

FANTASY AND ALMAINE No. 1 FOR SIX VIOLS

Martin Peerson (c. 1580 - 1650)

Edited by Arnold Dolmetsch
and Nathalie Dolmetsch.

TREBLE 1

FANTASY

$\text{♩} = 112$

PREVIEW

Low Resolution

2 *f* *v* 5 10 14 20 25 30 35 *ff* *pp* 45 50 60 70 80 (contr. tenor) *pp* *f* 85 *ff* *ff* *mf* *f* 90 95 *allargando* 100 *pp*



ALMAINE



This work, like *Almaine* is, like Publication No. 4, in the Arnold Dolmetsch collection. It was first published by him in 1890.

The phrasing and trills are as performed by the original consort when playing with Arnold Dolmetsch. Bowings and metronome markings have been added by myself.

When viols are not available, this *Fantasy* and *Almaine* can be performed on two violins, two violas, and two violoncellos. For these instruments the bowings

should be reversed, as the accent in viol bowing is on the up stroke, and is therefore opposite to that in violin bowing.

Style is as important as the correct instrument, and modern string players can approximate more nearly to the effect given by viols, by studying the phrasing of the work, and by cultivating a well-articulated style of playing.

NATHALIE DOLMETSCH

FOR SIX VIOLS

FANTASY

Edited by Arnold Dolmetsch
and Nathalie Dolmetsch.

$$J = 112$$

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ALMAINE



The original version of *Almaine* is, like Publication No. 4, from the Arnold Dolmetsch collection. It was first published by him in 1890.

The phrasing and trills are as performed by the original players when playing with Arnold Dolmetsch. The bowings and metronome markings have been added by myself.

When viols are not available, this *Fantasy and Almaine* can be performed on two violins, two violas, and two violoncellos. For these instruments the bowings

should be reversed, as the accent in viol bowing is on the up stroke, and is therefore opposite to that in violin bowing.

Style is as important as the correct instrument, and modern string players can approximate more nearly to the effect given by viols, by studying the phrasing of the work, and by cultivating a well-articulated style of playing.

NATHALIE DOLMETSCH

FANTASY AND ALMAINE No. 1

FOR SIX VIOLS

BASS I

FANTASY

Martin Peerson (c. 1580 - 1650)

Edited by Arnold Dolmetsch
and Nathalie Dolmetsch.

$\text{♩} = 112$

5

10

15

20

30

35

45

50

60

70

75

81

85

90

95

f

tr

ff

pp

mf

f

pp

f

mf

f

ff

mf

f

ff

mf

f

ff

allargando

rall.

mf *ff* *pp*

ALMAINE

$\text{♩} = 132$

pp *ff* *f* *ff* *f* *ff*

This Fantasy with its *Almaine* is, like *Publication*, one of the Arnold Dolmetsch collection. It was first scored by him in 1890.

Dynamics, phrasing and trills are as performed by the family consort when playing with Arnold Dolmetsch. Bowings and metronome markings have been added by myself.

When viols are not available, this *Fantasy* and *Almaine* can be performed on two violins, two violas, and two violoncellos. For these instruments the bowings

should be reversed, as the accent in viol bowing is on the up stroke, and is therefore opposite to that in violin bowing.

Style is as important as the correct instrument, and modern string players can approximate more nearly to the effect given by viols, by studying the phrasing of the work, and by cultivating a well-articulated style of playing.

NATHALIE DOLMETSCH