

PAVANS,
GALLIARDS, ALMAINS, AND

other short Aÿrs both grave, and light

in five parts, for Viols, Violins,

or other Musieall Winde
Entrayments

H. 2. 2. 8.

Made by Antony Holborne Gentleman and
servant to her most excellent
Maiestie

K. 2. a. 8.

TO THE RIGHT VVORSHIPFULL
AND VERTVOVS GENTLEMAN
SIR RICHARD CHAMPER-
NOWNE KNIGHT.



N a continued obseruation of your ver-
tuons constancie to the loue of Musique, I
haue long and with great increase of reason
honored you most gentle Sir: for, euen but
parte of my poore labors speaking in their
kindly voice, from the experience of many yeres can feelingly
witnessse & sing with what grace-full fauors they haue bene
nourished at your hands. With this regarde, I haue distinc-
tiuely bundled them vp into a catologue volume, accompanied
with a more liberall & enlarged choice then hath at any time
as yet come to your refined eares: and withal, haue now made
bould to present them as things not altogether vnnesessarie to
doe you pleasng seruice, but also to liue and dwell with you
vnder the protection of your good allowance, and the testimo-
nie of my euer-bounden thankefulnes. And as they are in
number many, so are they of nature variable to please vari-
able natures: & yet doe they al meete in consente hermonical
deseruinglie to winne your onlie good acceptance and liking:
wberin I shall hold my selfe richlie satisfied, & euer rest.

Yours in all loue and due reuerence,

Antony Holborne.



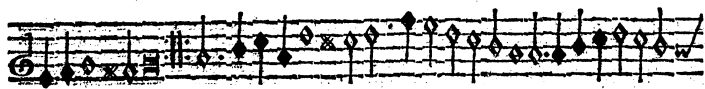
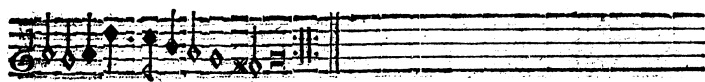
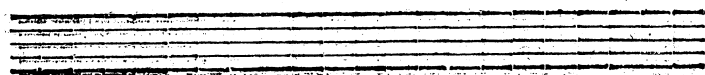
Of 5. voices.

CANTVS.

Ant. Holborne.

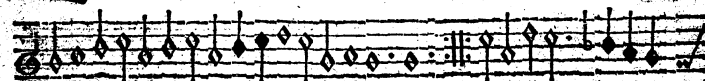
3. **P** 

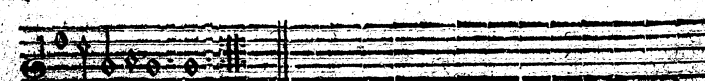
Pavan.

4. **L** 

Vllabic





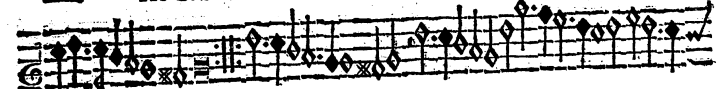
Of 5. Voices.

CANTVS.

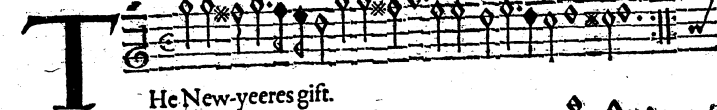
Ant. Holborne.

5. **T** 

He Cradle.

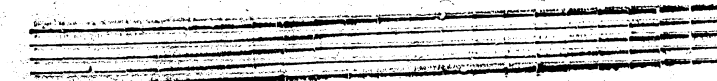




6. **T** 

He New-yeeres gift.





Of 5. voices. CANTUS. Ant. Holborne.

P Auan.

T He Marie-golde.

Of 5. voices. CANTUS. Ant. Holborne.

P Auan.

G Alliard.

B

Of 5. voices. A

CANTUS

Ant. Melbourne

P Auan.

G Alliard.

Of 5. voices. A

CANTUS

Ant. Holborne

P Auan.

G Alliard.

Of 5. voices

CANTUS

Ant. Holborne

P Auan.

G Alliard.

Of 5. voices

CANTUS

Ant. Holborne

P Auan.

G Alliard.

Org. Valls.

CANTVS.

Ant. Holborne.

5 **P** *Auan.*

This system contains the first line of music for the piece 'Auan.' It begins with a large initial 'P' and is written on a single staff with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes.

6 **G** *Alliard.*

This system contains the first line of music for the piece 'Alliard.' It begins with a large initial 'G' and is written on a single staff with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes.

Of 5. voices.

CANTVS.

Ant. Holborne.

17 **P** *Aradzo.*

This system contains the first line of music for the piece 'Aradzo.' It begins with a large initial 'P' and is written on a single staff with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes.

18 **T** *He Sighes.*

This system contains the first line of music for the piece 'He Sighes.' It begins with a large initial 'T' and is written on a single staff with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes.

Of 5. voices.

CANTUS

Ant. Holborne

19

S Eder Sola.

20

G Alliard.

24

Of 5. voices.

CANTUS

Ant. Holborne

21

I Nfernum.

22

G Alliard.

Of 5. voices.

CANTUS.

Ant. Holborne.

23 **S** Pero.

24 **G** Alliard.

Of 5. voices.

CANTUS.

Ant. Holborne.

25 **P** Atiencia.

26 **H** Ermoza.

Of 5 voices.

CANTUS.

Ant. Holborne.

27 **T** He image of Melancholly.

28 **E** Ccequam bonum.

Of 5 voices.

CANTUS.

Ant. Holborne.

29 **M** Ens innouata.

30 **G** Alliard.

31 **T** *He funerals.* CANTVS. Ant. Holborne.

The first system of musical notation for 'He funerals' consists of two staves. The top staff contains the vocal line with a treble clef and a key signature of one flat. The bottom staff contains the lute tablature with a C-clef on the first line. The music is written in a style characteristic of the early 16th century, featuring a mix of quarter and eighth notes.

The second system of musical notation for 'He funerals' consists of two staves, continuing the vocal and lute parts from the first system.

32 **G** *Alliard*

The first system of musical notation for 'Alliard' consists of two staves. The top staff contains the vocal line with a treble clef and a key signature of one flat. The bottom staff contains the lute tablature with a C-clef on the first line.

The second system of musical notation for 'Alliard' consists of two staves, continuing the vocal and lute parts.

Of 5. voices. **H** *Eres paternus.* CANTVS. Ant. Holborne. 33

The first system of musical notation for 'Eres paternus' consists of two staves. The top staff contains the vocal line with a treble clef and a key signature of one flat. The bottom staff contains the lute tablature with a C-clef on the first line.

The second system of musical notation for 'Eres paternus' consists of two staves, continuing the vocal and lute parts.

34 **M** *Vylinda.*

The first system of musical notation for 'Vylinda' consists of two staves. The top staff contains the vocal line with a treble clef and a key signature of one flat. The bottom staff contains the lute tablature with a C-clef on the first line.

The second system of musical notation for 'Vylinda' consists of two staves, continuing the vocal and lute parts.

Of 5 voices.

CANTUS.

Ant. Holborne

32 **D** Ecreui.

36 **M** Y selfe.

Of 5 voices.

CANTUS.

Ant. Holborne.

37 **P** Auan.

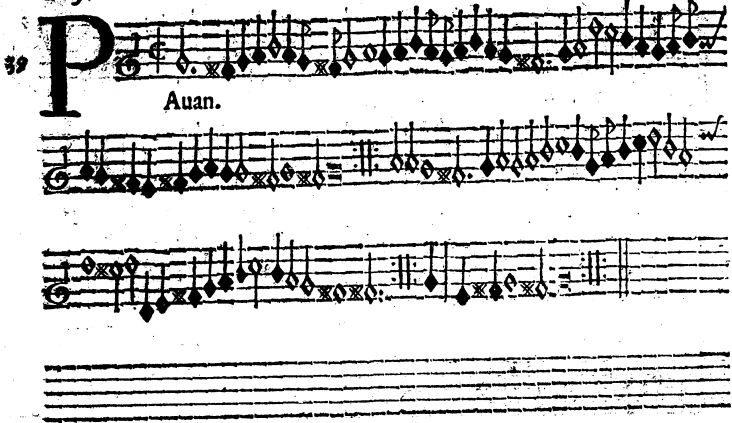
38 **G** Alliard.

Of 5 voices.

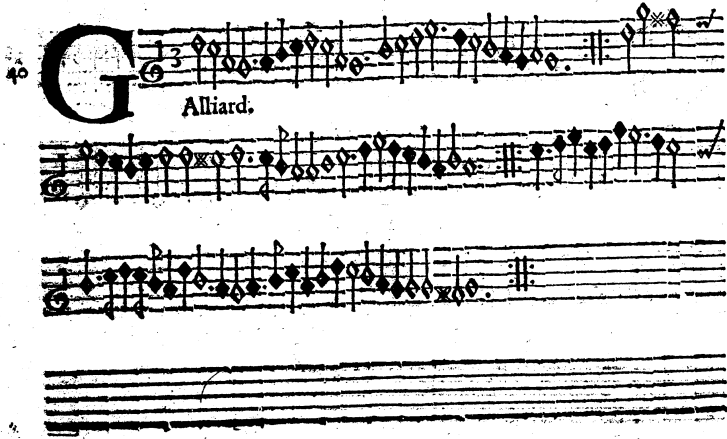
CANTUS.

Ant. Holborne

39 **P** Auan.



40 **G** Alliard.

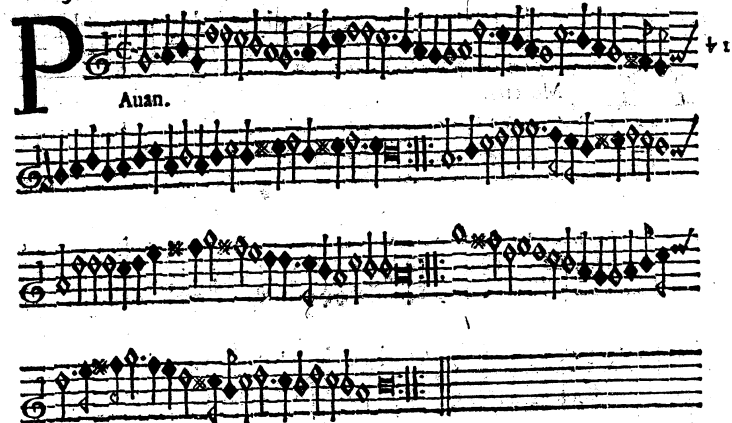


Of 5 voices.

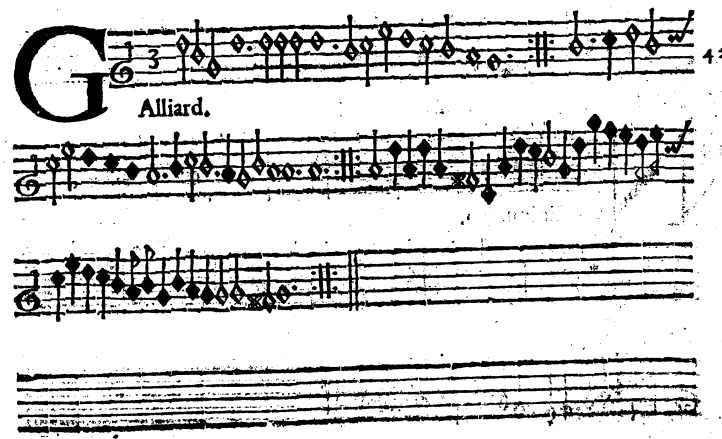
CANTUS.

Ant. Holborne

P Auan.



G Alliard.



Di.

Org. vcllo in A

CANTUS.

Ant. Holborne.

43

A Moretta.

44

N Ec inuido.

Of 5 voices.

CANTUS.

Ant. Holborne.

45

P Auan.

46

G Alliard.

D :

OF VOICES: CANTUS: Ant. Holborne.

P Auan.

48

G Alliard.

OF VOICES: CANTUS: Ant. Holborne.

B Auana Plorait.

49

S Ic semper folco.

50

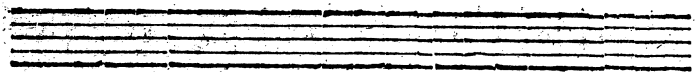
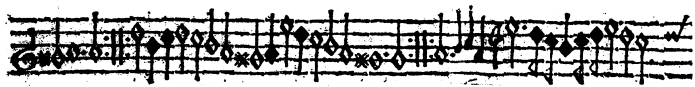
Of 5. voices.

CANTUS:

Ant. Holborne

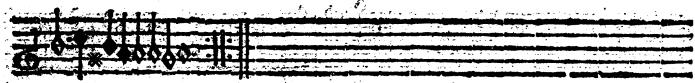
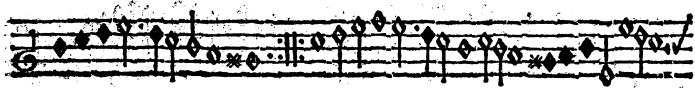
51 **P** 

Othuma.



52 **G** 

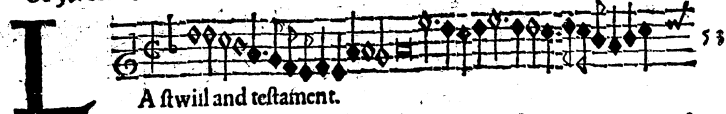
Alliard.



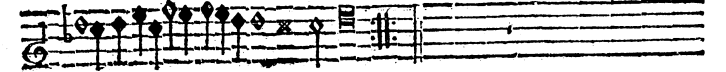
Of 5. voices.

CANTUS:

Ant. Holborne.

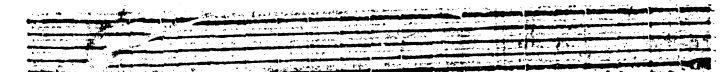
53 **L** 

A stwail and testament.



54 **G** 

Alliard.



Of 5 voices. CANTUS. Ant. Holborne

55 **T** He night watch.

Musical staff with notes and rests.

Empty musical staff.

56 **A** Lmaync.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Of 5 voices. CANTUS. Ant. Holburne.

57 **A** Lmainc.

Musical staff with notes and rests.

Musical staff with notes and rests.

T He fruit of louc.

Musical staff with notes and rests.

T He Choife.

Musical staff with notes and rests.

Musical staff with notes and rests.

Of 4. voices.

CANTUS.

Ant. Holburne.

86 **T** He Honie-fuckle,

61 **W** Anton,

62 **M** Hewidedwes myte

Of 4. voices.

CANTUS.

Ant. Holburne.

63 **T** He Fairie-round

64 **A** Sit fel on a holie Eye.

65 **H** Eigh ho holie

The Table.

Bona Speranza.	1	Muytinda.	34
The teares of the Muses.	2	Decreui.	35
Pauan.	3	My selfe.	36
Lullabye.	4	Pauan.	37
The Cradle.	5	Galliard.	38
The New-yeeres gift.	6	Pauan.	39
Pauan.	7	Galliard.	40
The Mari-gold.	8	Pauan.	41
Pauan.	9	Galliard.	42
Galliard.	10	Amoretta.	43
Pauan.	11	Nec Inuidio.	44
Galliard.	12	Pauan.	45
Pauana.	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
Galliard.	16	Pauana plorauit.	49
Paradizo.	17	Sic semper solco.	50
The Sighes.	18	Forthuma.	51
Soloe Soli.	19	Galliard.	52
Galliard.	20	Last will and testament.	53
Infernum.	21	Galliard.	54
Galliard.	22	The night watch.	55
Spera.	23	Almaine.	56
Galliard.	24	Almaine.	57
Amantia.	25	The fruit of ioue.	58
Amantia.	26	The Choyse.	59
The Image of Melancholy.	27	The Honi-suckle.	60
Ecce quam bonum.	28	Wanton.	61
Mens innouata.	29	The Widowes myte.	62
Galliard.	30	The Fairi-sond.	63
The Funerals.	31	As it fell on a holie Eue.	64
Galliard.	32	Heigh ho Holiday.	65
Meres paterius.	33		

20 slyk ho Holiday

TO THE RIGHT VVORSHIPFULL
AND VERTVOVS GENTLEMAN
SIR RICHARD CHAMPER.
NOWNE KNIGHT.



In a continued obseruation of your vertuous constancie to the loue of Musique, I haue long and with great increase of reason honored you most gentle Sir: for, euen but parte of my poore labors speaking in their kindly voice, from the experience of many yeres can feelingly witnesse & sing with what grace-full fauors they haue beene nourished at your hands. With this regarde, I haue distinctiuely bundled them vp into a catalogue volume, accompanied with a more liberall & enlarged choice then hath at any time as yet come to your refined eares: and withal, haue now made bould to present them as things not altogether vnneccessarie to doe you pleasing seruice, but also to liue and dwell with you under the protection of your good allowance, and the testimonie of my euer-bownden thankfulness. And as they are in number many, so are they of nature variable to please variable natures: & yet doe they al meete in consente hermonical deseruinglie to winne your onlie good acceptance and liking: wherein I shall hold my selfe richlie satisfied, & euer rest.

Yours in all loue and due reuerence,

Antony Holborne.

A. 2

Ni merear merita

K. 2. a. 8.

9 NO 58

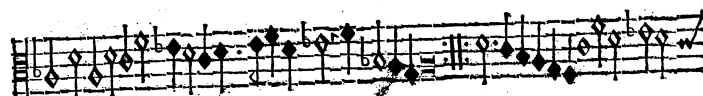
Of 5. voices.

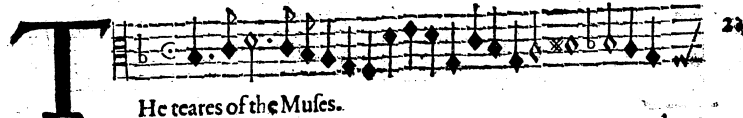
ALTVS.

Ant. Holborne.

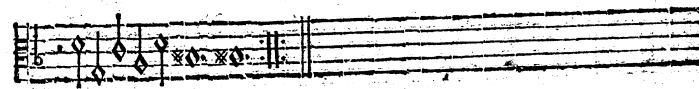
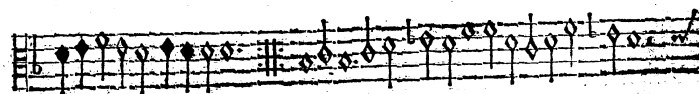
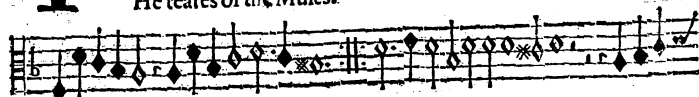
B  1.

Ona Speranza.



T  23.

He teares of the Muses.



A 3

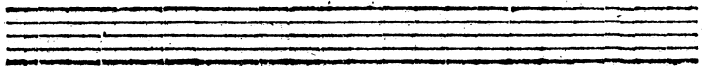
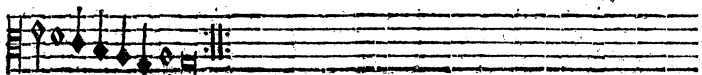
Of 5. voices.

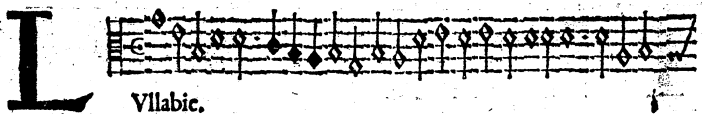
ALTVS.

Ant. Holborne.

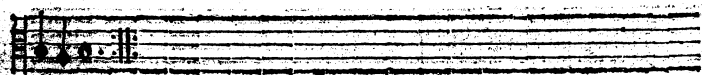
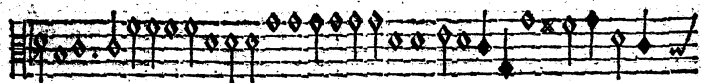

3. **P** 

Auan.



4. **L** 

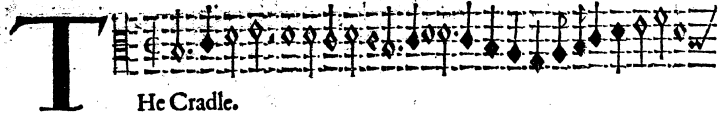
Vllabic.



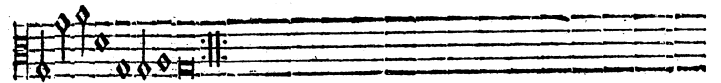
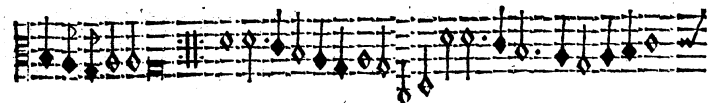
Of 5. Voices.

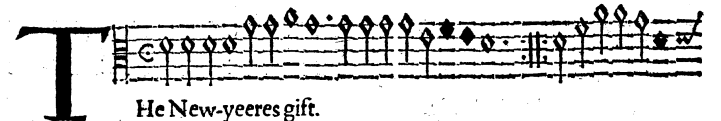
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Ant. Holborne.

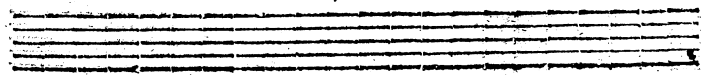
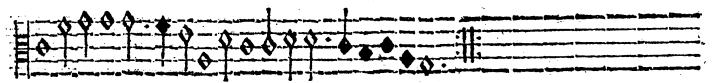
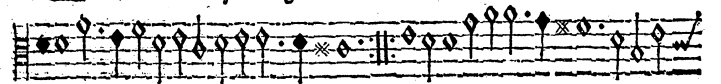
5. **T** 

He Cradle.



6. **T** 

He New-yeeres gift.



7. **P** 065. Voices. ALTUS. Ant. Holborne.
Auan.

8. **T** He Marie-golde.

Of 7. voices. ALTUS. Ant. Holborne.
P Auan.

G Alliard.

Organo solo

ALTVS

Ant: Holborne

11 **P** Auan.

12 **G** Alliard.

Of 5. voices.

ALTVS

Ant. Holborne

13 **P** Auan.

14 **G** Alliard.

Of 5. voices.

ALTS.

Ant. Holborne.

15

P Auan.

16

G Alliard

Of 5. voices.

ALTS.

Ant. Holborne.

17

P Aradizo.

T He Sighes.

18

19 **S** Of 5 voices. ALTUS. Ant. Holborne.
Edet Sola.

20 **G** Alliard.

21 **I** Of 5 voices. ALTUS. Ant. Holborne.
Nfernum.

22 **G** Alliard.

Of 5. voices.

ALTVS.

Ant. Holborne.

23

S Pero.

24

G Alliard.

Of 5. voices.

ALTVS.

Ant. Holborne.

25

P Atiencia.

H Ermoza.

Of 5. voices. ALTVS. Ant. Holborne.

27 **T** He image of Melancholly.

28 **E** Ccequam bonum.

Of 5. voices. ALTVS. Ant. Holborne.

29 **M** Ens innouata.

30 **G** Alliard.

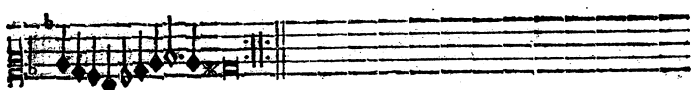
Of 5. voices.

ALTVS.

Ant. Holborne.

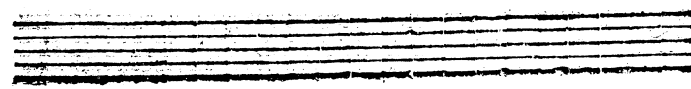
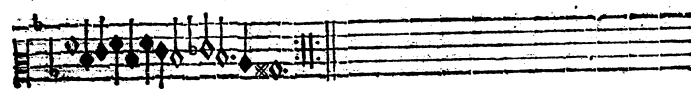
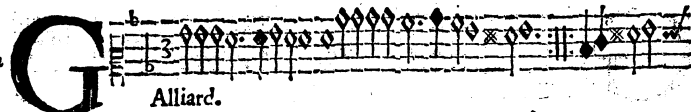
31

T He funerals



32

G Alliard.



Of 5. voices.

ALTVS.

Ant. Holborne.

33

H Eres paternus.



M

Muy linda.

34



Of 5. voices.

ALTVS.

Ant. Holborne

35 **D** Ecreui.

36 **M** Y selfe.

Of 5. voices.

ALTVS.

Ant. Holborne

37 **P** Auan.

38 **G** Alliard.

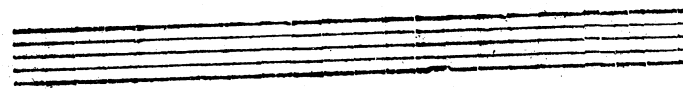
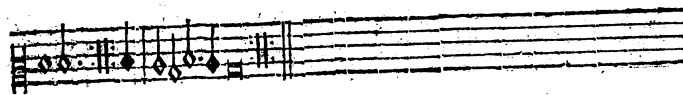
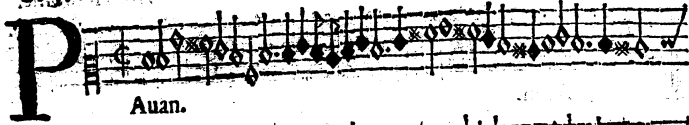
Of 5 voices.

ALTVS.

Ant. Holborne

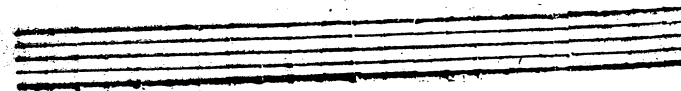
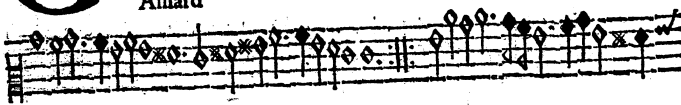
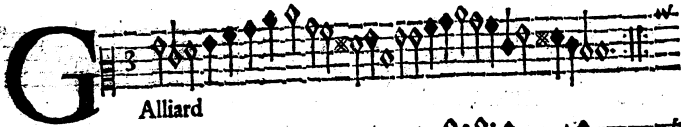
32

P Auan.



40

G Alliard



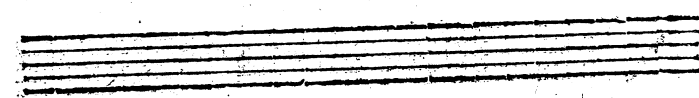
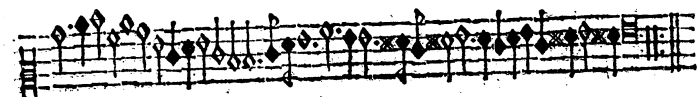
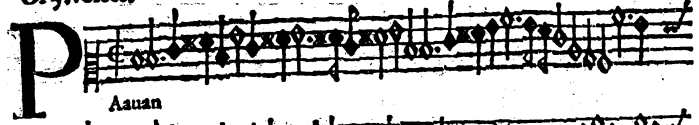
Of 5 voices.

ALTVS.

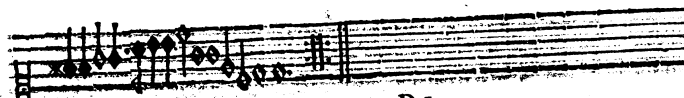
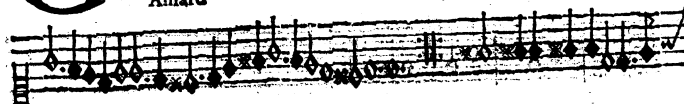
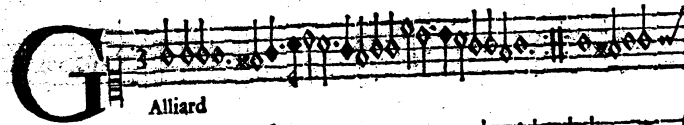
Ant. Holborne

41

P Auan



G Alliard



D 1

Organo in A

ALTVS

Ant. Holborne

43 **A** Moretta.

Musical notation for the first system of 'Moretta', featuring a large initial 'A' and a treble clef. The notation includes various rhythmic values and accidentals.

Musical notation for the second system of 'Moretta'.

Musical notation for the third system of 'Moretta'.

44 **N** Ecintideo.

Musical notation for the first system of 'Ecintideo', featuring a large initial 'N' and a treble clef.

Musical notation for the second system of 'Ecintideo'.

Musical notation for the third system of 'Ecintideo'.

Of 5 voices

ALTVS

Ant. Holborne

45 **P** Auan.

Musical notation for the first system of 'Auan', featuring a large initial 'P' and a treble clef.

Musical notation for the second system of 'Auan'.

Musical notation for the third system of 'Auan'.

Musical notation for the fourth system of 'Auan'.

C Alliard.

Musical notation for the first system of 'Alliard', featuring a large initial 'C' and a treble clef.

Musical notation for the second system of 'Alliard'.

D:

Of 5. voices.

ALTVS.

Ant. Holborne

47

P

Auan.

This block contains the first system of music on page 47. It begins with a large, decorated initial 'P' on a five-line staff. Below the staff, the word 'Auan.' is written. The music consists of a single melodic line with various note values and rests. Below the main staff are two empty staves, likely for lute tablature or figured bass.

48

G

Alliard.

This block contains the second system of music on page 48. It begins with a large, decorated initial 'G' on a five-line staff. Below the staff, the word 'Alliard.' is written. The music consists of a single melodic line with various note values and rests. Below the main staff are two empty staves, likely for lute tablature or figured bass.

Of 5. voices.

ALTVS.

Ant. Holborne.

49

P

Lorault.

This block contains the first system of music on page 49. It begins with a large, decorated initial 'P' on a five-line staff. Below the staff, the word 'Lorault.' is written. The music consists of a single melodic line with various note values and rests. Below the main staff are two empty staves, likely for lute tablature or figured bass.

50

S

Le semper soleo.

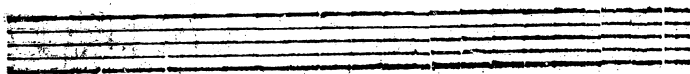
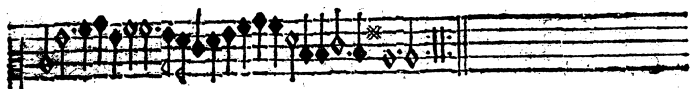
This block contains the second system of music on page 50. It begins with a large, decorated initial 'S' on a five-line staff. Below the staff, the word 'Le semper soleo.' is written. The music consists of a single melodic line with various note values and rests. Below the main staff are two empty staves, likely for lute tablature or figured bass.

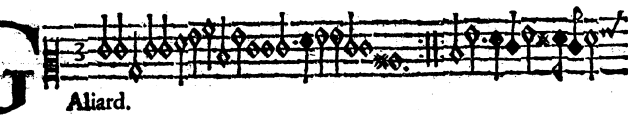
Of 5 voices.

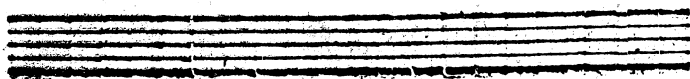
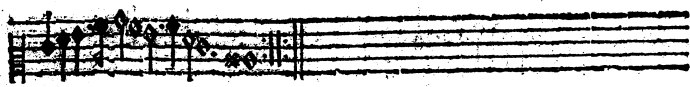
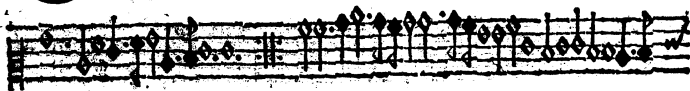
ALTVS.

Ant. Holborne.

51 **P**  **Ofthuma.**




52 **G**  **Aliard.**

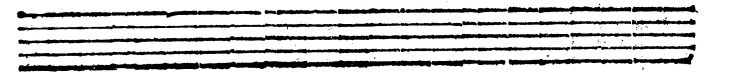



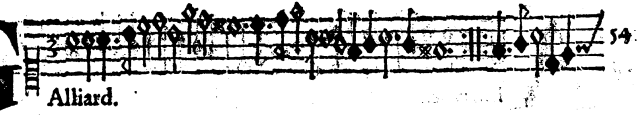
Of 5 voices.

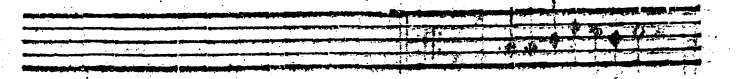
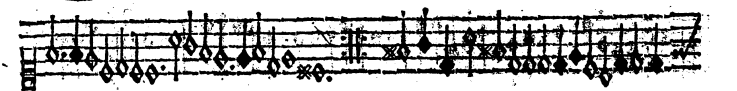
ALTVS.

Ant. Holborne.

53 **L**  **A stwill and testament.**



54 **G**  **Alliard.**



Org. voltes.

ALTY.

Ant. Holborne.

55

T He night watch.

56

A Lmayne.

Org. voltes.

ALTY.

Ant. Holburne.

A Lmaine.

T He fruit of louc.

T He Choise.

E

Of 5. voyces. ALTUS. Ant. Holburne.

60 **T** He Honie-suckle,

This block contains the first system of music on the left page. It features a vocal line for the Alto voice, starting with a large initial 'T'. The lyrics are 'He Honie-suckle,'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers. There are also some rests and repeat signs.

This block shows the continuation of the musical notation for 'He Honie-suckle', consisting of a single staff with notes and rests.

61 **W** Anton.

This block contains the second system of music on the left page. It features a vocal line for the Alto voice, starting with a large initial 'W'. The lyrics are 'Anton.'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers.

62 **T** He widowes myte,

This block contains the third system of music on the left page. It features a vocal line for the Alto voice, starting with a large initial 'T'. The lyrics are 'He widowes myte,'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers.

This block shows the continuation of the musical notation for 'He widowes myte', consisting of a single staff with notes and rests.

Of 5. voyces. ALTUS. Ant. Holburne.

63 **T** He Fairie-round,

This block contains the first system of music on the right page. It features a vocal line for the Alto voice, starting with a large initial 'T'. The lyrics are 'He Fairie-round,'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers.

This block shows the continuation of the musical notation for 'He Fairie-round', consisting of a single staff with notes and rests.

64 **A** Sit fell on a holie Lye.

This block contains the second system of music on the right page. It features a vocal line for the Alto voice, starting with a large initial 'A'. The lyrics are 'Sit fell on a holie Lye.'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers.

65 **H** Eigh ho holiday,

This block contains the third system of music on the right page. It features a vocal line for the Alto voice, starting with a large initial 'H'. The lyrics are 'Eigh ho holiday,'. The notation includes a treble clef, a 3/4 time signature, and various note values including minims, crotchets, and quavers.

This block shows the continuation of the musical notation for 'Eigh ho holiday', consisting of a single staff with notes and rests.

The Table

Bona Speranza.	1	My Iustice.	34
The reares of the Maye.	2	Decreni.	35
Lullabye.	3	My selfe.	36
The Gracie.	4	My selfe.	37
The New-yecres gift.	5	Galliard.	38
Pauan.	6	Pauan.	39
The Maye gold.	7	Galliard.	40
Pauan.	8	Pauan.	41
Galliard.	9	Galliard.	42
Pauan.	10	Amoretta.	43
Galliard.	11	Nec Inuidio.	44
Pauan.	12	Pauan.	45
Galliard.	13	Galliard.	46
Pauan.	14	Pauan.	47
Galliard.	15	Galliard.	48
Pauan.	16	Pauana plorante.	49
Galliard.	17	Six temper soles.	50
Paradizo.	18	Posthuma.	51
The Sighes.	19	Galliard.	52
Soder Solo.	20	Last will and testament.	53
Galliard.	21	Galliard.	54
Lufentum.	22	The night watch.	55
Galliard.	23	Almaine.	56
Spero.	24	Almaine.	57
Galliard.	25	The fruit of Iosec.	58
Pauanna.	26	The Choyse.	59
Hernozza.	27	The Honi-suckte.	60
The Image of Melancholy.	28	Wanna on on.	61
Ecce quam bonum.	29	The Widowes myte.	62
Mens iniquata.	30	The Fair round.	63
Galliard.	31	As it fell on a holie Eve.	64
The funerals.	32	Hughbo Holiday.	65
Galliard.	33		
Heres paternus.	34		

This is probably the earliest printed book of Dance music in England.

Holborne appears to have been one of the Gentlemen of Queen Elizabeth's Chapel but his name is not in any of the musical biographies. Dr. Rimbault in his Bibliotheca Madrigaliana mentions another work by him called "The Cittharm Schoole" which he supposes to be unique - so probably is this: at all events, no other copy is at present known.

Some of the Parts are unfortunately in bad condition, and the first and last pages of the books are wanting, as also the Title Page of the Altes.

Still it must always be valuable from its extreme rarity.

In the 3 Title Pages which are here perfect, the Christian names of the author is spelt 3 different ways - viz Anthony, Anthony and Anthonie.

John Dowland dedicates a song from his 2^d Book AD 1600. to "the most famous Anthony Holborne".

K. 2. a. 8.

PAVANS;
GALLIARDS, ALMAINS, AND
other short *Aires* both grave, and light,
in five parts, for Viols, Violins,
or other Musickall wind
Instruments.

Made by Antonie Holborne gentle-man, and
Seruant to her most excellent
Maiestie.



Imprinted at London in little Saint Helens by *William Barley*, the
A signe of Thomas Morley, and are to be sold at his
shop in *Gracious-streete.*

1594

Cum privilegio ad imprimendum solum.

TO THE RIGHT VVORSHIPFULL
AND VERTVOVS GENTLEMAN
SIR RICHARD CHAMPER.
NOWNE KNIGHT.



*I*n a continued obseruation of your vertuous constancie to the loue of Musique, I haue long and with great increase of reason honored you most gentle Sir: for, euen but parte of my poore labors speaking in their kindly voice, from the experience of many yeres can feelingly witnesse & sing with what grace-full fauors they haue bene nourished at your hands. With this regarde, I haue distinctly bundled them vp into a catalogue volume, accompanied with a more liberall & enlarged choice then hath at any time as yet come to your refined eares: and withal, haue now made bould to present them as things not altogether vnnescessarie to doe you pleasing seruice, but also to liue and dwell with you vnder the protection of your good allowance, and the testimonie of my euer-bounden thankefulnes. And as they are in number many, so are they of nature variable to please variable natures: & yet doe they al meete in consente hermonical deseruinglie to winne your onlie good acceptance and liking: wherein I shall hold my selfe richlie satisfied, & euer rest.

Yours in all loue and due reuerence,

Antony Holborne.

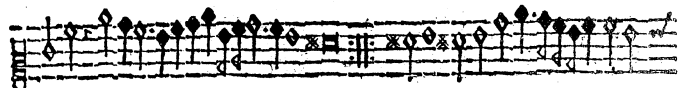
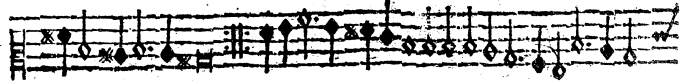
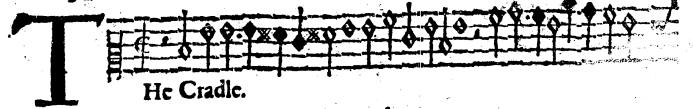
9 NO 58

Of 5. voices.

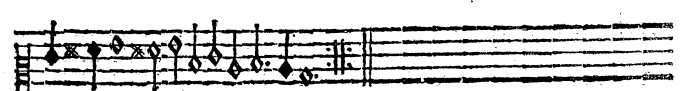
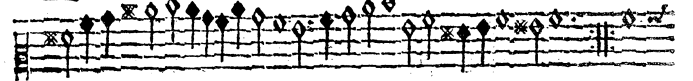
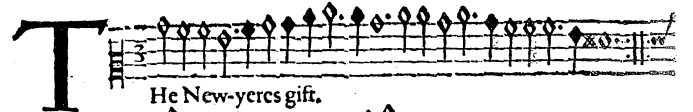
QVINTVS.

Ant. Holborne.

T He Cradle.



T He New-yeres gift.



66

Of 5. voices.

QVINTVS.

Ant. Holborne.

P Auan.

T He Marie-golde.

Of 5. voices.

QVINTVS.

Ant. Holborne.

B Ona speranza.

T He teares of the Muses.

Of 5. voices. QUINTVS. Ant. Holborne.

3. **P** Auan.

4. **L** Villabic.

Of 5. voices. QUINTVS. Ant. Holborne.

P Auan.

G Alliard

Of 5. voices.

QVINTVS.

Ant. Holborne.

11

P Auan.

12

G Alliard.

Of 5. voices.

QVINTVS.

Ant. Holborne.

13

P Auan.

G Alliard.

Of 5. voices.

QVINTVS.

Ant. Holborne.

15

P Auan.

16

G Alliard.

Of 5. voices.

QVINTVS.

Ant. Holborne.

17

P Aradizo.

T He Sighes.

Of 5. voices. QVINTVS. Ant. Holborne.

19 **S** Edet Sola.

20 **G** Alliard.

Of 5. voices. QVINTVS. Ant. Holborne.

21 **I** Nfernum.

22 **G** Alliard.

Of 5. voices. QVINTVS. Ant. Holborne.

23 **S** Pero.

24 **G** Alliard.

Of 5. voices. QVINTVS. Ant. Holborne.

25 **P** Atencia.

26 **H** Ermoza.

Of 5. voices.

QVINTVS.

Ant. Holborne.

27

T He image of Melancholy.

28

E Cce quam bonum.

Of 5. voices.

QVINTVS.

Ant. Holborne.

29

M Ens innouata.

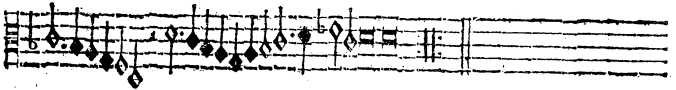
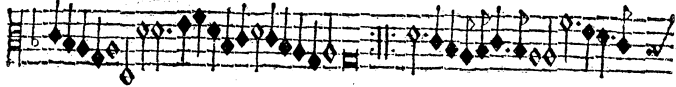
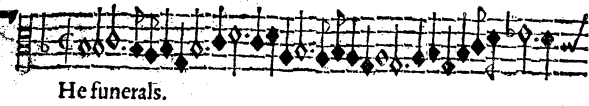
G Alliard.

Of 5 voices.

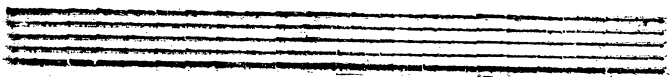
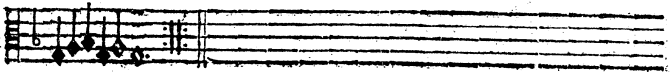
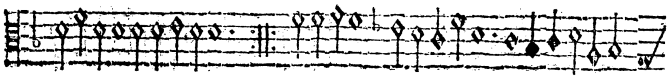
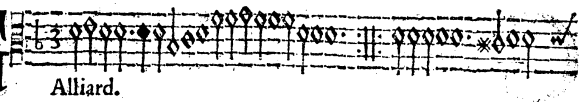
QVINTVS.

Ant. Holborne.

31 **T** He funerals.



23 **G** Alliard.

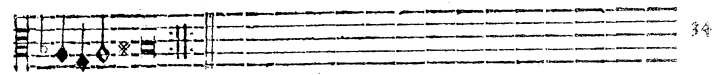

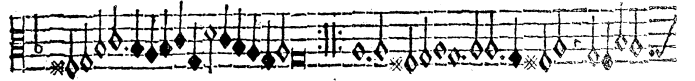


Of 5 voices.

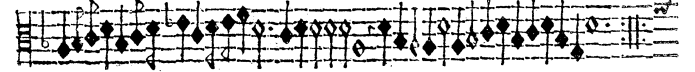
QVINTVS.

Ant. Holborne.

33 **H** Eres paternus.



M Vy linda.



Of 5. voices.

QVINTVS.

Ant. Holborne.

35

D Ecreui.

36

M Y felfe.

Of 5. voices.

QVINTVS.

Ant. Holborne.

37

P Auan.

G Alliard.

Of 5. voices. QUINTVS. Ant. Holborne.

39 **P** Auan.

40 **G** Alliard

Of 5. voices. QUINTVS. Ant. Holborne.

41 **P** Auen.

42 **G** Alliard

43 **A** Morota. **ANTHUSA** Ant. Holburne.

44 **N** Ecinuidio. **ANILLA**

45 **P** Auan. **ANTHUSA** Ant. Holburne.

46 **G** Alliard.

47 *Of, rogare.* **P** *Agg. Holburne.*
Auan.

48 **G** *Alliard.*

Of, rogare. **P** *Agg. Holburne.* 49
Auen, p'arant.

G *Alliard. Sic semper saluo.* 50

Ant. Holburne.

P *Ostuma.*

52 **G** *Alliard.*

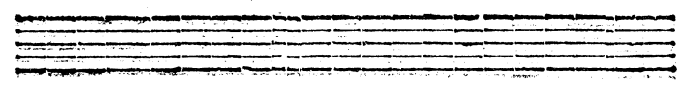
Of 5. voyces.

Ant. Holburne.

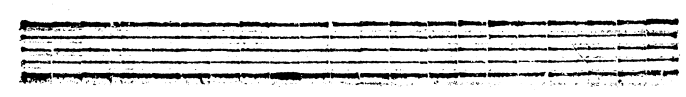
L *Ast will and testament.*

G *Alliard.*

T He night watch.



56 **A** Lmaync*



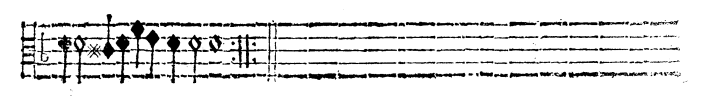
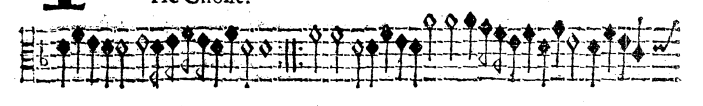
A Lmainc.



T He fruit of loue.



T He Choise.



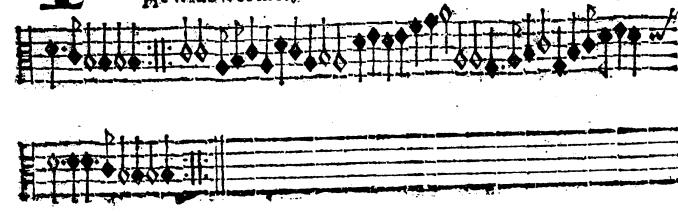
I He Honie-suckle,
Ant. Holburne.



W Anton.



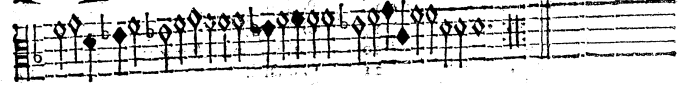
T He widowes met.



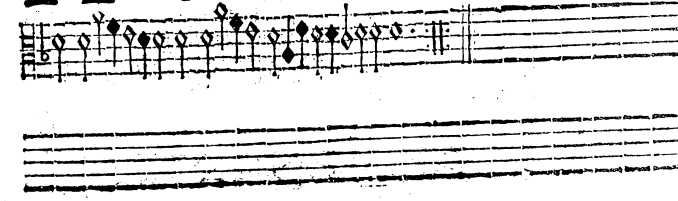
T He Fairie-round.



A Sixfell on a holie Euc.



H Eight ho-holiday.



The Table.

	1	Muy linda.	34
The teares of the Muses.	2	Decreui.	35
Pauan.	3	My selfe.	36
Lullabic.	4	Pauan.	37
The Cradle.	5	Galliard.	38
The New-yeeres gift.	6	Pauan.	39
Pauan.	7	Galliard.	40
The Mari-gold.	8	Pauan.	41
Pauan.	9	Galliard.	42
Galliard.	10	Amoretta.	43
Pauan.	11	Nec laudio.	44
Galliard.	21	Pauan.	45
Pauana	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
Galliard.	16	Pauana plorauit.	49
Paradizo.	17	Sic femtoer foteo.	50
The Sighes.	18	Posthuma.	51
Sedet Sola.	19	Galliard.	52
Galliard.	20	Last will and testament.	53
Infernum.	21	Galliard.	54
Galliard.	22	The night watch.	55
Spero.	23	Almaine.	56
Galliard.	24	Almaine.	57
Patientia.	25	The fruit of loue.	58
Hermoza.	26	The Choyse.	59
The Image of Melancholy.	27	The Honi-suckle.	60
Ecce quam bonum.	28	Wanton.	61
Mens innocata.	29	The Widowes myte.	62
Galliard.	30	The Fairi-round.	63
The funerals.	31	As it fell on a holie Eue.	64
Galliard.	32	Heigh ho Holiday.	65
Heres paternus.	33		

K-2-a-8

PAVANS,
GALLIARDS, ALMAINS, AND
other short Æirs both graue, and light,
in five parts, for Viols, Violins,
or other Musicall Wind
Instruments.

*Made by Antony Holborne Gentleman and
Seruant to her most excellent
Maiestie.*



Imprinted at London in little Saint Hellens by *William Barley*, the
Asigne of Thomas Morley, and are to be sold at his
shop in Gracious-streete.

1599.

Cum priuilegio ad Imprimendum solum.

241111
TO THE RIGHT VVORSHIPFULL
AND VERTVOVS GENTLEMAN
SIR RICHARD CHAMPER-
NOWNE KNIGHT.



L a continued obseruation of your ver-
tuous constancie to the loue of Musique, I
haue long and with great increase of reason
honored you most gentie Sir: for, euen but
parte of my poore labors speaking in their
Amis, vnde, from the experience of many yeres can feelingly
witnesse & sing with what grace-full fauors they haue beene
nourished at your hands. With this regarde, I haue distinc-
tiuely bundled them vp into a catalogue volume, accompanied
with a more liberall & enlarged choise then hath at any time
as yet come to your refined eares: and withal, haue now made
bould to present them as things not altogether vnnescessarie to
doe you pleasing seruice, but also to liue and dwell with you
under the protection of your good allowance, and the testimo-
nie of my euer-bounden thankfulness. And as they are in
number many, so are they of nature variable to please vari-
able natures: & yet doe they al meete in consente hermonical
deseruinglie to winne your onlie good acceptance and liking:
wherin I shall hold my selfe richlie satisfied, & euer rest.

Yours in all loue and due reuerence,

Antony Holborne.

IV. THE LOW TUNING OF
THE VOICES OF THE
MUSICAL INSTRUMENTS.

Of 5. Voices.

TENOR.

Ant. Holborne.

B *Ona Speranza.*

T *He teares of the Muses.*

Of 5. voices.

TENOR.

Ant. Holborne.

3.

P Auan.

4.

L Villabic.

Of 5. Voices.

TENOR.

Ant. Holborne.

T He Cradle.

T He New-yeeres gift.

6.

7. **P** Of 5. voices. TENOR. Ant. Holborne.
Auan.

8. **T** He Marie-golde.

9. **P** Of 5. voices. TENOR. Ant. Holborne.
Auan.

10. **G** Alliard

Of 5. voices.

TENOR.

Ant. Holborne.

11

P Auan.

12

G Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

13

P Auan.

G Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

15

P Auan.

16

G Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

P Aradizo.

T He Sighes.

B 3

Of 5 voices.

TENOR.

Ant. Holborne.

19

S Eder Sola.

20

G Alliard.

TENOR.

Ant. Holborne.

Of 5 voices.

23

I Nfernum.

G Alliard.

22

Of 5. voices.

TENOR.

Ant. Holborne.

23

S Pero.

24

G Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

25

P Atiencia.

H Ermoza.

C 1

Of 5. voices.

TENOR.

Ant. Holborne.

27 **T** He image of Melancholly.

28 **E** Cce quam bonum.

Of 5. voices.

TENOR.

Ant. Holborne.

29 **M** Ens innouata.

30 **G** Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

31 **T** He funerals.

32 **G** Alliard

Of 5. voices.

TENOR.

Ant. Holborne.

33 **H** Eres paternus.

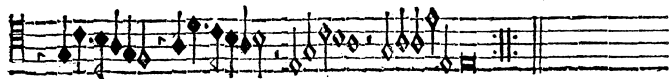
34 **M** Vy linda.

Of 5. voices.

TENOR.

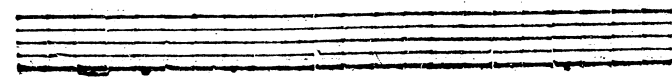
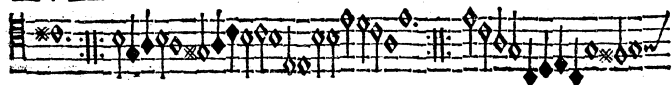

Ant. Holborne

D Ecreui.



36

M Y selfe.

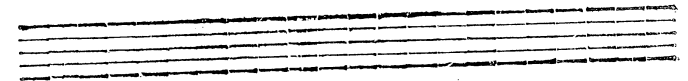
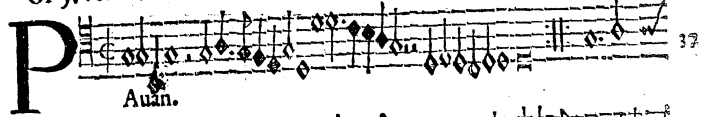


Of 5. voices.

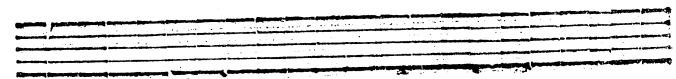
TENOR.

Ant. Holborne.

P Auau.



G Alliard.



Of 5. voices.

TENOR.

Ant. Holborne

39 **P** Auan.

40 **G** Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

41 **P** Auan.

42 **G** Alliard.

Of 5. voices.

TENOR.

Ant. Holborne.

43 **A** Moretta.

44 **N** Ec Inuido.

Of 5. voices.

TENOR.

Ant. Holborne.

45 **P** Auan.

46 **G** Alliard.

Of 5. voices.

TENOR.

Ant. Holborne

55
47

T He night Watch.

This block contains the musical notation for the Tenor part of the piece 'He night Watch'. It begins with a large, decorated initial 'T' on a five-line staff. The music is written in a historical style with various note values and rests. There are two systems of notation, each consisting of a single staff with a treble clef and a key signature of one flat. The first system includes a measure number '47' and a page number '55' in the left margin. The second system continues the melody. The piece concludes with a double bar line and repeat dots.

48

A Lmainc.

This block contains the musical notation for the Tenor part of the piece 'Lmainc'. It starts with a large, decorated initial 'A' on a five-line staff. The notation is similar to the previous piece, using a treble clef and a one-flat key signature. A measure number '48' is visible in the left margin. The piece ends with a double bar line and repeat dots.

Of 5. voices.

TENOR.

Ant. Holborn

P Auan.

This block contains the musical notation for the Tenor part of the piece 'Auan'. It begins with a large, decorated initial 'P' on a five-line staff. The notation is in a treble clef with a one-flat key signature. The piece concludes with a double bar line and repeat dots.

G alliard.

This block contains the musical notation for the Tenor part of the piece 'alliard'. It starts with a large, decorated initial 'G' on a five-line staff. The notation is in a treble clef with a one-flat key signature. A measure number '50' is visible in the right margin. The piece ends with a double bar line and repeat dots.

Of 5. voices.

TENOR

Ant. Holborne.

51 **P** *Ostuma.*

52 **G** *Alliard.*

Of 5. voices.

TENOR

Ant. Holborn.

L *All will and testament.* 53

G *Alliard.* 54

Of 5. voices.

TENOR

Ant. Holborne

P *Auan.*

G *Alliard.*

FINIS.

Of 5. voices.

TENOR.

Ant. Holburne.

A *Lrainc.*

T *He fruit of loue.*

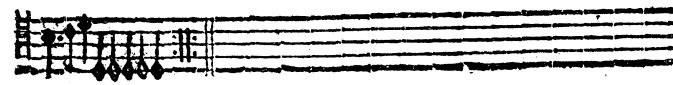
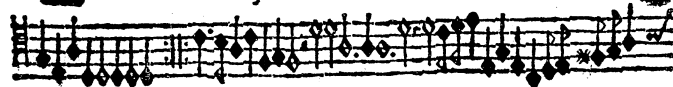
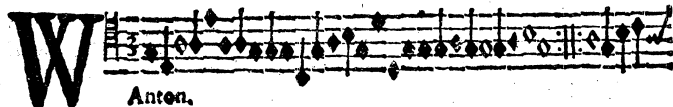
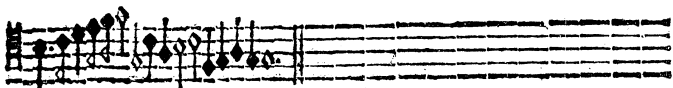
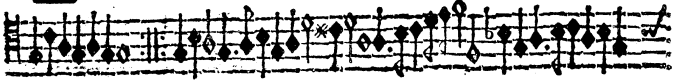
T *He Choise.*

E

Of 5. voyces.

TENOR.

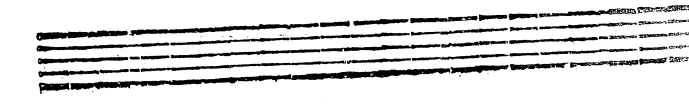
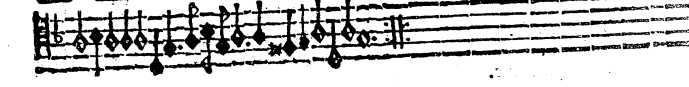
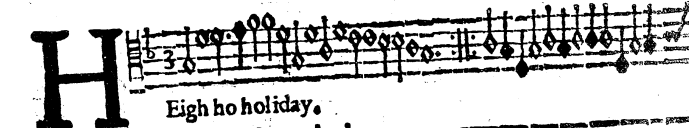
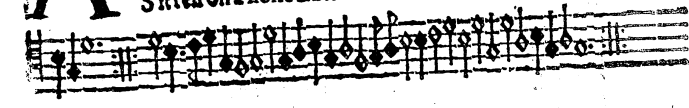
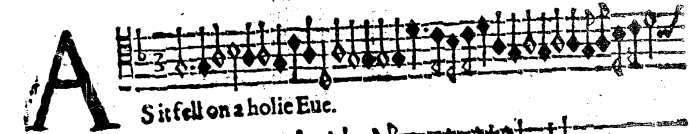
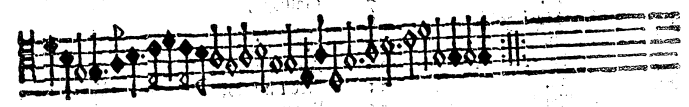
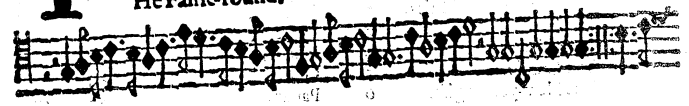
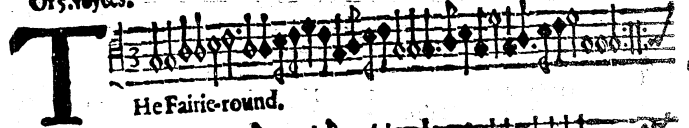
Ant. Helburne.



Of 5. voyces.

TENOR

Ant. Holburne.



The Table.

Bona Speranza.	1	Muy linda.	34
The teares of the Muses.	2	Decreui.	35
Pauan.	3	My selfe.	36
Lullabye.	4	Pauan.	37
The Gracie.	5	Galliard.	38
The New-yeeres gift.	6	Pauaa.	39
Pauan.	7	Galliard.	40
The Mari-gold.	8	Pauan.	41
Pauan.	9	Galliard.	42
Galliard.	10	Amoretta.	43
Pauan.	11	Nec Inuidio.	44
Galliard.	12	Pauan.	45
Pauanz.	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
Galliard.	16	Pauana plorauit.	49
Paradizo.	17	Sic semper soleo.	50
The Sighes.	18	Posthuma.	51
Sedet Sola.	19	Galliard.	52
Galliard.	20	Last will and testament.	53
Infernum.	21	Galliard.	54
Galliard.	22	The night watch.	55
Spero.	23	Almaine.	56
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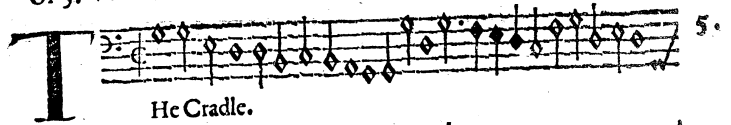
K. 2. a. 8.

Of 5. Voices.

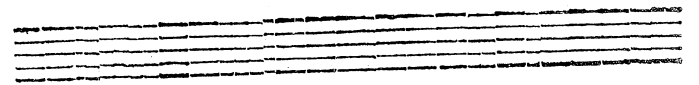
BASSVS.

Ant. Holborne.

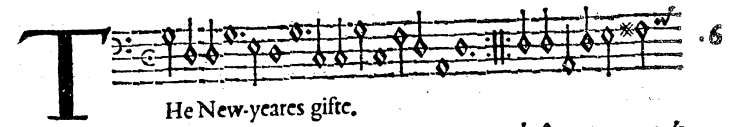
T 5.



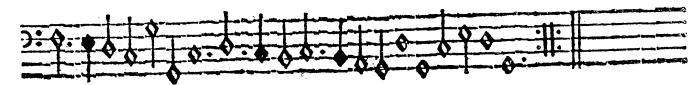
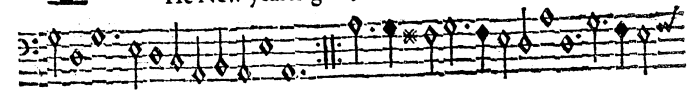
He Cradle.



T 6.



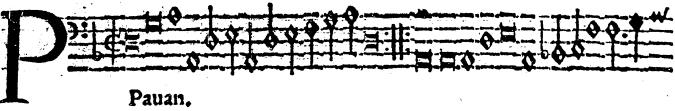
He New-yeares gifte.



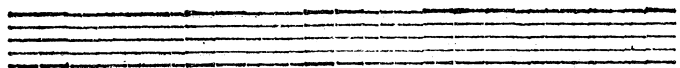
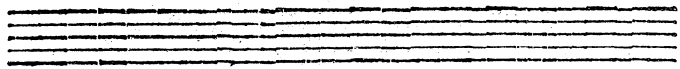
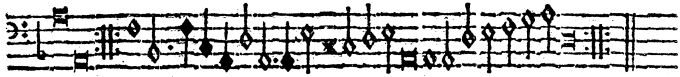
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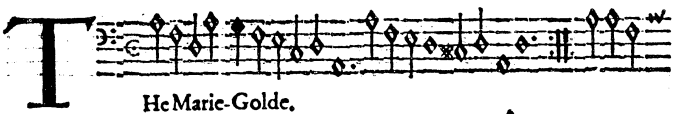
BASSVS.

Ant. Holborne.

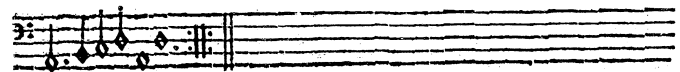
7. **P** 

Pauan.



8. **T** 

He Marie-Golde.



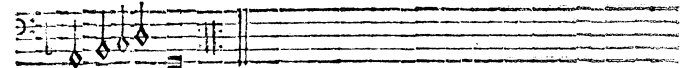
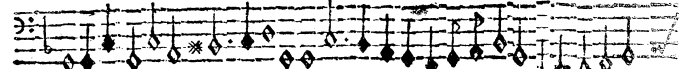
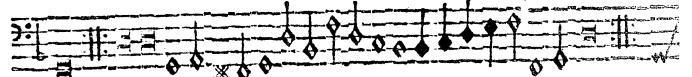
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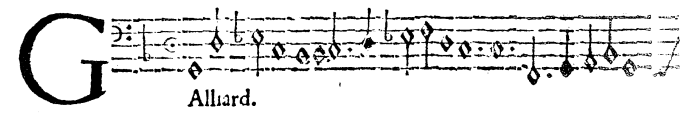
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Ant. Holborne.

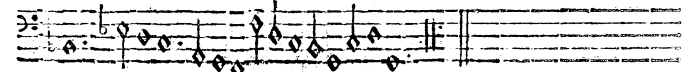
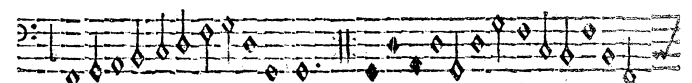
P 

Auan.



G 

Allard.



B

Of 5. Voices. BASSVS. Ant. Holborne.

11. **P** Auan.

12. **G** Alliard.

Of 5. Voices BASSVS. Ant. Holborne.

P Auan.

G Alliard.

Of 5. Voices. BASSVS. Ant. Holborne.

15. **P** Auan.

16. **G** Alliard

Of 5. Voices. BASSVS. Ant. Holborne.

P Aaradizo.

T He Sighes.

Of 5. Voices.

BASSVS.

Ant. Holborne.

15. **P** *Auan.*

Musical score for piece 15, 'Auan.' It consists of four staves. The top staff is the vocal line, starting with a large 'P' and the text 'Auan.' below it. The following three staves are for the bass line, with the first two starting with a 'B' and the third with a 'C'. The music is in a simple, rhythmic style with many rests.

16. **G** *Alliard*

Musical score for piece 16, 'Alliard'. It consists of four staves. The top staff is the vocal line, starting with a large 'G' and the text 'Alliard' below it. The following three staves are for the bass line, with the first two starting with a 'B' and the third with a 'C'. The music is in a simple, rhythmic style with many rests.

Of 5. Voices.

BASSVS.

Ant. Holborne.

P *Aaradizo.*

Musical score for piece 17, 'Aaradizo.' It consists of four staves. The top staff is the vocal line, starting with a large 'P' and the text 'Aaradizo.' below it. The following three staves are for the bass line, with the first two starting with a 'B' and the third with a 'C'. The music is in a simple, rhythmic style with many rests.

T *He Sighes.*

Musical score for piece 18, 'He Sighes.' It consists of four staves. The top staff is the vocal line, starting with a large 'T' and the text 'He Sighes.' below it. The following three staves are for the bass line, with the first two starting with a 'B' and the third with a 'C'. The music is in a simple, rhythmic style with many rests.

Of 5. Voices.

BASSVS.

Ant. Holborne.

19. **S** *eder Sola*

20. **G** *Alliard,*

Of 5. Voices.

BASSVS.

Ant. Holborne.

21. **I** *Nfernum.*

22. **G** *Alliard,*

Of 5. Voices. BASSVS. Ant. Holborne.

23. **S** Pero.

Musical score for 'S Pero' in bass clef, 3/2 time signature. It consists of a vocal line and three lute tablature lines. The tablature uses letters A-G and numbers 1-6 on a six-line staff. The piece ends with a double bar line.

24. **G** Alliard.

Musical score for 'G Alliard' in bass clef, 3/2 time signature. It consists of a vocal line and three lute tablature lines. The piece ends with a double bar line.

Of 5. voices. BASSVS. Ant. Holborne.

P Atencia.

Musical score for 'P Atencia' in bass clef, 3/2 time signature. It consists of a vocal line and three lute tablature lines. The piece ends with a double bar line.

H Ermoza.

Musical score for 'H Ermoza' in bass clef, 3/2 time signature. It consists of a vocal line and three lute tablature lines. The piece ends with a double bar line.

C I

Of 5. voices.

BASSVS.

Ant. Holborne.

27 **T** He image of Melancholly.

28 **E** Cce quam bonum.

Of 5. voices.

BASSVS.

Ant. Holborne.

M Ens innouata.

G Alliard.

Of 5. voices.

BASSVS.

Ant. Holborne.

31

T He funerals.

The first system of music for 'He funerals' features a large initial 'T' on a treble clef staff. The melody is written in a style characteristic of the 16th-century lute tablature, with rhythmic values indicated by numbers and flags. The piece concludes with a double bar line and repeat dots.

The first system of lute tablature for 'He funerals', consisting of a single staff with rhythmic notation.

The second system of lute tablature for 'He funerals', consisting of a single staff with rhythmic notation.

An empty lute tablature staff.

32

G Alliard.

The first system of music for 'Alliard' features a large initial 'G' on a treble clef staff. The melody is written in a style characteristic of the 16th-century lute tablature, with rhythmic values indicated by numbers and flags. The piece concludes with a double bar line and repeat dots.

The first system of lute tablature for 'Alliard', consisting of a single staff with rhythmic notation.

The second system of lute tablature for 'Alliard', consisting of a single staff with rhythmic notation.

An empty lute tablature staff.

Of 5. voices.

BASSVS.

Ant. Holborne.

33

H Eres paternus.

The first system of music for 'Eres paternus' features a large initial 'H' on a treble clef staff. The melody is written in a style characteristic of the 16th-century lute tablature, with rhythmic values indicated by numbers and flags. The piece concludes with a double bar line and repeat dots.

The first system of lute tablature for 'Eres paternus', consisting of a single staff with rhythmic notation.

The second system of lute tablature for 'Eres paternus', consisting of a single staff with rhythmic notation.

An empty lute tablature staff.

M Vy linda.

The first system of music for 'Vy linda' features a large initial 'M' on a treble clef staff. The melody is written in a style characteristic of the 16th-century lute tablature, with rhythmic values indicated by numbers and flags. The piece concludes with a double bar line and repeat dots.

The first system of lute tablature for 'Vy linda', consisting of a single staff with rhythmic notation.

The second system of lute tablature for 'Vy linda', consisting of a single staff with rhythmic notation.

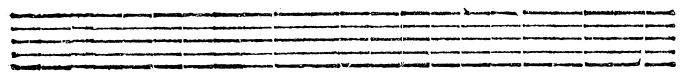
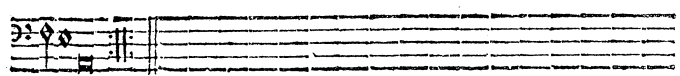
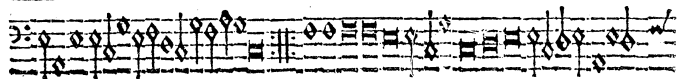
An empty lute tablature staff.

Of 5. voices.

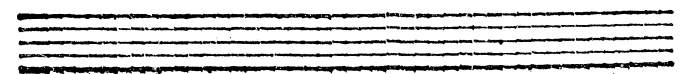
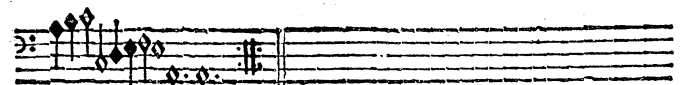
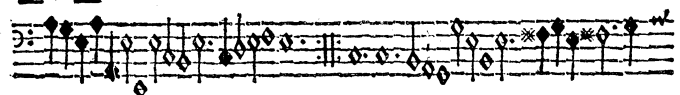

BASSVS.

Ant. Holborne

35 **D** Ecceui.



36 **M** Yfelfc.

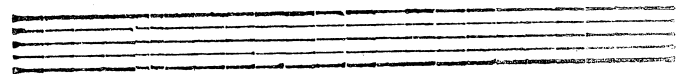
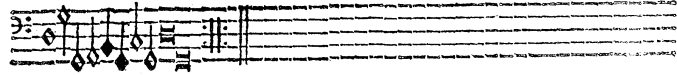
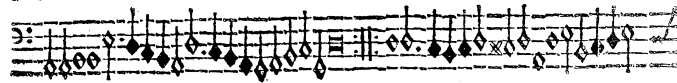


Of 5. voices.

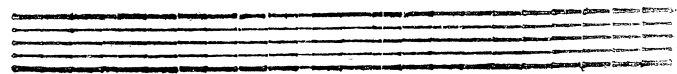
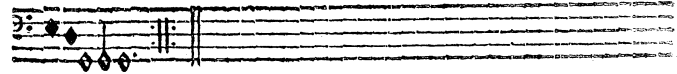
BASSVS.

Ant. Holborne

P Auan.



G Alliard.



Of 5. voices.

BASSVS.

Ant. Holborne

39 **P** *Auan.*

The first system on page 39 consists of two staves. The upper staff is a vocal line in bass clef with a common time signature, starting with a large 'P' and the tempo marking 'Auan.'. The lower staff is a lute line in bass clef with a common time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

Two empty musical staves, one in bass clef and one in treble clef, positioned below the first system.

40 **G** *Alliard*

The second system on page 40 consists of two staves. The upper staff is a vocal line in bass clef with a 3/4 time signature, starting with a large 'G' and the tempo marking 'Alliard.'. The lower staff is a lute line in bass clef with a 3/4 time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

Two empty musical staves, one in bass clef and one in treble clef, positioned below the second system.

Of 5. voices.

BASSVS.

Ant. Holborne.

41 **P** *Auan.*

The first system on page 41 consists of two staves. The upper staff is a vocal line in bass clef with a common time signature, starting with a large 'P' and the tempo marking 'Auan.'. The lower staff is a lute line in bass clef with a common time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

Two empty musical staves, one in bass clef and one in treble clef, positioned below the first system.

42 **G** *Alliard.*

The second system on page 42 consists of two staves. The upper staff is a vocal line in bass clef with a 3/4 time signature, starting with a large 'G' and the tempo marking 'Alliard.'. The lower staff is a lute line in bass clef with a 3/4 time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

Two empty musical staves, one in bass clef and one in treble clef, positioned below the second system.

Of 5. voices.

BASSVS.

Ant. Holborne.

41

A Moretta.

44

N Ecinideo.

Of 5. voices.

BASSVS.

Ant. Holborne.

P

Auan. *perpetua*

G

Alliard. *Le soubier saice*

Of 5. voices.

BASSVS.

Ant. Holborne

51 **P** *Osthu. a,*

52 **G** *Alliard,*

Of 5. voices.

BASSVS.

Ant. Holborne.

53 **L** *All will and testament,*

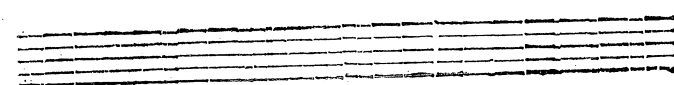
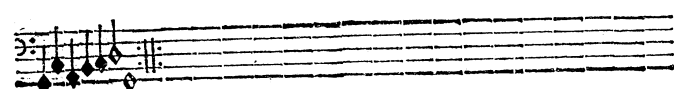
54 **G** *Alliard*

Of 5. voices.

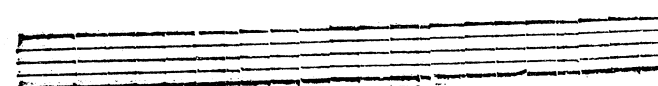
BASSVS.

Ant. Holborne

5 **T** He night watch



5 6 **A** lmayne.

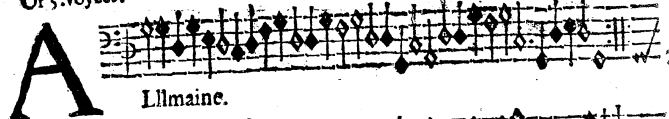


Of 5. voyces.

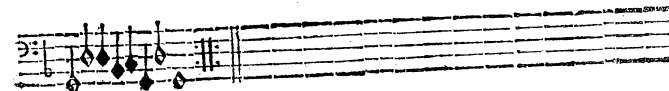
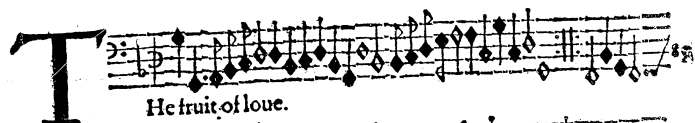
BASSVS.

Ant. Holburne

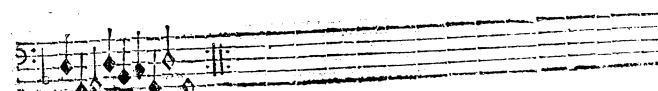

A lllmaine.



T He fruit of loue.



T He Choife.

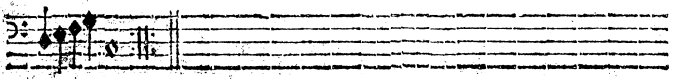



Of 5. voyces.

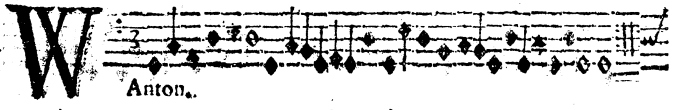
LASSVS.

Ant. Holburge.

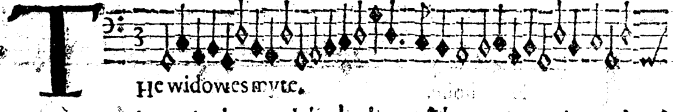
T He Honie-suckle,



W Anton.



T He widowes & ytc.



PAVANS,
GALLIARDS, ALMAINS, AND
other short Æirs both graue, and light,
in five parts, for Viols, Violins,
or other Musicall Winde
Instruments.

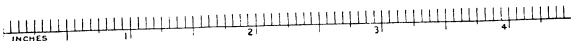
Made by Anthony Holborne Gentle-man, and
Seruant to her most excellent
Maestie.



Imprinted at London in Little Saint Hellens by *William Barley*, the
Asigne of *Thomas Morley*, and are to be sold at his
shop in *Gracious-streete*.

1599.

Cum priuilegio ad Imprimendum solum.



TO THE RIGHT VVORSHIPFULL
AND VERTVOVS GENTLMAN
SIR RICHARD CHAMPER-
NOWNE KNIGHT.



Na continued obseruation of your ver-
tuons constancie to the loue of Musique, I
haue long and with great increase of reason
honored you most gentle Sir: for, euen but
parte of my poore labors speaking in their
kindly voice, from the experience of many yeres can feelingly
witnesse & sing with what grace-full fauors they haue beene
nourished at your hands. With this regarde, I haue distinc-
tively bundled them vp into a catalogue volume, accompanied
with a more liberall & enlarged choise then hath at any time
as yet come to your refined eares: and withal, haue now made
bold to present them as things not altogether vnecessary to
doe you pleasing seruice, but also to liue and dwell with you
under the protection of your good allowance, and the testimo-
nie of my euer-bounden thankefulness. And as they are in
number many, so are they of nature variable to please vari-
able natures: & yet doe they al mrete in consente hermonical
deseruinglie to winne your onlie good acceptance and liking:
wherin I shall bold my selfe richlie satisfied, & euer rest.

Yours in all loue and due reuerence,

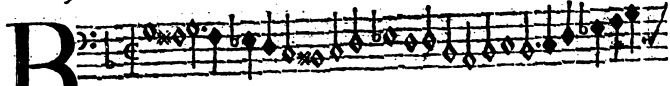
Antony Holborne.

Ni mercar moriar.

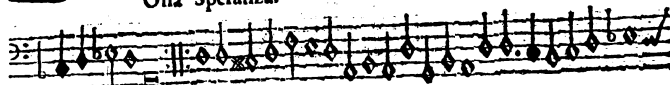
Of 5. Voices.

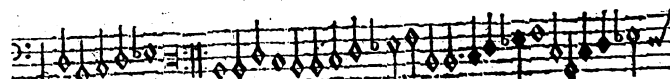
BASSVS.

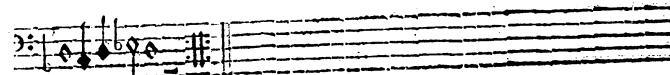
Ant. Holborne. 1

B  1.

Ona Speranza.

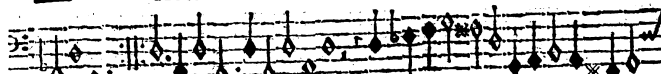


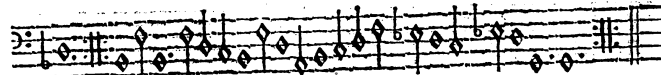


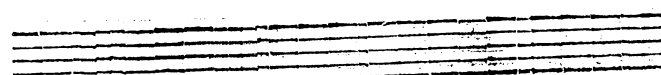


T  2.

He teares of the Muses.





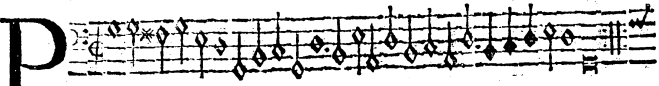


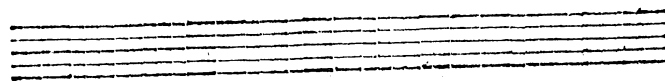
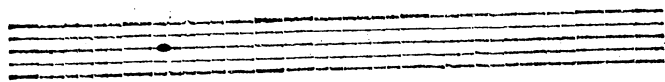
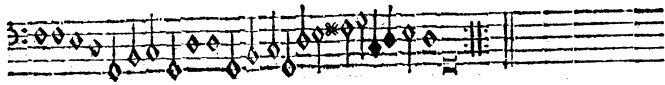
A₃

Of 5. Voices.

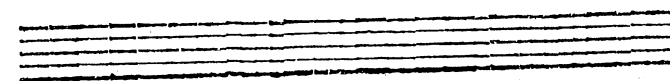
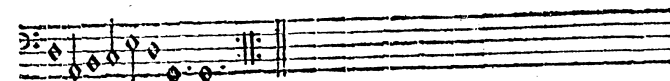
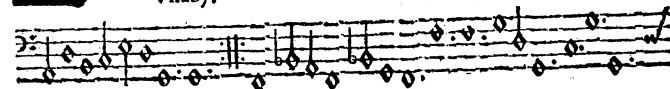
BASSVS.

Ant. Holborne.

3. **P**  **Auan.**



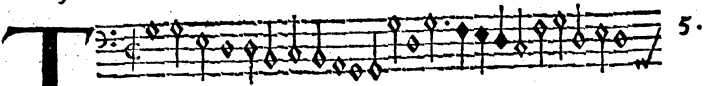
4. **L**  **Vllaby.**

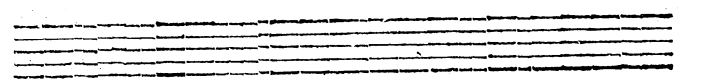
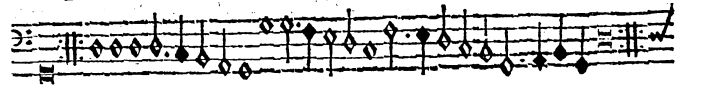


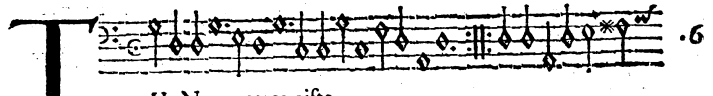
Of 5. Voices.

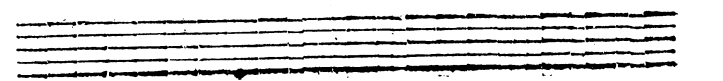
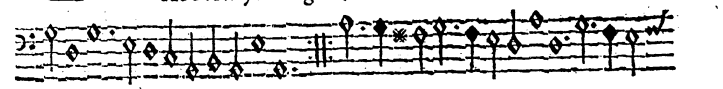
BASSVS.

Ant. Holborne.

5. **T**  **He Cradle.**



6. **T**  **He New-yeares gifte.**



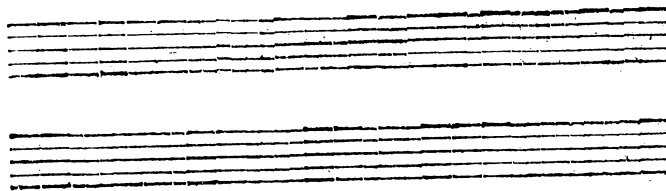
Of 5. Voices.

BASSVS.

Ant. Holborne.

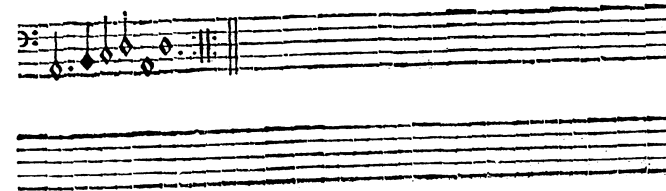
7.

P Pauan.



8.

T He Marie-Golde.



Of 5. Voices.

BASSVS.

Ant. Holborne.

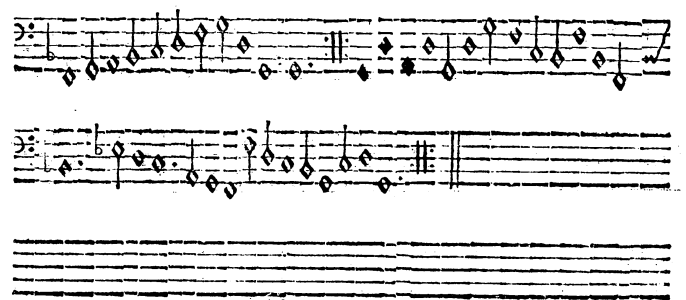
P

Auan.



G

Alltard.



B

Of 5. Voices.

BASSVS.

Ant. Holborne.

11.

P Auan.

12.

G Alliard.

Of 5. Voices

BASSVS.

Ant. Holborne.

13.

P Auan.

14.

G Alliard.

Bz

OF 5. Voices.

BASSVS.

Ant. Holborne.

15.

P *Auan.*

16.

G *Alliard*

Of 5. Voices.

BASSVS.

Ant. Holborne.

17.

P *Aaradizo.*

T *He Sighes.*

B;

19. Of 5. Voices. BASSVS. Ant. Holborne.

S e let So i

20. **G** Alliard.

Of 5. Voices. BASSVS. Ant. Holborne.

I Nfernum. 21.

G Alliard, 22.

Of 5. Voices. BASS V.S. Ant. Holborne.

23.

S Pero.

24.

G Alliard.

Of 5. voices. BASS V.S. Ant. Holborne.

P Atencia.

H Ermoza.

C 1

Of 5. voices.

BASSVS.

Ant. Holborne.

27

T He image of Melancholly.

28

E Cce quam bonum.

Of 5. voices.

BASSVS.

Ant. Holborne.

29

M Ens innouata.

G Alliard.

Of 5. voices.

BASSVS.

Ant. Holborne.

31

T He funerals.

Musical notation for the first system of 'He funerals'. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Bass line for the first system of 'He funerals', consisting of a single staff with a bass clef and a common time signature. It contains a series of eighth and sixteenth notes.

Bass line for the second system of 'He funerals', consisting of a single staff with a bass clef and a common time signature. It contains a series of eighth and sixteenth notes.

32

G Alliard.

Musical notation for the first system of 'Alliard'. It features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Bass line for the first system of 'Alliard', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Bass line for the second system of 'Alliard', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Bass line for the third system of 'Alliard', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Of 5. voices.

BASSVS.

Ant. Holborne.

33

H Eres paternus.

Musical notation for the first system of 'Eres paternus'. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Bass line for the first system of 'Eres paternus', consisting of a single staff with a bass clef and a common time signature. It contains a series of eighth and sixteenth notes.

Bass line for the second system of 'Eres paternus', consisting of a single staff with a bass clef and a common time signature. It contains a series of eighth and sixteenth notes.

Bass line for the third system of 'Eres paternus', consisting of a single staff with a bass clef and a common time signature. It contains a series of eighth and sixteenth notes.

M Vy linda.

Musical notation for the first system of 'Vy linda'. It features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Bass line for the first system of 'Vy linda', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Bass line for the second system of 'Vy linda', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Bass line for the third system of 'Vy linda', consisting of a single staff with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes.

Of 5. voices.

BASSVS.

Ant. Holborne

35

D Ecreui.

The first system of the 'D' section features a vocal line with a large initial 'D' and the text 'Ecreui.' below it. The music is written in a 3/2 time signature. Below the vocal line is a bass line with a treble clef and a 3/2 time signature. The system concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef and a 3/2 time signature, positioned below the first system.

A second empty musical staff with a treble clef and a 3/2 time signature.

36

M Y felfe.

The first system of the 'M' section features a vocal line with a large initial 'M' and the text 'Y felfe.' below it. The music is written in a 3/2 time signature. Below the vocal line is a bass line with a treble clef and a 3/2 time signature. The system concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef and a 3/2 time signature, positioned below the first system.

A second empty musical staff with a treble clef and a 3/2 time signature.

Of 5. voices.

BASSVS.

Ant. Holborne,

37

P Auan.

The first system of the 'P' section features a vocal line with a large initial 'P' and the text 'Auan.' below it. The music is written in a 3/2 time signature. Below the vocal line is a bass line with a treble clef and a 3/2 time signature. The system concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef and a 3/2 time signature, positioned below the first system.

A second empty musical staff with a treble clef and a 3/2 time signature.

G Alliard.

The first system of the 'G' section features a vocal line with a large initial 'G' and the text 'Alliard.' below it. The music is written in a 3/2 time signature. Below the vocal line is a bass line with a treble clef and a 3/2 time signature. The system concludes with a double bar line and repeat dots.

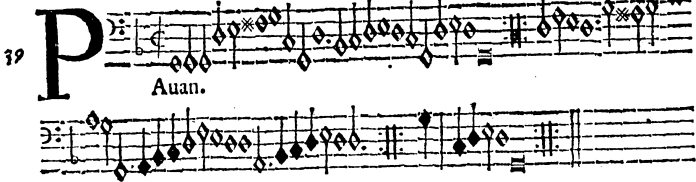
An empty musical staff with a treble clef and a 3/2 time signature, positioned below the first system.

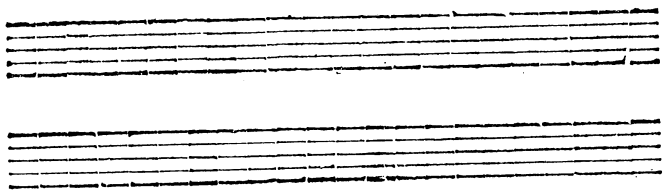
A second empty musical staff with a treble clef and a 3/2 time signature.


Of 5. voices.

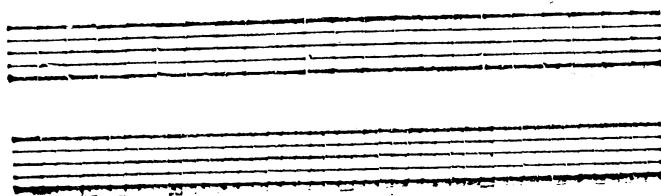
BASSVS.

Ant. Holborne

39 **P** 



40 **G** 



Of 5. voices.

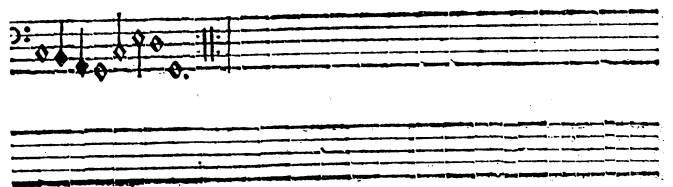
BASSVS.

Ant. Holborne.

41 **P** 



42 **G** 



Of 5. voices.

BASSVS.

Ant. Holborne.

43

A Moretta.

Musical notation for the first system of 'A Moretta', featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Two empty musical staves.

44

N Ec in uideo.

Musical notation for the first system of 'N Ec in uideo', featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Two empty musical staves.

Two empty musical staves.

Of 5. voices.

BASSVS.

Ant. Holborne.

45

P Auan.

Musical notation for the first system of 'P Auan', featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Two empty musical staves.

Two empty musical staves.

Two empty musical staves.

G Alliard.

Musical notation for the first system of 'G Alliard', featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Two empty musical staves.

Two empty musical staves.

Two empty musical staves.

Of 5 voices. BASSVS. Ant. Holborne.

47 **P** Auan.

This musical score is for a piece titled 'Auan.' It is marked 'Of 5 voices' and 'BASSVS.' with the attribution 'Ant. Holborne.' The score begins with a large initial 'P' on a treble clef staff. Below it is a bass clef staff. The music consists of two staves of notation, with a repeat sign at the end of the second staff. The notation includes various note values, rests, and accidentals.

48 **G** Galliard.

This musical score is for a piece titled 'Galliard.' It begins with a large initial 'G' on a treble clef staff. Below it is a bass clef staff. The score consists of two staves of notation, with a repeat sign at the end of the second staff. The notation includes various note values, rests, and accidentals.

Of 5 voices. BASSVS. Ant. Holborne.

P Auan.

This musical score is for a piece titled 'Auan.' It is marked 'Of 5 voices' and 'BASSVS.' with the attribution 'Ant. Holborne.' The score begins with a large initial 'P' on a treble clef staff. Below it is a bass clef staff. The music consists of two staves of notation, with a repeat sign at the end of the second staff. The notation includes various note values, rests, and accidentals.

G Alliard.

This musical score is for a piece titled 'Alliard.' It begins with a large initial 'G' on a treble clef staff. Below it is a bass clef staff. The score consists of two staves of notation, with a repeat sign at the end of the second staff. The notation includes various note values, rests, and accidentals.

Of 5. voices.

BASSVS.

Ant. Holborne

51 **P** Othuma,

The first system of music for 'Othuma' consists of a vocal line and a lute line. The vocal line begins with a treble clef and a common time signature. The lute line begins with a bass clef and a common time signature. Both lines contain rhythmic notation with stems and flags, and some notes have 'x' marks above them. The system concludes with a double bar line.

The lute accompaniment for the first system of 'Othuma' is written on a single bass clef staff with rhythmic notation and 'x' marks above the notes.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system.

52 **G** Alliard,

The first system of music for 'Alliard' consists of a vocal line and a lute line. The vocal line begins with a treble clef and a 3/4 time signature. The lute line begins with a bass clef and a 3/4 time signature. Both lines contain rhythmic notation with stems and flags, and some notes have 'x' marks above them. The system concludes with a double bar line.

The lute accompaniment for the first system of 'Alliard' is written on a single bass clef staff with rhythmic notation and 'x' marks above the notes.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system.

Of 5. voices.

BASSVS.

Ant. Holborne.

L Aft will and testament,

The first system of music for 'Aft will and testament' consists of a vocal line and a lute line. The vocal line begins with a treble clef and a common time signature. The lute line begins with a bass clef and a common time signature. Both lines contain rhythmic notation with stems and flags, and some notes have 'x' marks above them. The system concludes with a double bar line.

The lute accompaniment for the first system of 'Aft will and testament' is written on a single bass clef staff with rhythmic notation and 'x' marks above the notes.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system.

G Alliard

The first system of music for 'Alliard' consists of a vocal line and a lute line. The vocal line begins with a treble clef and a 3/4 time signature. The lute line begins with a bass clef and a 3/4 time signature. Both lines contain rhythmic notation with stems and flags, and some notes have 'x' marks above them. The system concludes with a double bar line.

The lute accompaniment for the first system of 'Alliard' is written on a single bass clef staff with rhythmic notation and 'x' marks above the notes.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system.

[Of 5. voices.

BASSVS.

Ant. Holborne

55 **T** Henight watch

Musical notation for Henight watch, measures 55-56. Treble clef, bass clef, and a blank staff below.

56 **A** lmayne.

Musical notation for lmayne, measures 57-58. Treble clef, bass clef, and a blank staff below.

Of 5. voyces.

BASSVS.

Ant. Holburne.

A lllmaine. 75

Musical notation for lllmaine, measures 75-76. Treble clef, bass clef, and a blank staff below.

T He fruit of loue. 85

Musical notation for He fruit of loue, measures 85-86. Treble clef, bass clef, and a blank staff below.

T He Choife. 95

Musical notation for He Choife, measures 95-96. Treble clef, bass clef, and a blank staff below.

Of 5. voyces. BASSVS. Ant. Holburne.

60 **T** He Honie-suckle.

This block contains the musical notation for the first piece on the left page. It features a vocal line with a large initial 'T' and a bass line. The lyrics are 'He Honie-suckle.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

61 **W** Anton.

This block contains the musical notation for the second piece on the left page. It features a vocal line with a large initial 'W' and a bass line. The lyrics are 'Anton.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

62 **T** He widowes myte.

This block contains the musical notation for the third piece on the left page. It features a vocal line with a large initial 'T' and a bass line. The lyrics are 'He widowes myte.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

Of 5. voyces. BASSVS. Ant. Holburne.

63 **T** He Fairie-round.

This block contains the musical notation for the first piece on the right page. It features a vocal line with a large initial 'T' and a bass line. The lyrics are 'He Fairie-round.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

64 **A** Sit fell on a holie Eue.

This block contains the musical notation for the second piece on the right page. It features a vocal line with a large initial 'A' and a bass line. The lyrics are 'Sit fell on a holie Eue.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

65 **H** Eigh ho-holiday.

This block contains the musical notation for the third piece on the right page. It features a vocal line with a large initial 'H' and a bass line. The lyrics are 'Eigh ho-holiday.' The notation includes a treble clef, a 3/2 time signature, and various musical symbols like notes, rests, and a repeat sign.

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