

# In Nomine à 5 'Weep no more Rachell'

Weidner #2

fol. 75<sup>v</sup> - 76<sup>r</sup>

Treble I (part 1 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

The musical score for Treble I (part 1 of 5) is written in G clef and 2/4 time. It features eight staves of music, each with a different key signature. The key signatures change at various points: from F major (indicated by a 'B' below the staff), to C major (indicated by a 'D' below the staff), and finally to G major (indicated by a 'G' below the staff). The music consists of note heads and stems, with measure numbers 1 through 45 indicated above the staves. The score is divided into measures by vertical bar lines.

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fol. 75<sup>v</sup> - 76<sup>r</sup>

Treble II (part 2 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

5  
10  
15  
20  
25  
30  
35  
40  
45

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Tenor I (part 3 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

The musical score for Tenor I (part 3 of 5) is written in 2/4 time with a treble clef. The key signature starts with one flat and remains flat until measure 44, where it changes to one sharp. The music is divided into measures by vertical bar lines. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are explicitly labeled above the staff. The score consists of eight staves of music, each representing a single voice or part. The notation includes various note heads (solid black for quarter notes, open circles for eighth notes, etc.) and stems, with some stems pointing upwards and others downwards. Small vertical strokes near the stems indicate grace notes.

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Tenor I (part 3 of 5)

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5

The musical score for Tenor I (part 3 of 5) is written in 2/4 time with a bass clef. The key signature is one flat. The score is divided into seven staves, each representing a measure. Measure numbers are placed above the staves at various intervals: 5, 10, 15, 20, 25, 30, 35, 40, and 45. The music features a mix of quarter and eighth notes, with some rests and a change in key signature around measure 45.

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Tenor II (part 4 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

2 5  
10  
15 20  
25  
30 35  
40  
45

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Weidner #2

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Tenor II (part 4 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

The musical score for Tenor II (part 4 of 5) is written in 3/2 time with a bass clef. The key signature is one flat. The score is divided into ten measures, numbered 2 through 45 above the staves. The notation includes various note heads (solid black, open, and with stems) and rests. Measure 2 starts with a solid black note followed by a rest. Measures 5 and 10 begin with open note heads. Measure 15 features a rest followed by a solid black note. Measure 20 starts with an open note head. Measure 25 has a solid black note followed by a rest. Measure 30 begins with a solid black note. Measure 35 starts with a rest followed by a solid black note. Measure 40 begins with an open note head. Measure 45 starts with a solid black note.

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Bass (part 5 of 5)

Christopher Tye (c.1505-c.1573)

British Library Add. MS 31390 (c.1578)

The musical score for the Bass part (part 5 of 5) is written in 4/4 time. The key signature is one flat. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves. The notes are represented by solid black dots or open circles, and rests are indicated by short horizontal dashes. The score is composed of six staves of music.

Measure numbers: 3, 5, 10, 15, 20, 25, 1, 30, 35, 40, 45.