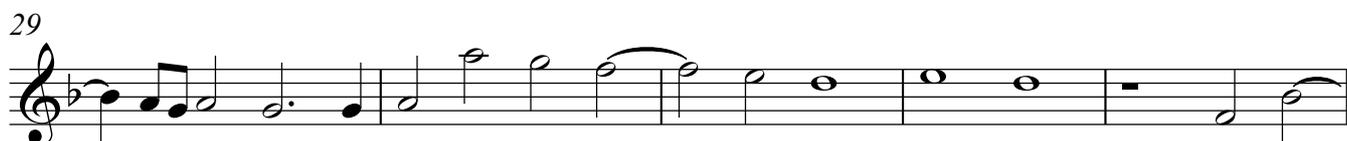
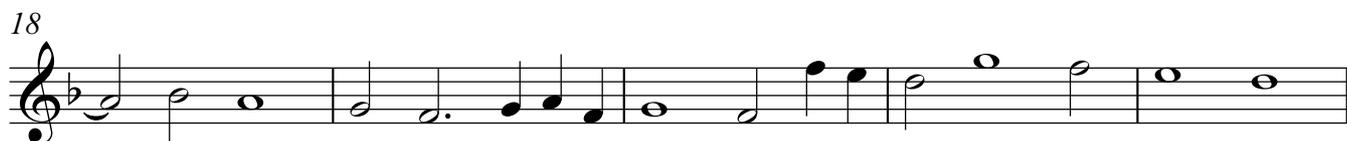
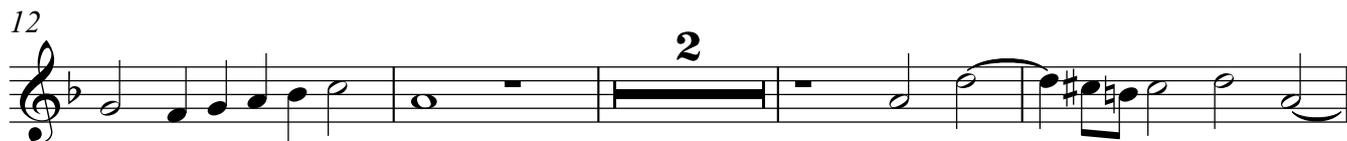
East Triumphavi
Treble Viol 1



Treble Viol 1
VdGS#8

37. Fantasia 8 "Amavi"

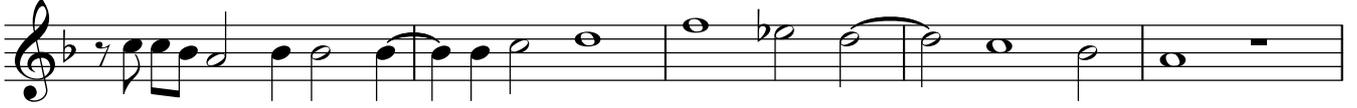
Michael East
(1580 - 1648)



East Amavi
Treble Viol 1

2

51



56



61



65



69



73



76



80



84



87



Jenkins Fantasia 1 a5
Treble Viol 1

2

29

3

35

38

41

44

47

50

53

39. Fantasia 2 a5

John Jenkins

$\text{♩} = 48$

2

5

10

15

20

25

30

35

40

45

50

40. Fantasia 6



41. Fantasia 8

John Jenkins

8

10

15

20

25

30

35

40

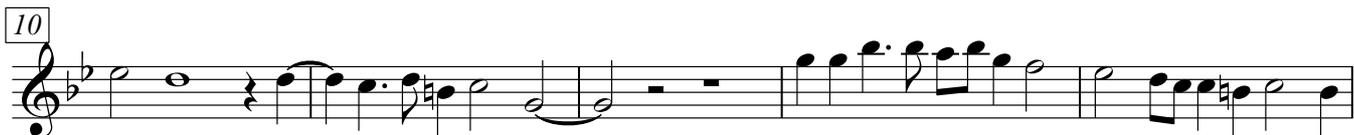
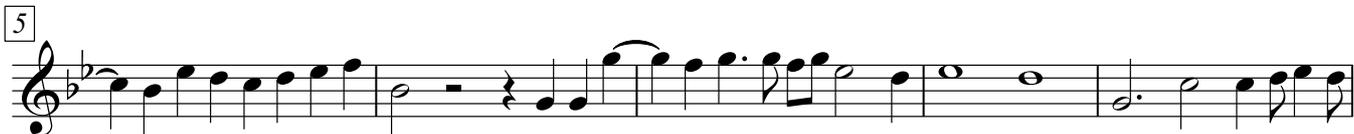
45

50

55

60

42. Fantasia 9



Treble I

43. Fantasia a 5

"Attendite"

Martin Peerson

♩ = 57

3

5

10

15

20

25

30

35

40

45

50

44. Fantasia 1

Thomas Tomkins

$\text{♩} = 66$

Musical staff 1: Treble clef, 4/2 time signature. The staff contains the first measure of the piece, starting with a whole note G4 and a half note A4.

Musical staff 2: Continuation of the melody. A box containing the number "5" is placed above the staff, indicating the fifth measure.

Musical staff 3: Continuation of the melody. A box containing the number "10" is placed above the staff, indicating the tenth measure.

Musical staff 4: Continuation of the melody. A box containing the number "15" is placed above the staff, indicating the fifteenth measure.

Musical staff 5: Continuation of the melody. A box containing the number "25" is placed above the staff, indicating the twenty-fifth measure. A double bar line is present at the beginning of this staff.

Musical staff 6: Continuation of the melody. A box containing the number "30" is placed above the staff, indicating the thirtieth measure.

Musical staff 7: Continuation of the melody. A box containing the number "35" is placed above the staff, indicating the thirty-fifth measure.

Musical staff 8: Continuation of the melody. A box containing the number "40" is placed above the staff, indicating the fortieth measure. A double bar line is present at the beginning of this staff.

Musical staff 9: Continuation of the melody. A box containing the number "45" is placed above the staff, indicating the forty-fifth measure.

$\text{♩} = 50$ $\text{♩} = 72$

Musical staff 10: Continuation of the melody. The staff contains the final measures of the piece, with a double bar line at the end.

Tomkins Fantasia 1 a5

Treble Viol 1

2

50 2

55

60

$\text{♩} = 66$

65

70

75

80

85

90 $\text{♩} = 62$ $\text{♩} = 56$

Treble Viol 1

45. Fantasia 2

La Rondinella

John Ward
(1571 - 1638)

$\text{♩} = 76$

5

10

15

20

25

30

35

40

45

2

50

55

60

65

70

75

46. Fantasia 3

John Ward
(1571 - 1638)

5

10

15

20

25

30

35

40

3

45

50

55

47. Fantasia 5

John Ward
(1571 - 1638)

3

5

10

15

20

25

30

35

40

45

50

55

Detailed description: This is a musical score for a Treble Viol in 4/2 time, titled 'Fantasia 5' by John Ward. The score is written on 11 staves. The first staff begins with a treble clef, a 4/2 time signature, and a key signature of one sharp (F#). The music starts with a triplet of eighth notes (measures 3-5), followed by a series of eighth and quarter notes. Measure numbers are indicated in small boxes above the staves: 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The piece concludes with a double bar line at the end of the 55th measure.

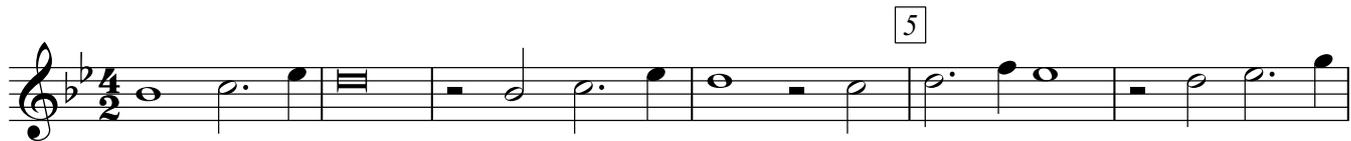
Soprano (Treble V)

49. Four Note Pavan

"Hear me, o God"

Alfonso Ferrabosco II

5



Hear me, O God_ A bro - ken heart, Is my best part, Use still thy
Who more can crave Than Thou hast done? Thou gav'st a Son To free a

10



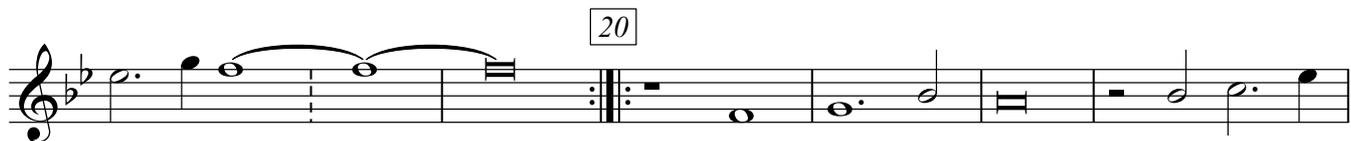
rod, That I may prove There - in Thy_____ love. If Thou had'st
slave First made of nought; With all since_____ bought. Sin, Death and

15



not Been stern to me, But let me free, I had for - got My
Hell His glo - rious Name Quite o - ver - came, Yet I re - bel And

20



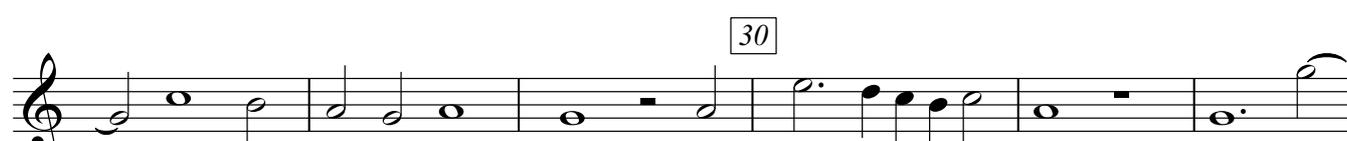
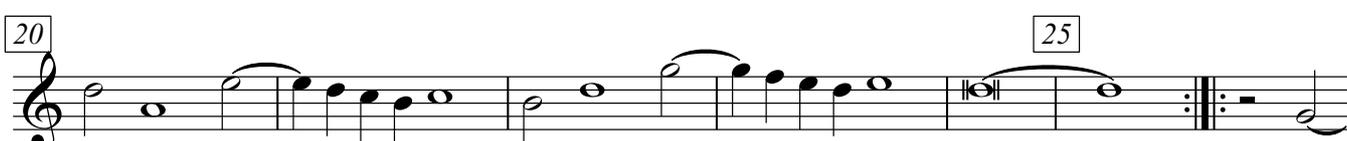
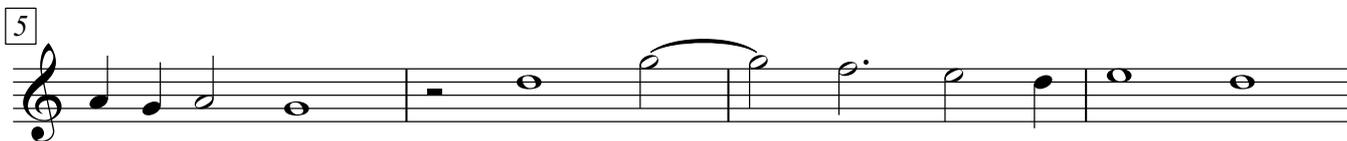
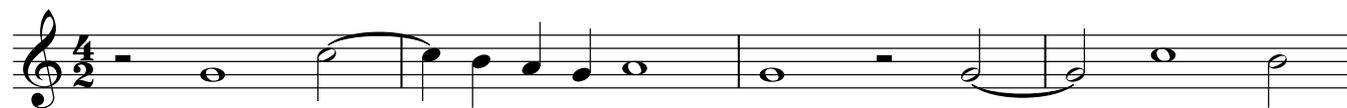
self and Thee_____ For sin's so sweet As minds ill
slight the same_____ But I'll come in Be - fore my

25



bent Can - not re - pent, Un til they meet Their pun - ish - ment._____
loss Me fur - ther toss As sure to win Un - der his Cross_____

51. Seven note Pavan

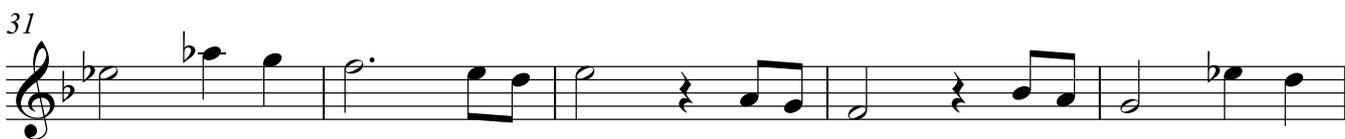
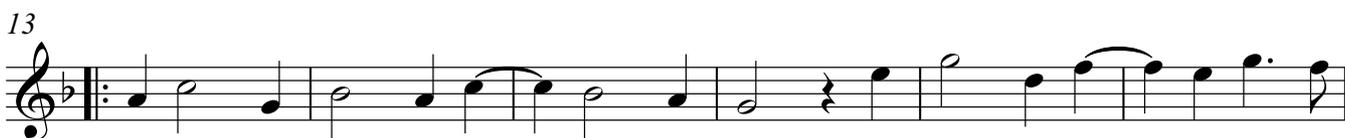


Treble Viol

51b. Alman

Alfonso Ferrabosco II

♩ = 120



52. Pavan No. 2

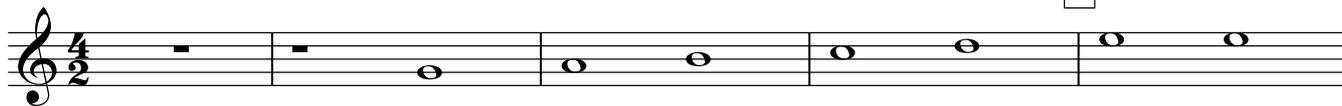


Treble Viol

53. Pavan 4

Thomas Tomkins

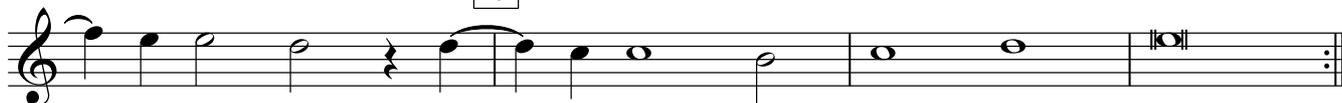
5



10



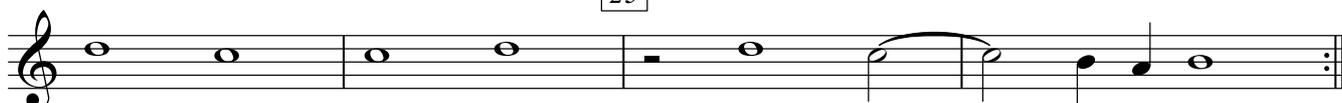
15



20



25

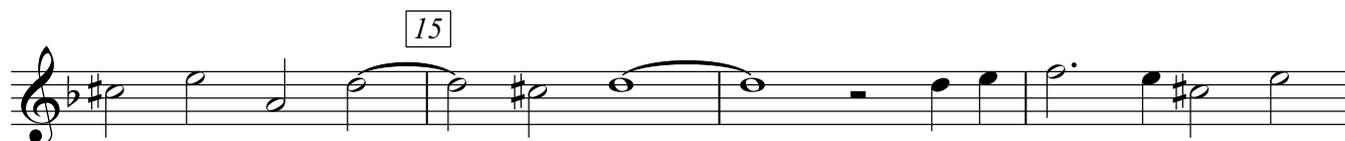


Treble Viol

55. Pavana Dolorosa Tregian

Peter Philips

$\text{♩} = 60$



Treble Viol 1

57. Consort Set a5 in g

William Lawes 1644

I Fantazya

'On the Playsong'

$\text{♩} = 60$

5

10

15

20

25

30

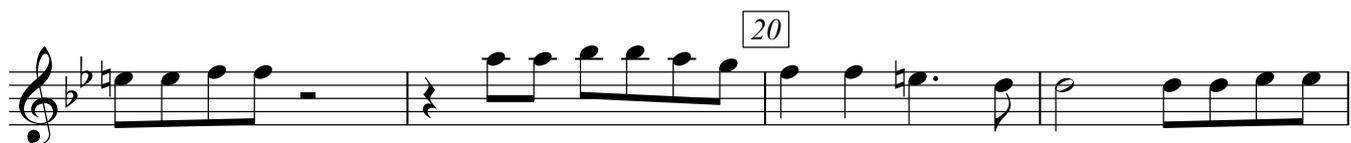
35

40

45

II On the Playnsong

1 5 10 15 20 25 30 35 40

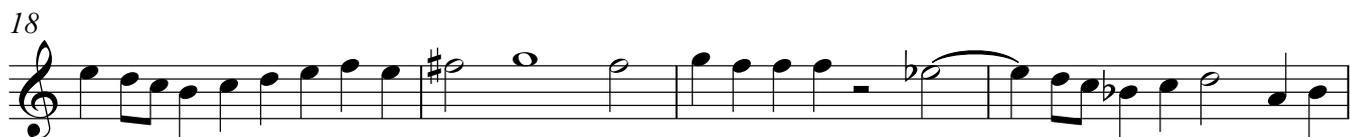


59. Set a 5 in C Major (No.5)

William Lawes 1644

♩ = 60

1. Fantasy



60. Fantasia upon one note

transposed down a minor third

5



10



15



20



25



30



35



40



45

50

