

Tenor V.

2. Susanna fair

Alfonso Ferrabosco I
1543 - 1588

$\text{♩} = 110$

Su san na fair

whom ly ing lips

de fam ed, Be fore her foes plead

ed her blame less ness, plead ed her blame less ness, And

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

in no cence pro claim ed, As moved all hearts to

pi ty her dis tress.to pi ty her dis tress. "The Lord",she

said, "He know eth me guilt less, He

is my trust, though ne ver man be friend me,

Ferrabosco I Susanna fair
Tenor V.

2

45



Yea though dis grace, yeathough dis grace, and death it self at tend me, and death

50



it self at tend me, And if He will, I am con tent to

55



die; yet if He so will, yet if He so will,

60



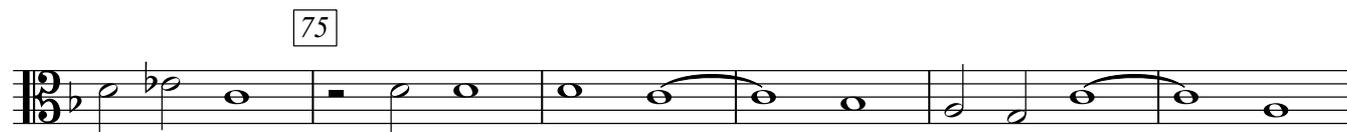
His pow er can de fend me, His pow er can de fend me.

65



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

70



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

75



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

80



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

85

Tenor Viol1

3. Vestiva i colli

Giovanni Pierluigi da Palestrina
ca 1525 - 1594

1 $\text{♩} = 72$

5



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

10



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

15



E spi-ra - va so - a - vi a - ra - bi o - do - ri,

20



Cin - ta d'er - be e di fior il cri - ne a-dor - no, a - dor - no:

25



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

30



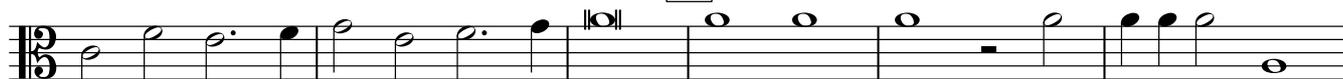
Co-glien-do di sua man pur - pu - rei fio - ri, Mi dis-se: in gui -

35



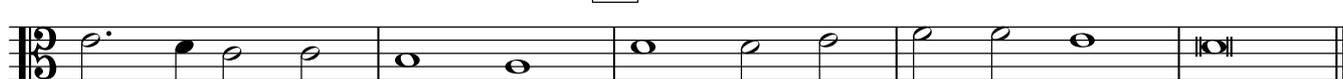
der - don di tan - ti o - no - - ri A te li col -

40



go ed ec - co i - o te n'a - dor - no, A te li col-go ed

45



ec - co i te n'a - dor - no, ed ec - co io te n'a - dor - no.

Palestrina Vestiva i colli a5

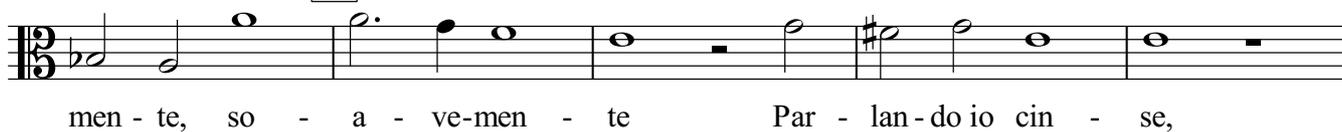
2

Tenor Viol1

50



55



60



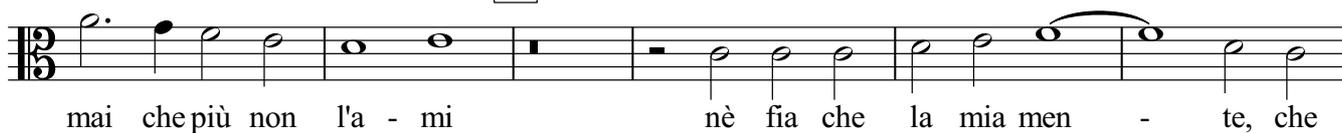
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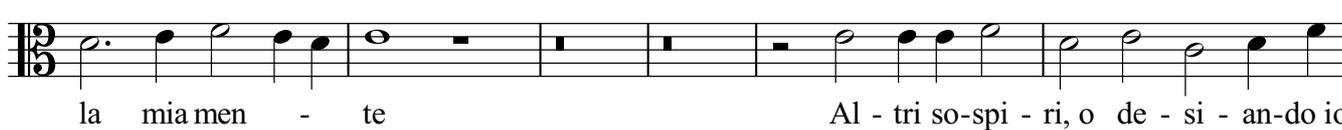
70



75



80



85



90



Tenor Viol 1

4. Fantasia 4

"Lume tuo fugace"

John Coprario
(1570 - 1626)

5

10

15

20

25

30

35

40

45

50

55

Tenor Viol 1

5. Fantasia 5

"Io piango"

Giovanni Coperario
(1570 - 1626)

5

10

15

20

25

30

35

40

45

2

50

55

60

65

6. Fantasia 10

Tenor Viol

"Al primo giorno"

John Coprario
(1570 - 1626)

$\text{♩} = 64$

5

10

15

20

25

30

35

40

45

50

55

VdGS# 11

Tenor Viol

$\text{♩} = 60$

7. Fantasia 11

"Chi pue mirarvi"

John Coprario
(1570 - 1626)

The image displays a musical score for Tenor Viol, titled "7. Fantasia 11" with the subtitle "Chi pue mirarvi" by John Coprario (1570 - 1626). The score is written in bass clef with a 4/2 time signature. The tempo is marked as $\text{♩} = 60$. The piece consists of 55 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 indicated in boxes above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the piece concludes with a double bar line.

8. Fantasia 9 a 5

Thomas Lupo

5

10

15

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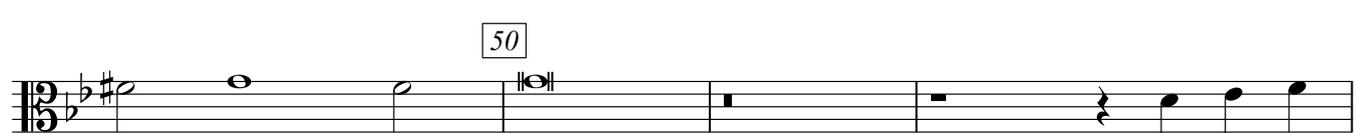
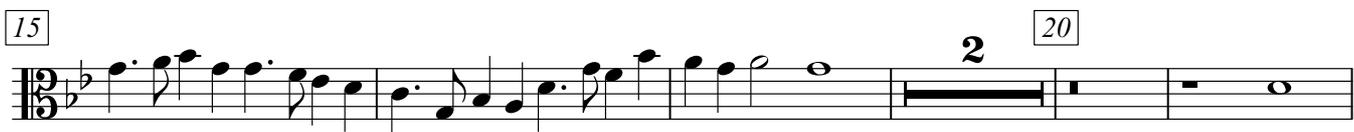
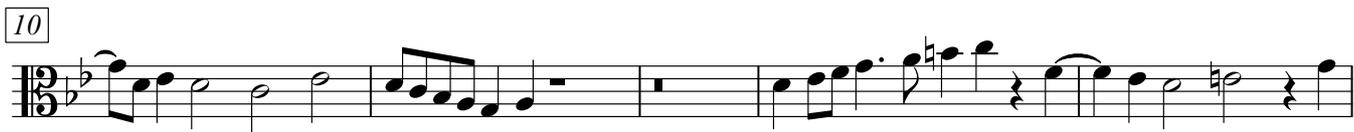
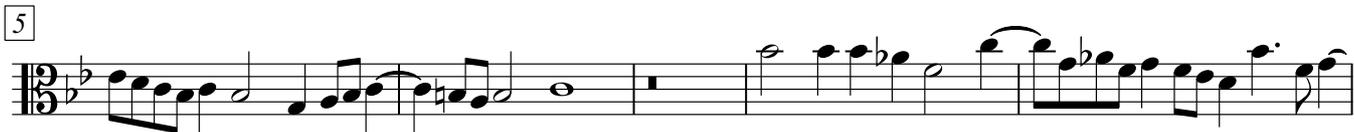
The musical score is written for Tenor Viol in 4/2 time. It begins with a key signature of one flat (B-flat) and a common time signature of 4/2. The piece is divided into ten staves, each containing five measures. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated by small boxes above the staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the fifth measure of the tenth staff.

Tenor Viol

9. Fantasia 11 a 5

VdGS#11

Thomas Lupo



Tenor Viol

10a. Fantasia

VdGS#19-1

Ardo-1

Thomas Lupo

$\text{♩} = 60$

5

10

15

20

25

30

35

$\text{♩} = 50$ 40

Tenor Viol

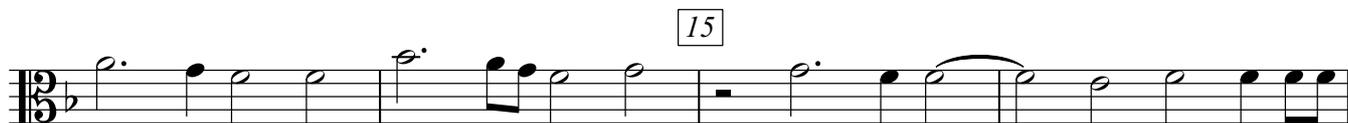
10b. Fantasia

VdGS#19-2

Ardo-2

Thomas Lupo

$\text{♩} = 60$



Tenor(Viol)

11. Emendemus in melius

Cristóbal de Morales

$\text{♩} = 86$

6

Me - men - to ho - mo, qui - a pul-vis es, et in pul-ve

10

rem re - ver-te - ris, et in pul-ve-rem re - ver-te - ris. me - men

15

- to ho - mo, qui - a pul-vis es, et in pul-ve-rem re - ver-te - ris, et in

20

pul-ve-rem re - ver-te - ris. Me - men - to ho - mo, qui - a pul-vis

25

es, et in pul-ve-rem re - ver-te - ris, et in pul-ve-rem re - ver-te - ris.

30

Me - men - to ho - mo, qui - a pul-vis es, et in pul-ve-rem re - ver

35

te - ris, et in pul-ve-rem re ver-te - ris. Me - merto ho -

40

mo, qui - a pul-vis es, et in pul-ve-rem re - ver-te - ris, et in pul-ve-rem re

45

- ver-te - ris. Me - men - to ho - mo, qui - a pul-vis es, et

50 $\text{♩} = 50$

- in pul-ve-rem re - ver-te - ris, et in pul-ve-rem re - ver-te - ris!_

12. What is our Life?

Orlando Gibbons 1612

$\text{♩} = 52$

2

8

15

19

24

29

35

41

46

51

56

Tenor

13. In Nomine II

Elway Bevin
(1554 - 1638)

$\text{♩} = 100$

2

3

4

5

6

7



8

9

10

11

12

13

14



15

16

17

18

19

20



21

22

23

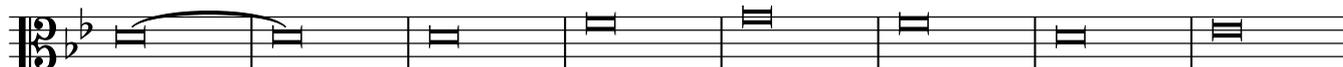
24

25

26

27

28



29

30

31

32

33

34

35



36

37

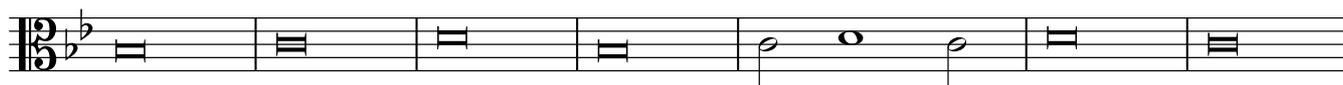
38

39

40

41

42



43

44

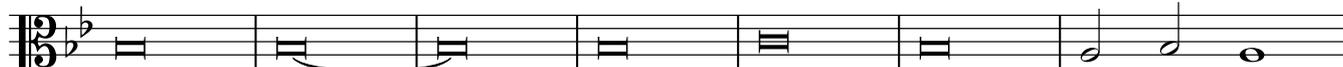
45

46

47

48

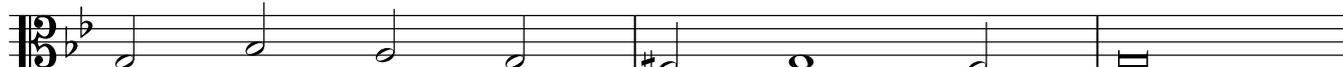
49



50

51

52



53

54

55

56 $\text{♩} = 90$

$\text{♩} = 80$

57 $\text{♩} = 70$

$\text{♩} = 50$



Tenor Viol

14. In Nomine IV

William Byrd
(1543 - 1623)

$\text{♩} = 76$

5

10

15

20

25

30

35

40

45

50

55 $\text{♩} = 66$ $\text{♩} = 54 = 48$

Tenor Viol

15. In Nomine I

John Egglestone
(16th century)

♩ = 100

5



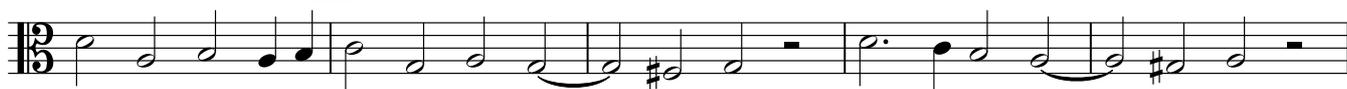
10



15



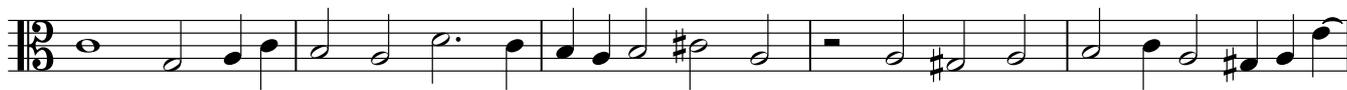
20



25



30



35



40



45



50



55



Tenor Viol

16. In Nomine I

Alfonso Ferrabosco I
(1543 - 1588)

$\text{♩} = 87$

Musical staff 1: Tenor Viol, measures 1-5. The staff is in 3/2 time with a key signature of one flat. It begins with a half rest followed by a series of eighth and quarter notes. A box containing the number '5' is placed above the fifth measure.

Musical staff 2: Tenor Viol, measures 6-10. The staff continues with eighth and quarter notes. A box containing the number '10' is placed above the tenth measure.

Musical staff 3: Tenor Viol, measures 11-15. The staff continues with eighth and quarter notes. A box containing the number '15' is placed above the fifteenth measure.

Musical staff 4: Tenor Viol, measures 16-20. The staff continues with eighth and quarter notes, including some rests. A box containing the number '20' is placed above the twentieth measure.

Musical staff 5: Tenor Viol, measures 21-25. The staff continues with eighth and quarter notes. A box containing the number '25' is placed above the twenty-fifth measure.

Musical staff 6: Tenor Viol, measures 26-30. The staff continues with eighth and quarter notes. A box containing the number '30' is placed above the thirtieth measure.

Musical staff 7: Tenor Viol, measures 31-35. The staff continues with eighth and quarter notes. A box containing the number '35' is placed above the thirty-fifth measure.

Musical staff 8: Tenor Viol, measures 36-40. The staff continues with eighth and quarter notes. A box containing the number '40' is placed above the fortieth measure.

Musical staff 9: Tenor Viol, measures 41-45. The staff continues with eighth and quarter notes. A box containing the number '45' is placed above the forty-fifth measure. A fermata is placed over the final note of the staff.

Musical staff 10: Tenor Viol, measures 46-50. The staff continues with eighth and quarter notes. A box containing the number '50' is placed above the fiftieth measure.

Musical staff 11: Tenor Viol, measures 51-55. The staff continues with eighth and quarter notes. A box containing the number '55' is placed above the fifty-fifth measure. The tempo marking changes to $\text{♩} = 60$.

Tenor Viol1

17. In Nomine 2 a5

Orlando Gibbons

$\text{♩} = 57$



5



10



15



20



25



30



Gibbons In Nomine II a5

Tenor Viol1

2



35



40



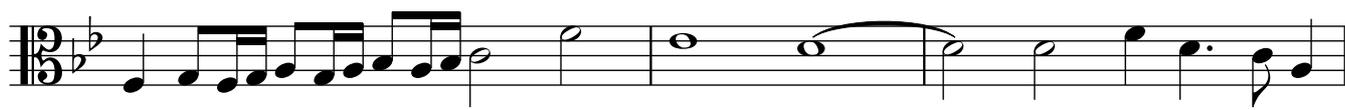
45



50



55



$\text{♩} = 48 \text{ } \text{♩} = 44$



Tenor Viol

18. In Nomine 3 for two basses

Orlando Gibbons
(1583 - 1625)

$\text{♩} = 57$



5



10



15



20



25



Gibbons In Nomine 2 basses
Tenor Viol

2

Musical staff 1, measures 28-30. Measure 30 is boxed with the number 30. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 2, measures 31-34. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 3, measures 35-38. Measure 35 is boxed with the number 35. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 4, measures 39-42. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 5, measures 43-46. Measure 40 is boxed with the number 40. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 6, measures 47-50. Measure 45 is boxed with the number 45. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 7, measures 51-54. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 8, measures 55-58. Measure 50 is boxed with the number 50. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 9, measures 59-62. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures.

Musical staff 10, measures 63-66. Measure 55 is boxed with the number 55. The staff contains a sequence of eighth and sixteenth notes, with a slur over the final two measures. The tempo markings $\text{♩} = 48$ and $\text{♩} = 44$ are present above the staff.

21. In Nomine "Crye"

Christopher Tye

5

10

15

20

25

30

35

40

Alto Viol

22. In Nomine "Saye So"

Christopher Tye

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30 31

32 33 34 35 36 37 38 39

40 41 42 43 44 45 46

23. In Nomine "Trust"

Christopher Tye

♩ = 116

5



10



15



20



25



30



35



40



45



Tenor Viol

24. In Nomine II

Thomas Weelkes
(1576 - 1623)

$\text{♩} = 72$

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38

39 40 41 42 43 44 45 46

47 48 49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 $\text{♩} = 60$ ~~55~~

Transcribed from the "Dow" partbooks

25. De la Court

PART I

Robert Parsons
(1530 - 1572)

♩ = 90

5



10



15

20



25

30

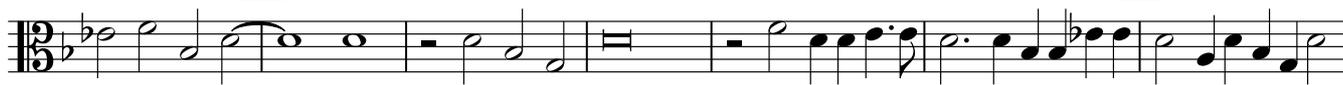


35



40

45



50



55



60



26. Johnson's Knell

John (?) Johnson
ca 1590

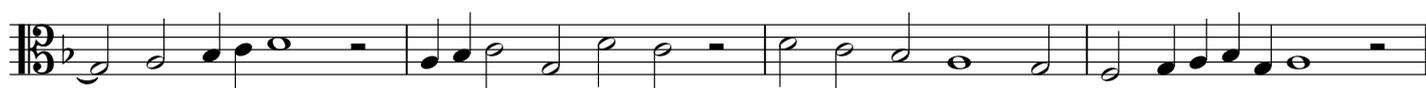
Tenor-Violen



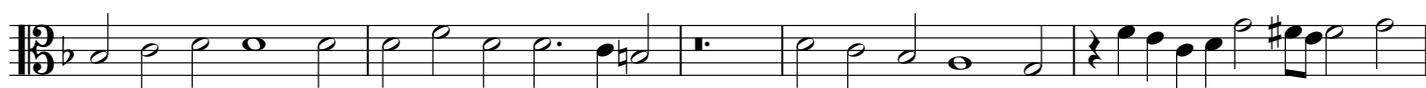
5



9



13



18



23



27



30



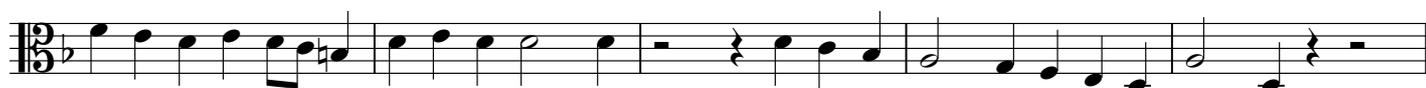
34



41



48



53



Tenor Viol

From the Dow partbooks

27. Miserere a 5

'Mallory'

♩ = 70



Tenor Viol

28. Fantasy a5

William Mundy

$\text{♩} = 100$

5



10



15



20



25



30



35



40

45



50



Tenor 2

transposed up one tone

29. Browning a 5

William Byrd

4

5

10

15

20

25

30

35

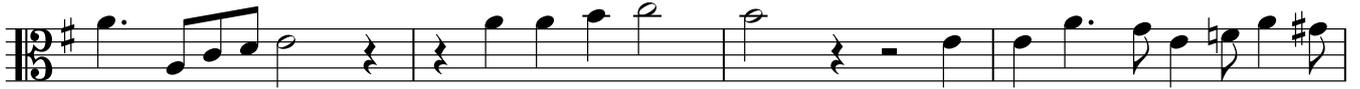
40

Byrd Browning a5 (G)
Tenor 2

45



50



55



60



65



70



3



75



80



30. New Fashions

William Cobbold

♩ = 90

5 10

15 20

25 30

The tay - lor night and day takes pains New

35

fa - shions to in - vent for gains.

40 45

50

55 60

65 70

Cobbold New Fashions

Tenor Viol

2

75



80

85



90



95

100



105

2



110

115



120



Can ye trick it up with dain - tu sweets, and ev' - ry thing that longs there - to? Make rea - dy then

125



your wind - ing - sheet, and see how you can be - stir your feet, For death is the man that all must meet.

130



And

135



ev' - ry one come fol - low me, come fol - low me, and ev' - ry man come fol - low me.

140



145

150



Clout lea-ther was ne-ver so dear, I can-not come ev'-ry day to woo I have a



mare they call her Brock but and th'wilt have me love, tell me now Thou'st have the skin to

155



make thee a frock Clout lea-ther was ne-ver so dear, I can-not come ev'-ry day to woo.

160

165



And this is

170



known by com - mon skill Too much of_ one thing is but ill.

175

180



185



190

195



200



205



210



Cobbold New Fashions
Tenor Viol

215 220

225 3

235

240

And why may notmaids mer-ry be, and laugh a while in good com-pa-ny

245 250

Te-he-he-he-he and have good sport and pleasant glee.

255

260

265 270

275

280 285

290

$\text{♩} = 76$ $\text{♩} = 605$

Detailed description: This is a musical score for Tenor Viol, consisting of 12 staves of music. The music is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 76. The score includes measure numbers in boxes above the staves: 215, 220, 225, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, and 290. A '3' is written above the staff at measure 225, indicating a triplet. The lyrics are: 'And why may notmaids mer-ry be, and laugh a while in good com-pa-ny' (measures 240-245) and 'Te-he-he-he-he and have good sport and pleasant glee.' (measures 245-250). The score ends with a double bar line at measure 295.

Tenor Viol

31. "Anome" a5

William Cobbold
(1560 - 1639)

(reconstructed)

$\text{♩} = 90$

Prima pars

5

3

5

10

15

2

20

25

30

35

40

45

Cobbold Anome

2

Tenor Viol

50

$\text{♩} = 80$



$\text{♩} = 90$

2

55

Secunda pars



60



65



70



75



80



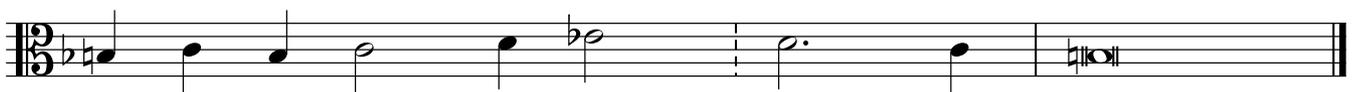
85



$\text{♩} = 80$

$\text{♩} = 70$

$\text{♩} = 60$



32. Fantasia 4

♩ = 66

5

10

15

20

25

30

35

40

45

50

55

33. Fantasia 7

Richard Deering

$\text{♩} = 72$

2

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Detailed description: This is a musical score for Tenor Viol 1, titled '33. Fantasia 7' by Richard Deering. The score is in 3/4 time with a tempo of quarter note = 72. It consists of ten staves of music, each containing measures 1 through 70. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, stems, beams, and slurs. Measure numbers are indicated in small boxes above the staves. The piece concludes with a double bar line at measure 70.

Tenor 1

transposed up a fourth

♩ = 90

34. Fantasia "Vias Tuas"

Alfonso Ferrabosco I

5

10

15

20

25

30

35

40

45

50

55

60

65

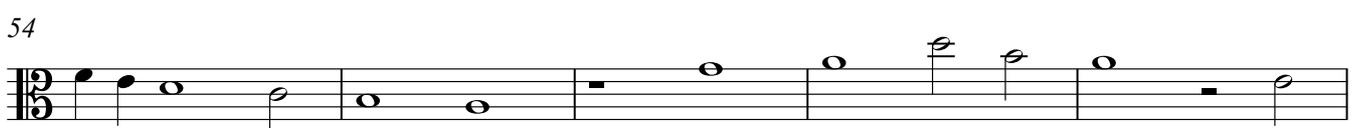
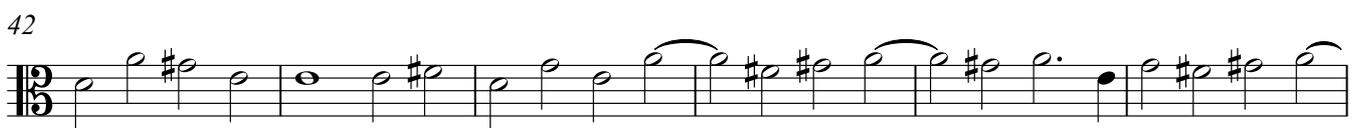
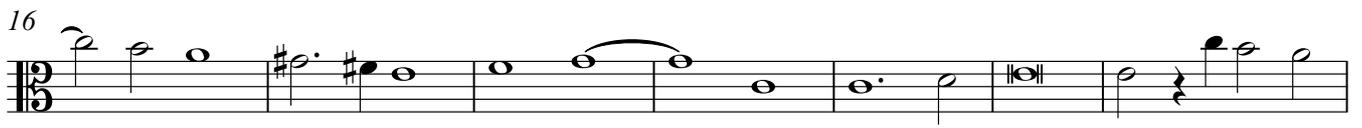
70

T. Viol 1

VdGS#6

35. Fantasia 6 "Vixi"

Michael East
(1580 - 1648)



Tenor Viol 1
VdGS#7

36. Fantasia 7 "Triumphavi"

Michael East
(1580 - 1648)

♩ = 68

2

5

10

15

20

25

30

35

V.S.

East Triumphavi
Tenor Viol 1

2



40



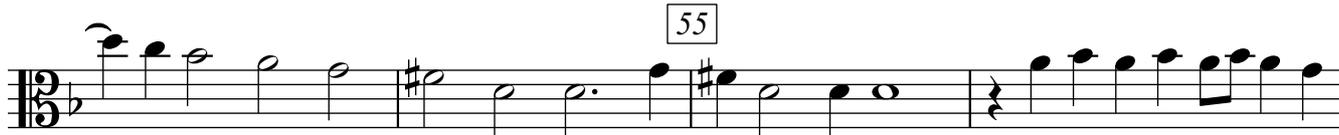
2



50



55



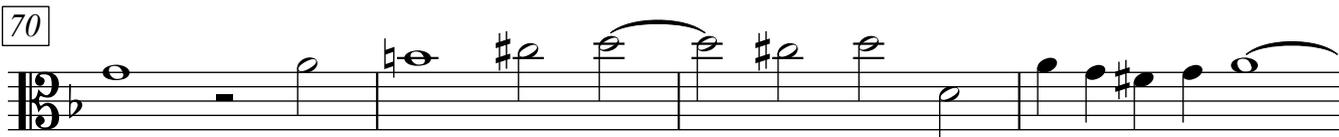
60



65



70



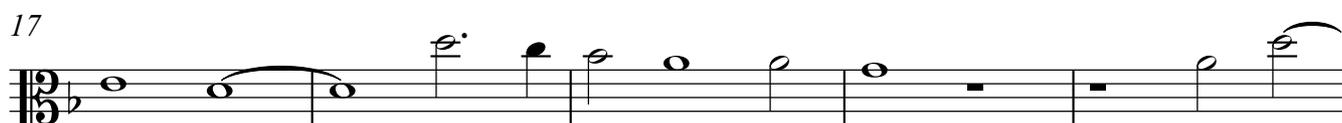
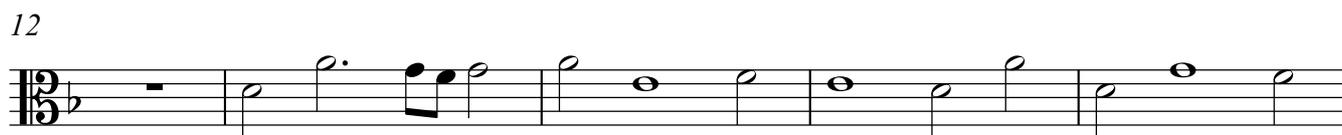
75



Tenor Viol 1
VdGS#8

37. Fantasia 8 "Amavi"

Michael East
(1580 - 1648)



48



51



56



62



66



71



75



79



83



87



38. Fantasia 1

John Jenkins

3

6

9

12

15

18

21

24

27

30

Jenkins Fantasia 1 a5
Tenor Viol 1

2

33



36



39



42



44



47



50

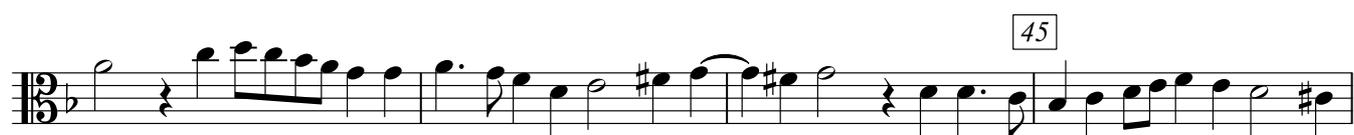
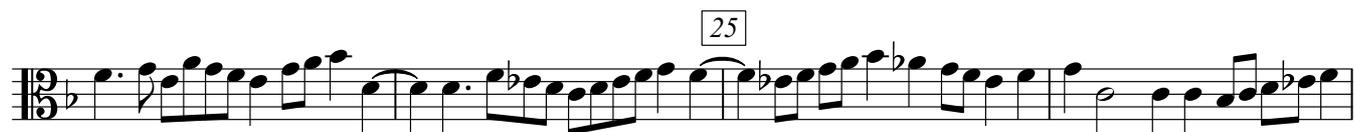


52



39. Fantasia 2 a5

♩ = 48



40. Fantasia 6

John Jenkins

Musical staff 1: Tenor Viol 1, measures 1-6. The staff is in 3/2 time with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G2, a quarter note A2, and a dotted half note B-flat2. The melody continues with quarter notes C3, D3, E3, and F3, followed by a half note G3 and a whole note A3.

7

Musical staff 2: Tenor Viol 1, measures 7-11. The melody continues with quarter notes B-flat3, C4, D4, and E4, followed by a half note F4 and a whole note G4. It then has a whole rest, followed by quarter notes A4, B-flat4, and C5.

12

Musical staff 3: Tenor Viol 1, measures 12-16. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5 and a whole note A5. It then has a whole rest, followed by quarter notes B5, C6, and D6.

17

Musical staff 4: Tenor Viol 1, measures 17-21. The melody continues with quarter notes E6, F6, and G6, followed by a half note A6 and a whole note B6. It then has a whole rest, followed by quarter notes C7, D7, and E7.

22

Musical staff 5: Tenor Viol 1, measures 22-26. The melody continues with quarter notes F7, G7, and A7, followed by a half note B7 and a whole note C8. It then has a whole rest, followed by quarter notes D8, E8, and F8.

27

Musical staff 6: Tenor Viol 1, measures 27-31. The melody continues with quarter notes G8, A8, and B8, followed by a half note C9 and a whole note D9. It then has a whole rest, followed by quarter notes E9, F9, and G9.

32

Musical staff 7: Tenor Viol 1, measures 32-35. The melody continues with quarter notes A9, B9, and C10, followed by a half note D10 and a whole note E10. It then has a whole rest, followed by quarter notes F10, G10, and A10.

36

Musical staff 8: Tenor Viol 1, measures 36-40. The melody continues with quarter notes B10, C11, and D11, followed by a half note E11 and a whole note F11. It then has a whole rest, followed by quarter notes G11, A11, and B11.

41

Musical staff 9: Tenor Viol 1, measures 41-45. The melody continues with quarter notes C12, D12, and E12, followed by a half note F12 and a whole note G12. It then has a whole rest, followed by quarter notes A12, B12, and C13.

46

Musical staff 10: Tenor Viol 1, measures 46-49. The melody continues with quarter notes D13, E13, and F13, followed by a half note G13 and a whole note A13. It then has a whole rest, followed by quarter notes B13, C14, and D14.

50

Musical staff 11: Tenor Viol 1, measures 50-54. The melody continues with quarter notes E14, F14, and G14, followed by a half note A14 and a whole note B14. It then has a whole rest, followed by quarter notes C15, D15, and E15.

41. Fantasia 8

Musical staff 1: Tenor Violin part, measures 1-6. The staff is in 3/2 time with a key signature of one flat (B-flat). It begins with a whole rest followed by a series of eighth and quarter notes, including a melodic line with a slur and a sharp sign.

7

Musical staff 2: Tenor Violin part, measures 7-11. Continuation of the melodic line with various rhythmic values and a slur.

12

Musical staff 3: Tenor Violin part, measures 12-17. Continuation of the melodic line with a whole rest at the beginning of the staff.

18

Musical staff 4: Tenor Violin part, measures 18-23. Continuation of the melodic line with a whole rest at the beginning of the staff.

24

Musical staff 5: Tenor Violin part, measures 24-28. Continuation of the melodic line with a sharp sign at the end of the staff.

29

Musical staff 6: Tenor Violin part, measures 29-34. Continuation of the melodic line with a 4/4 time signature change and a whole rest.

35

Musical staff 7: Tenor Violin part, measures 35-43. Continuation of the melodic line with a whole rest at the beginning of the staff.

44

Musical staff 8: Tenor Violin part, measures 44-49. Continuation of the melodic line with a 4/2 time signature change and a whole rest.

50

Musical staff 9: Tenor Violin part, measures 50-54. Continuation of the melodic line with a slur.

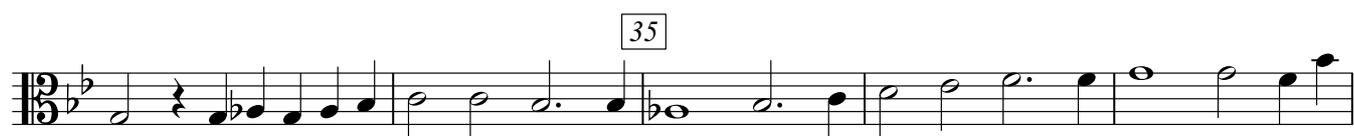
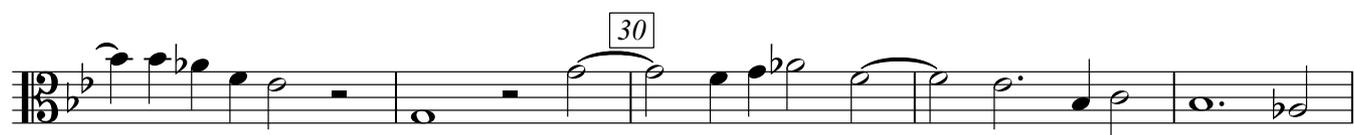
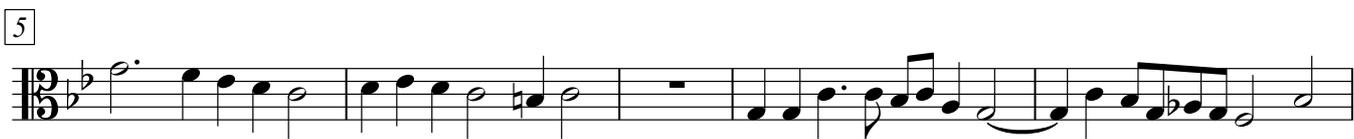
55

Musical staff 10: Tenor Violin part, measures 55-58. Continuation of the melodic line with a whole rest at the beginning of the staff.

59

Musical staff 11: Tenor Violin part, measures 59-64. Continuation of the melodic line with a whole rest at the beginning of the staff and a double bar line at the end.

42. Fantasia 9



Tenor I

43. Fantasia a 5

"Attendite"

Martin Peerson

$\text{♩} = 57$

5



10



15



20



25



30



35



40



45



Peerson Fantasia "Attendite"

2

Tenor I

50



55



60



65



70



75



80



85



90

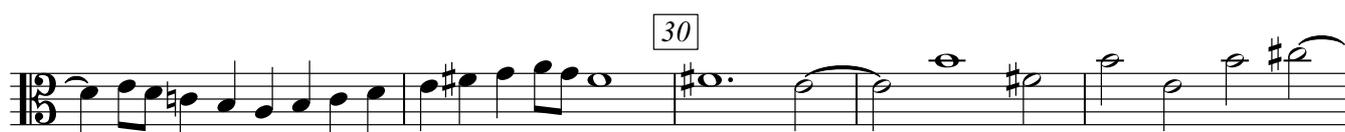
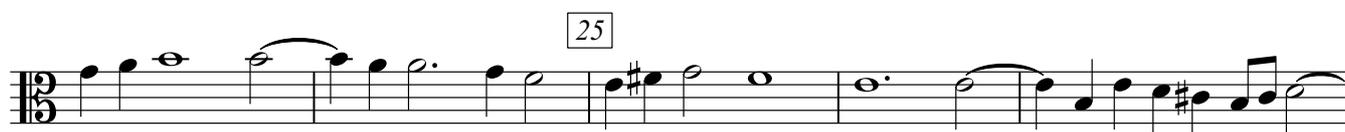
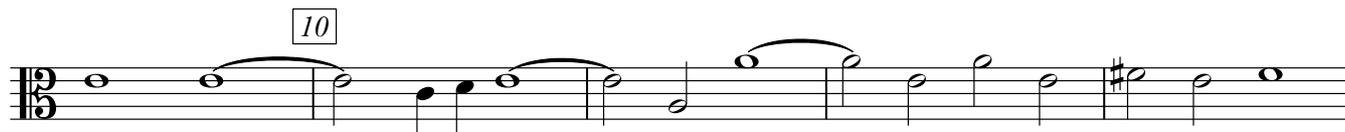
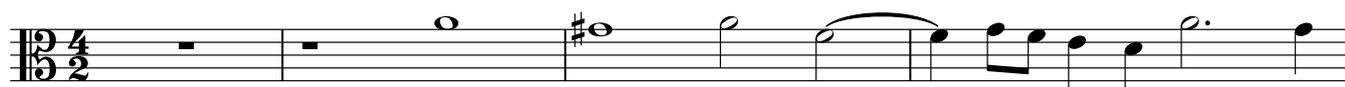


Tenor Viol

44. Fantasia 1

Thomas Tomkins

$\text{♩} = 66$



$\text{♩} = 50 \quad \text{♩} = 72$

V.S.

Tomkins Fantasia 1 a5
Tenor Viol

2

50

55

60

$\text{♩} = 66$

65

70

75

80

85

90 = 62 $\text{♩} = 56$

Tenor Viol 1

45. Fantasia 2

La Rondinella

John Ward
(1571 - 1638)

♩ = 76

5

10

15

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25

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35

40

45

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55

60

65

70

75

46. Fantasia 3

John Ward
(1571 - 1638)

5

10

15

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25

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35

40

45

50

55

47. Fantasia 5

John Ward
(1571 - 1638)

5



10



15



20



25



30



35



40



45



50

55



48. Pavan 3 a 5

♩ = 54

Musical staff 1: Tenor Viol 1 part, measures 1-4. The staff is in 3/4 time with a key signature of one flat (B-flat). The melody begins with a dotted quarter note, followed by eighth notes and quarter notes.

5

Musical staff 2: Tenor Viol 1 part, measures 5-8. The melody continues with eighth notes and quarter notes, ending with a quarter rest.

10

Musical staff 3: Tenor Viol 1 part, measures 9-12. The staff begins with a repeat sign. The melody features quarter notes and eighth notes, ending with a B-flat.

15

Musical staff 4: Tenor Viol 1 part, measures 13-16. The melody continues with quarter notes and eighth notes, ending with a quarter rest.

20

Musical staff 5: Tenor Viol 1 part, measures 17-20. The staff begins with a repeat sign. The melody includes a sharp sign and ends with a B-flat.

25

Musical staff 6: Tenor Viol 1 part, measures 21-24. The melody continues with quarter notes and eighth notes, ending with a quarter rest.

30

Musical staff 7: Tenor Viol 1 part, measures 25-28. The melody continues with quarter notes and eighth notes, ending with a sharp sign.

Musical staff 8: Tenor Viol 1 part, measures 29-32. The melody continues with quarter notes and eighth notes, ending with a quarter rest.

35

Musical staff 9: Tenor Viol 1 part, measures 33-36. The staff begins with a repeat sign. The melody continues with quarter notes and eighth notes, ending with a sharp sign and a double bar line.

Fantasia 6

John Ward
(1571 - 1638)

2

5

10

15

20

25

30

35

40

45

The musical score is written for Tenor Viol 1 in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece consists of 45 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. Measure numbers are indicated in small boxes above the staff lines.

Tenor 2

49. Four Note Pavan

"Hear me, o God"

Alfonso Ferrabosco II



51. Seven note Pavan

5

10

15

20

25

30

35

Tenor Viol 2

51b. Alman

Alfonso Ferrabosco II

♩ = 120



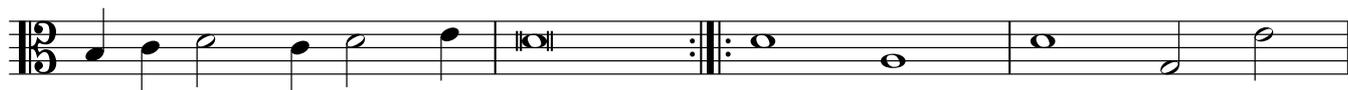
53. Pavan 4



5



10



15



20



25



Tenor

54. A sad Paven

For these distracted Tymes

Thomas Tomkins 1649

$\text{♩} = 36$



4



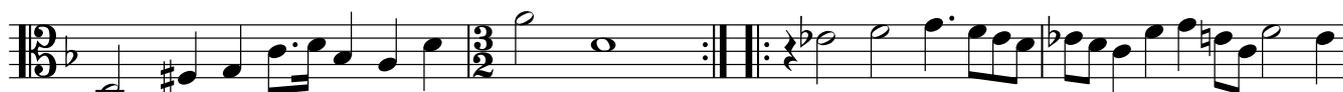
7



10



13



17



20

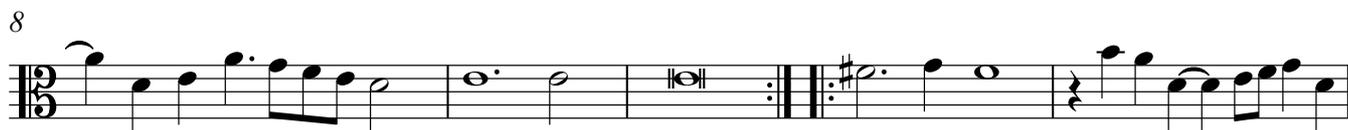


Tenor Viol

56. Pavan 3

VdGS#3

Richard Mico



Tenor Viol 1
♩ = 60

57. Consort Set a5 in g

'On the Playsong'

William Lawes 1644

I Fantazya

2

5



10



15



20



25



30



35

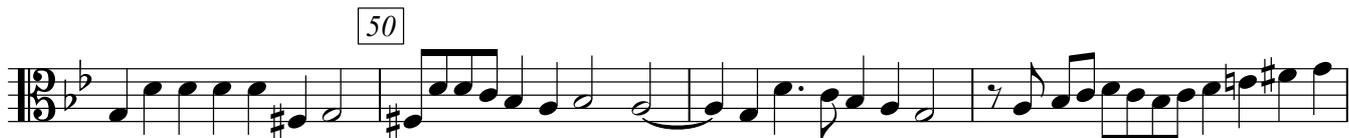


40



45





58. Fantazy 2 a 5

$\text{♩} = 60$



Tenor Viol

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

1. Fantazy

William Lawes 1644

$\text{♩} = 60$



6



11



16



20



25



29



34



37



Tenor Viol

60. Fantasia upon one note

Henry Purcell

transposed down a minor third

5

10

15

20

25

30

35

40

45

50