

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

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



Imprinted at London in little Saint Hellens by *William Barley*, the  
*Affixer* 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 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 bene 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 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 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: wherin I shall hold my selfe richlie satisfied, & euer rest.*


Yours in all loue and due reuerence,

Antony Holborne.

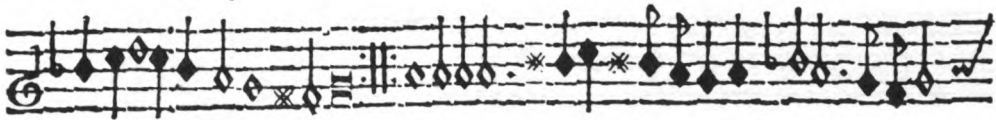
Of 5. Voices.

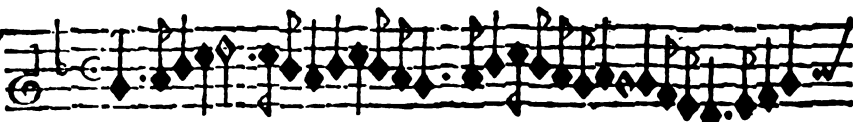
CANTVS.

Ant. Holborne.

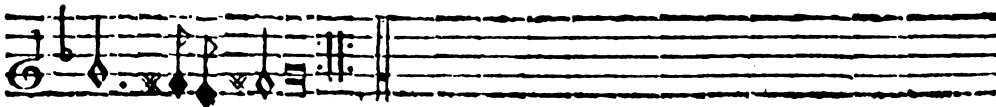
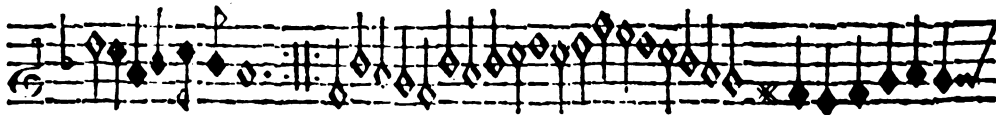
**B**  1.

Ona Speranza.



**T**  2.

He teares of the Muses.

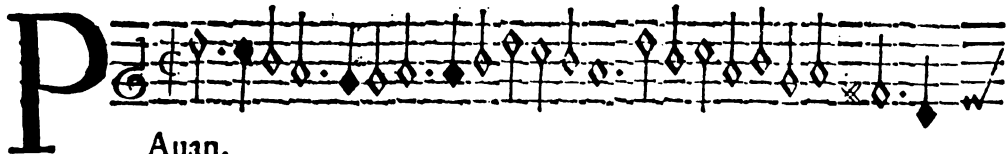


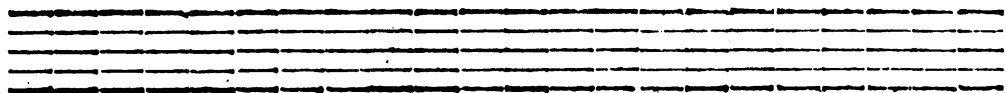
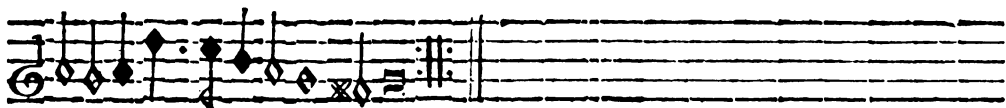
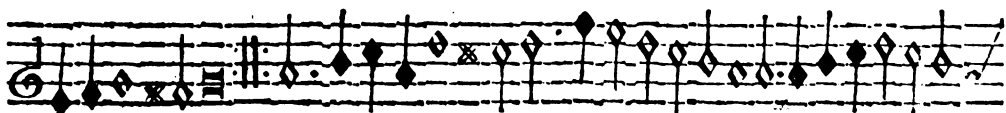
Of 5. voices.

CANTVS.

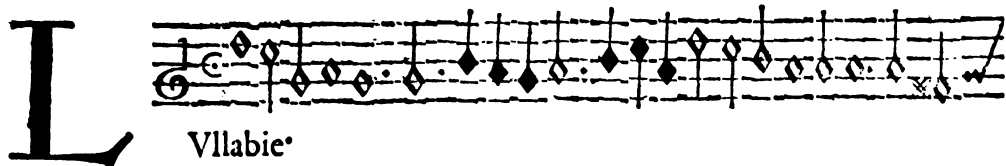
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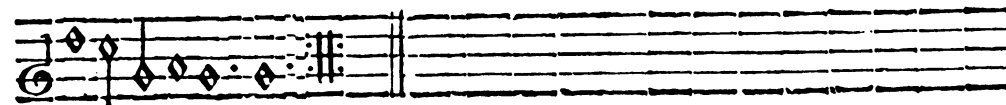
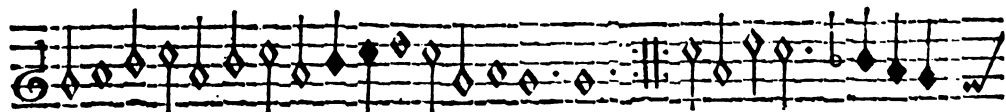
3.

**P**  **Auan.**



4

**L**  **Vllabic**

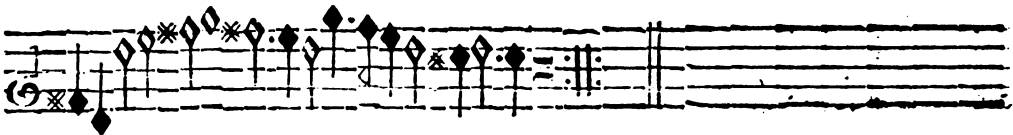

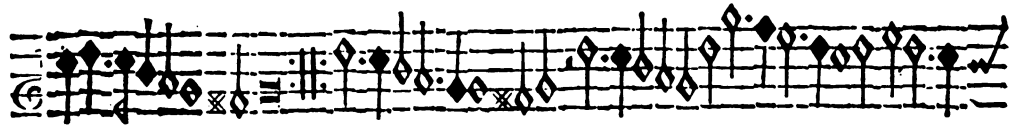


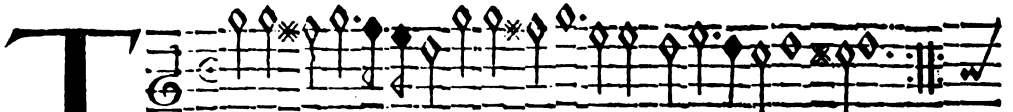
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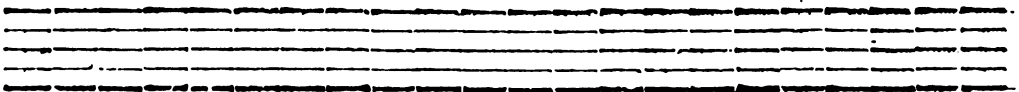
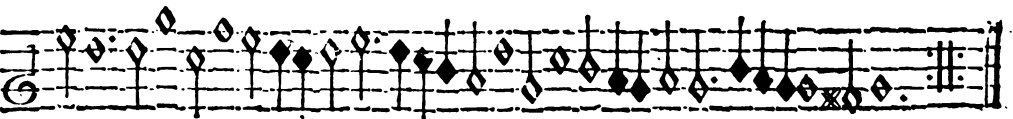
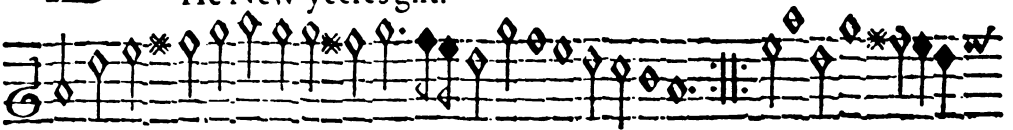
CANTVS.

Ant. Holborne.

**T**  5.  
He Cradle.



**T**  6.  
He New-yeeres gift.




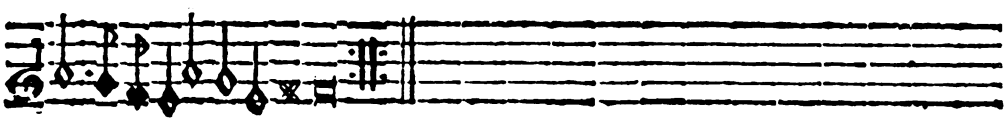
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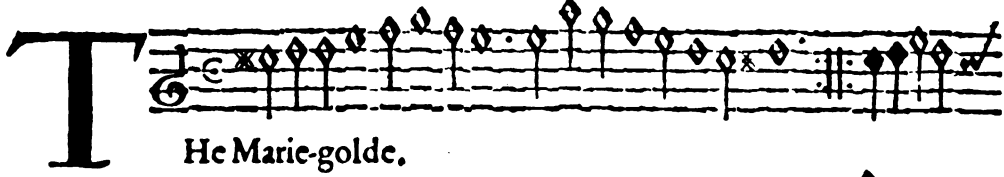
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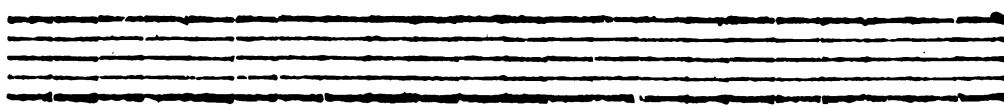
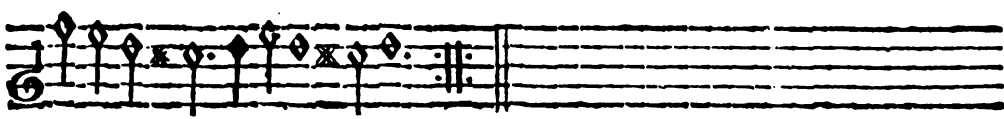
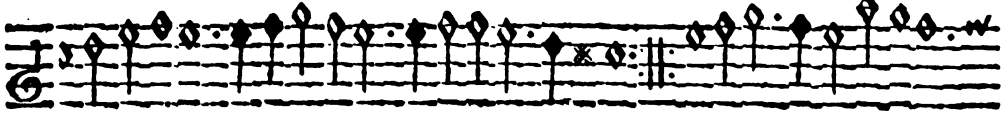
7.  
6.

**P**  **Auan.**



8.

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


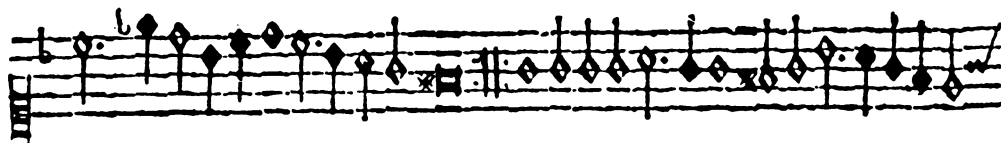
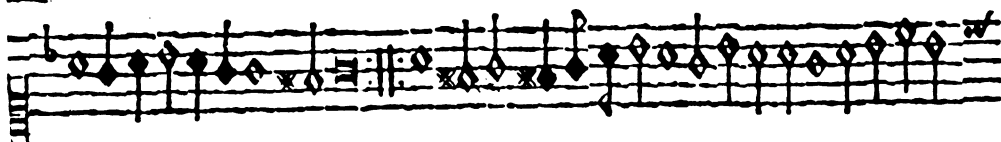


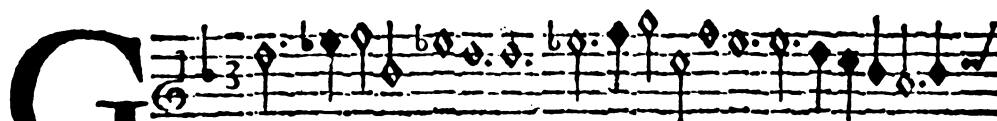
Of 5. voices.

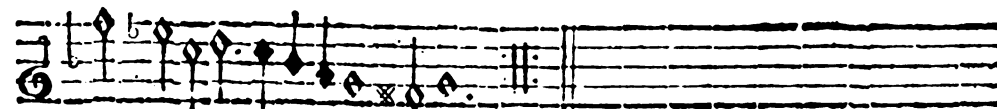
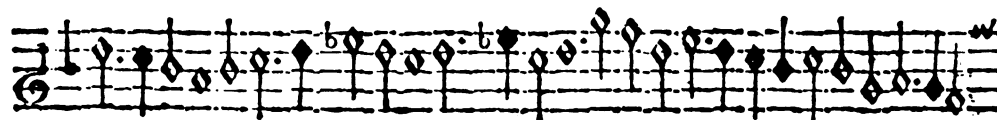
CANTUS:

Ant. Holborne.

**P**  9  
Auan.



**G**  10  
Alliard.







Of 5. voices.

CANTUS:

Ant. Holborne,

**P** 13  
Auan.

The first staff of music, labeled 'P', begins with a treble clef and a common time signature. It features a melodic line with various note values, including minims, crotchets, and quavers. The staff concludes with a double bar line and a repeat sign. The number '13' is positioned to the right of the staff.

The second staff of music continues the melodic line from the first staff, featuring similar note values and rhythmic patterns.

The third staff of music continues the melodic line, showing further development of the theme.

The fourth staff of music concludes the section for 'P' with a double bar line and a repeat sign.

**G** 14  
Alliard.

The fifth staff of music, labeled 'G', begins with a treble clef and a common time signature. It starts with a triplet of eighth notes. The staff concludes with a double bar line and a repeat sign. The number '14' is positioned to the right of the staff.

The sixth staff of music continues the melodic line from the fifth staff.

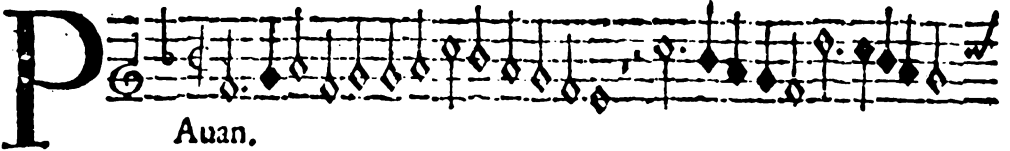
The seventh staff of music continues the melodic line.

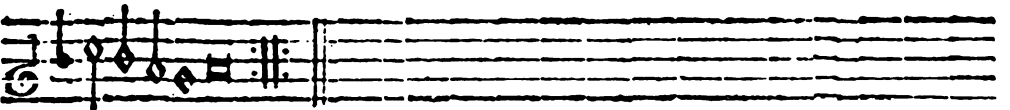
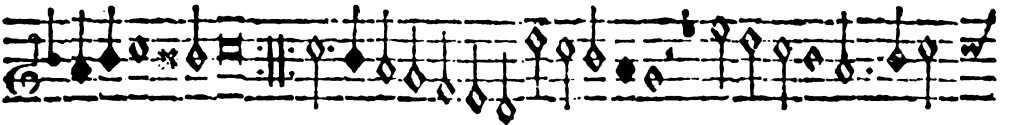
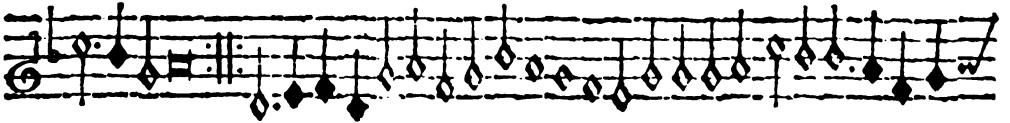
The eighth staff of music is empty, consisting of five horizontal lines.

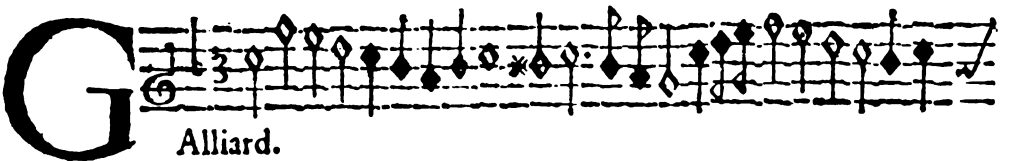
Of 5. voices.

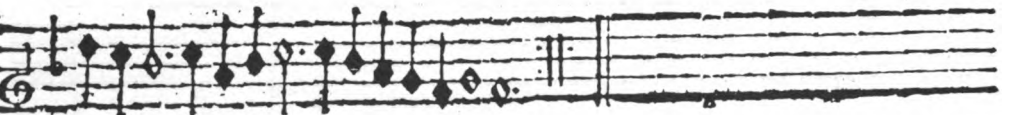
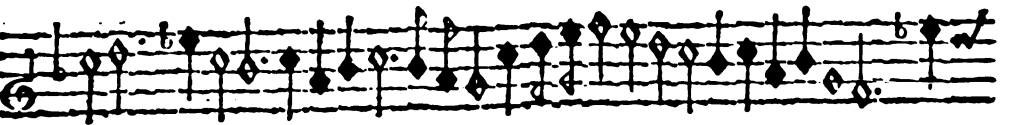
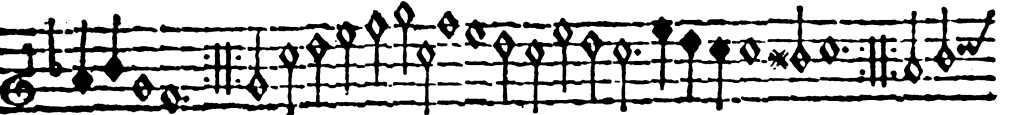
CANTVS.

Ant. Holborn.

15 **P**  **Auan.**



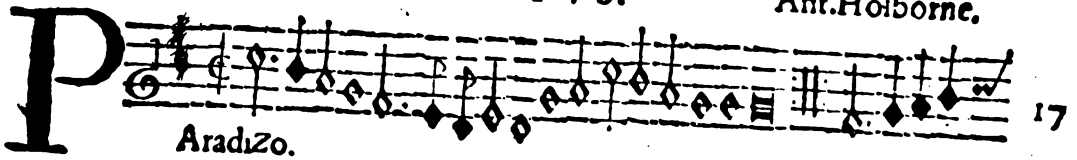
16 **G**  **Alliard.**



Of 5. voices.

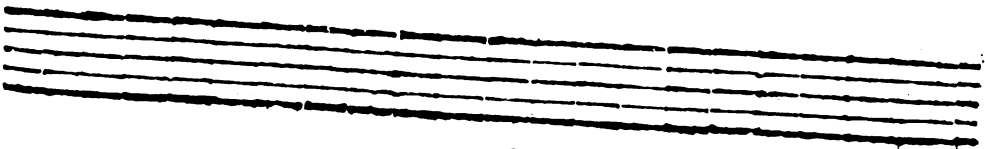
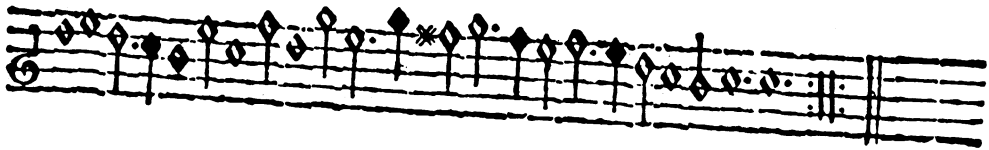
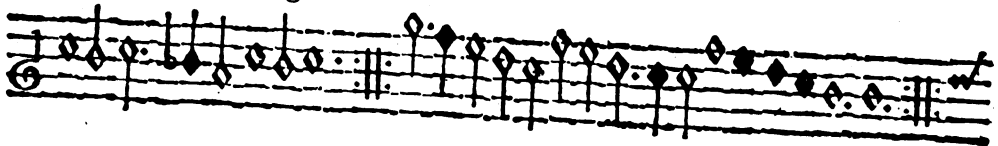
CANTUS.

Ant. Holborne.

**P**  17  
Aradzo.



**T**  18  
He Sighes.

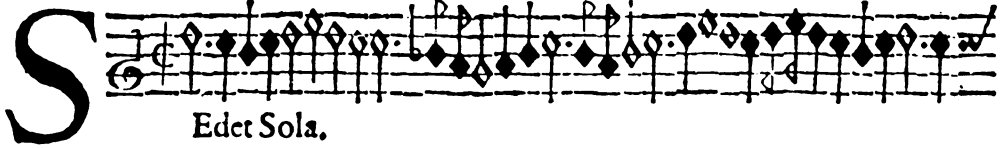


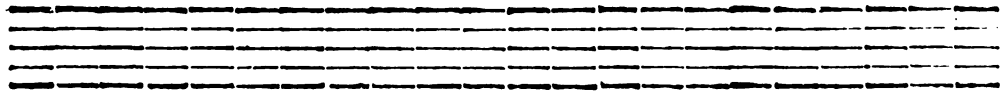
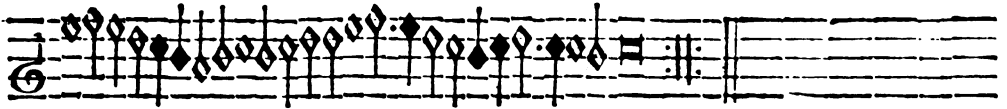
Of 5. voices.

CANTVS.

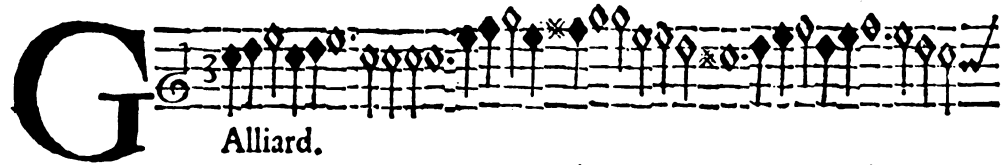
Ant. Holborne.

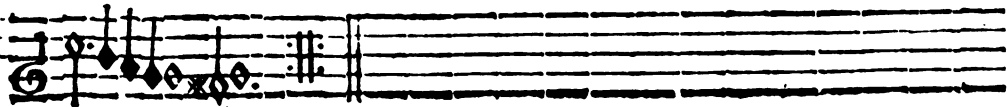
19

**S**  Edet Sola,



20


**G**  Alliard.



Of 5. voices.

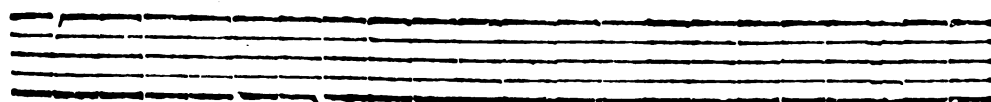
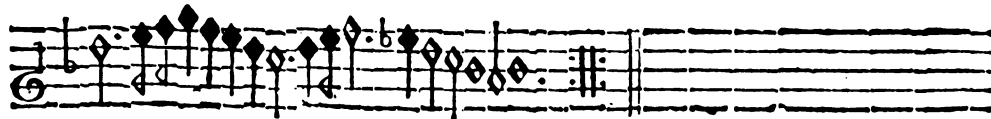
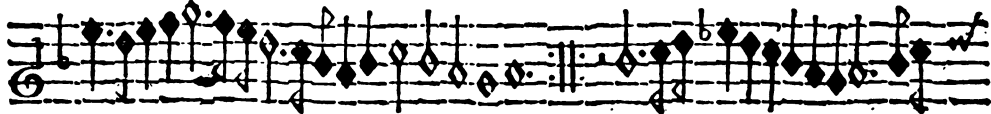
CANTVS.

Ant. Holborne.

**I**  21.  
Nfernum.



**G**  22.  
Alliard.



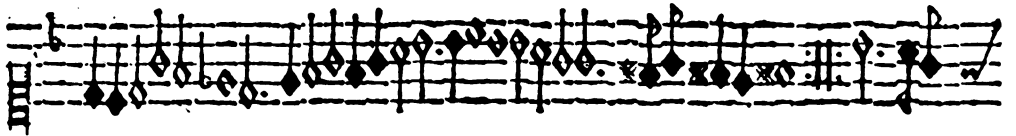
Of 5. voices.

CANTVS.

Ant. Hofborne.

23

**S**  **Pero.**



24


**G**  **Alliard.**



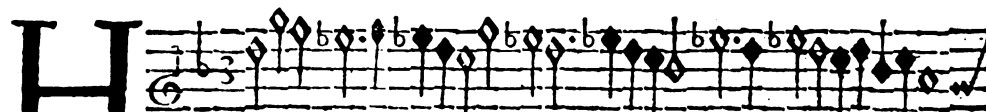
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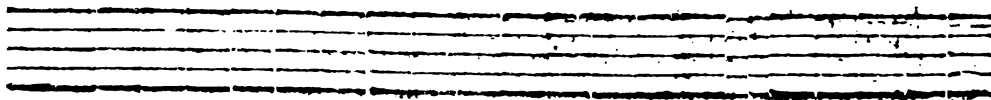
CANTVS.

Ant. Holborne.

**P**  25  
Atiencia.



**H**  26  
Ermoza.



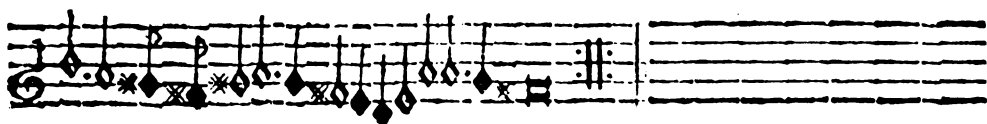
Of 5. voices.

CANTUS.

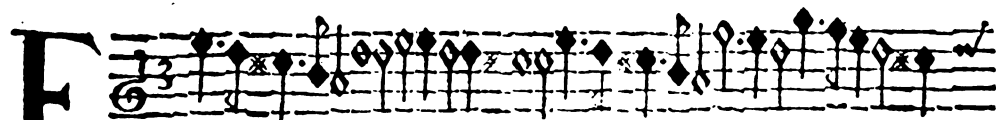
Ant. Holl. orna.

17

**T**   
He image of Melancholly.



18

**E**   
Се quam bonum.






Of 5. voices.

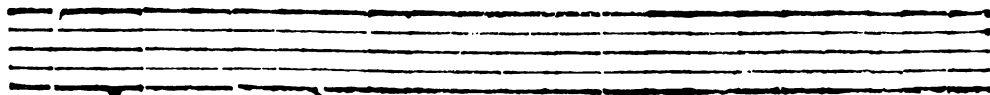
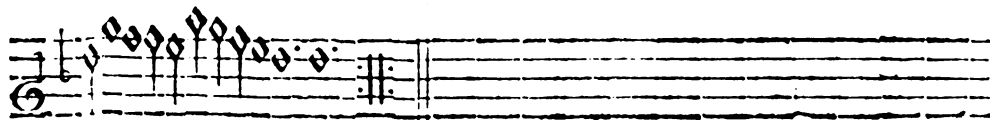
CANTUS.

Ant. Holborne.

**M**  27  
Ens innouata.



**G**  30  
Alliard.



Of 5. vices.

CANT V SI.

Ant. Holbeine.

31

**T** He funerals.

32

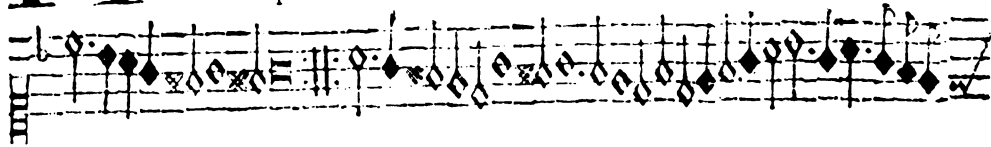
**G** Alliard

Of 5. voices.

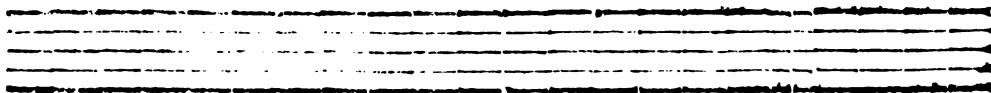
CANTUS.

Ant. Holborne.

**H**  33  
Eres paternus.



**M**  34  
Vylinda.



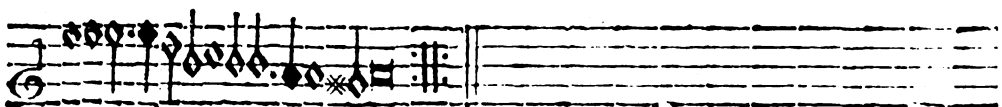
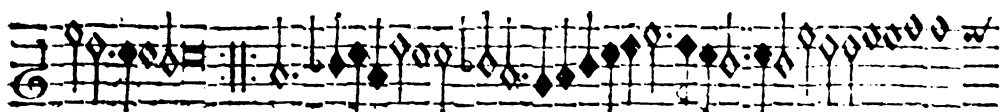
Of 5. voices.

CANTVS.

Ant. Holborne

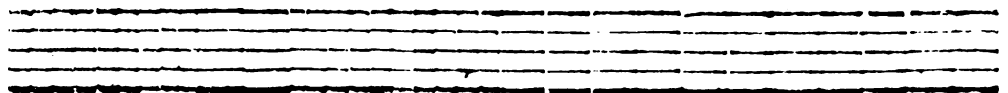
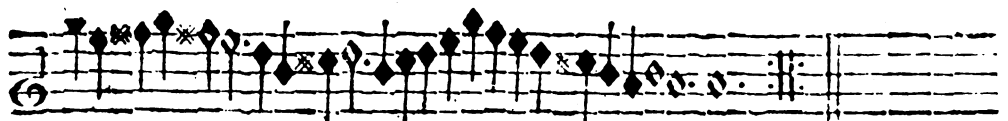
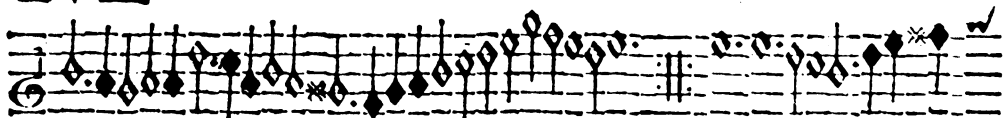
35

**D**  **Ecreui.**



36

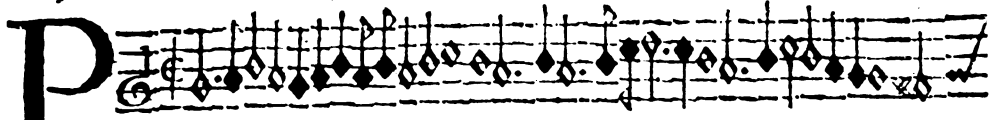
**M**  **Y felfc.**

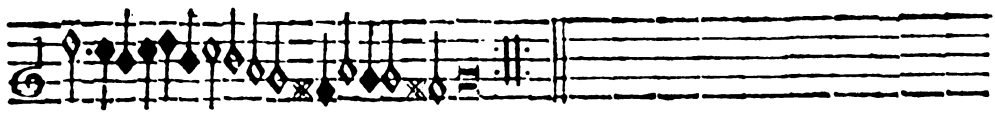



Of 5. voices.

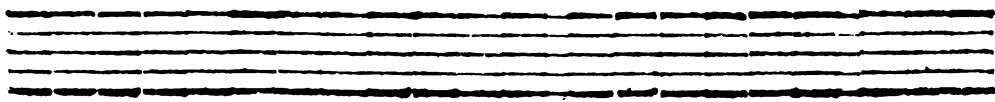
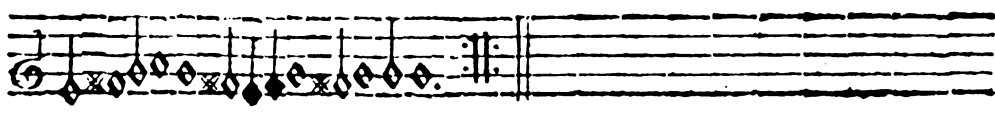
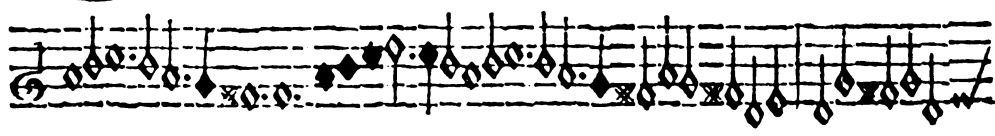
CANTVS.

Ant. Holborne.

**P**  37  
Auan.



**G**  38  
Alliard.



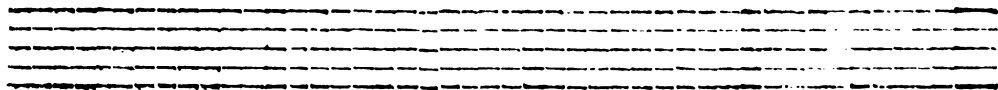
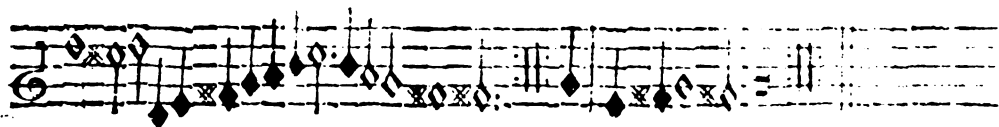
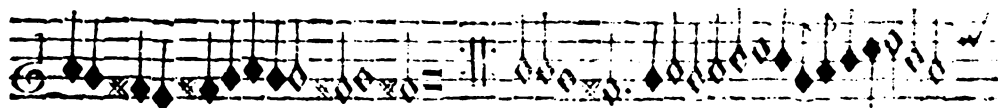
Of 5. voices.

CANTUS.

Ant. Holborne

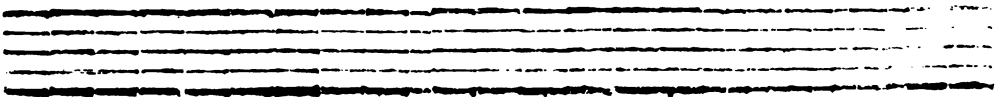
39

**P**  **Auan.**



40

**G**  **Alliard.**



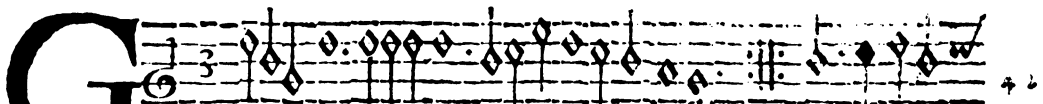
Of 5. voices.

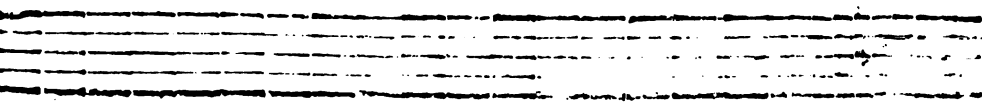
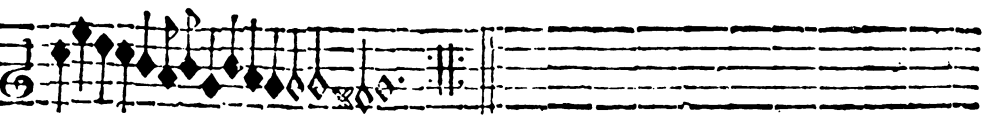
CANTUS.

Ant. Holborne.

**P**   
Auan.



**G**   
Alliard,



Of 5. voices.

CANTUS.

Ant. Holborne.

43

**A**

Moretta.

The first line of music for the 'A Moretta' section, starting with a treble clef and a 3/4 time signature. It contains a series of notes with diamond-shaped stems, characteristic of early printed music notation.

The second line of music for the 'A Moretta' section, continuing the melodic line with diamond-shaped stems.

The third line of music for the 'A Moretta' section, continuing the melodic line with diamond-shaped stems.

The fourth line of music for the 'A Moretta' section, ending with a double bar line and repeat dots.

44

**N**

Ec inuideo.

The first line of music for the 'N Ec inuideo' section, starting with a treble clef and a 3/4 time signature. It contains a series of notes with diamond-shaped stems.


The second line of music for the 'N Ec inuideo' section, continuing the melodic line with diamond-shaped stems.




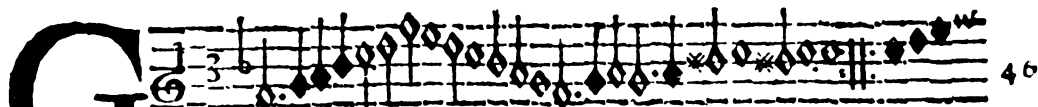
Of 5. voices.

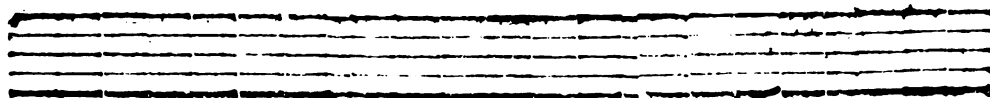
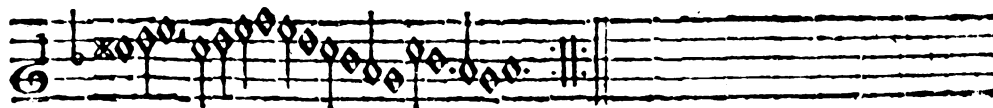
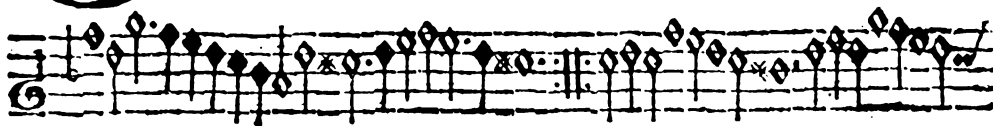
CANTUS.

Ant. Heiborne.

**P**  45  
Auan.



**G**  46  
Alliard.

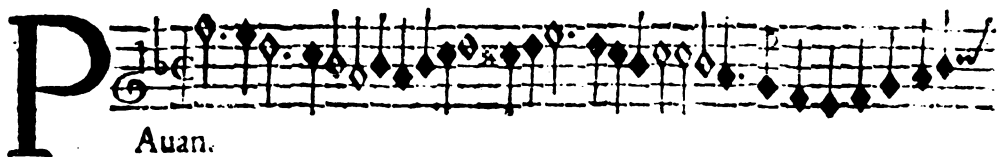


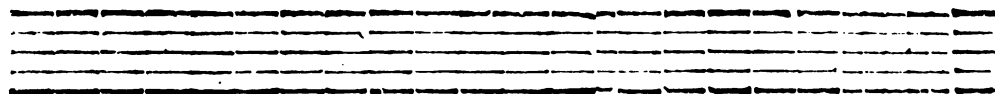
Of 5. voices.

CANTUS.

Ant. Holborne.

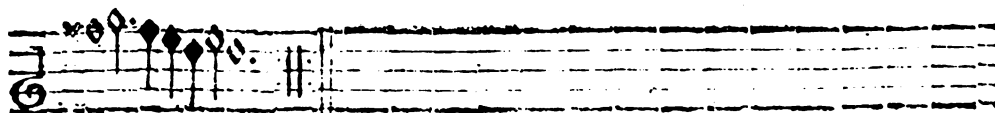
47

**P**  *Auan.*



48


**G**  *Alliard.*

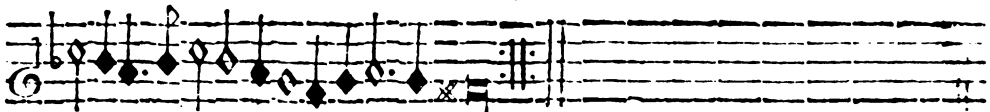
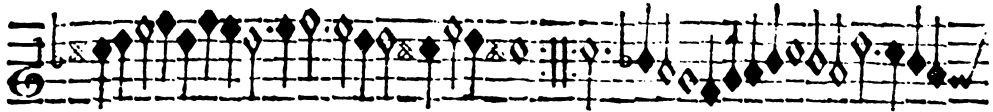


Of 5. voices.

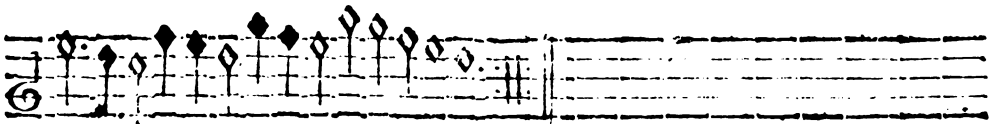
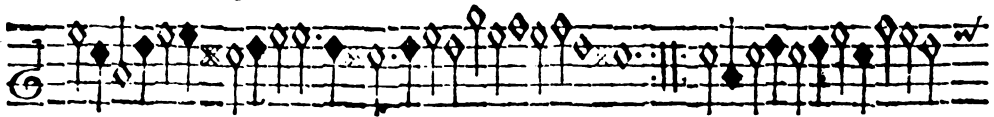
CANTUS.

Ant. Holborne.

**P**  + 2  
Auana Plorauit.



**S**  5 6  
Ic semper folco.



Of 5. voices.

CANTVS.

Ant. Holborne

51 **P**

Osthuma,

This system contains the first line of musical notation for the piece. It begins with a large, bold letter 'P' on the left, followed by a treble clef and a series of notes. The notes are mostly eighth and sixteenth notes, with some rests. The word 'Osthuma,' is written below the first few notes. The notation is in a historical style, possibly lute tablature, as indicated by the diamond-shaped note heads.

This is the second line of musical notation for the first system, continuing the melody from the first line. It features a treble clef and a sequence of notes with diamond-shaped heads, ending with a double bar line.

This is the third line of musical notation for the first system, continuing the melody. It includes a treble clef and notes with diamond-shaped heads, concluding with a double bar line.

This is the fourth line of musical notation for the first system, which is currently empty.

52 **G**

Gliard,

This system contains the first line of musical notation for the second system. It begins with a large, bold letter 'G' on the left, followed by a treble clef and a series of notes. The notes are mostly eighth and sixteenth notes, with some rests. The word 'Gliard,' is written below the first few notes. The notation is in a historical style, possibly lute tablature, as indicated by the diamond-shaped note heads.

This is the second line of musical notation for the second system, continuing the melody from the first line. It features a treble clef and a sequence of notes with diamond-shaped heads, ending with a double bar line.

This is the third line of musical notation for the second system, continuing the melody. It includes a treble clef and notes with diamond-shaped heads, concluding with a double bar line.

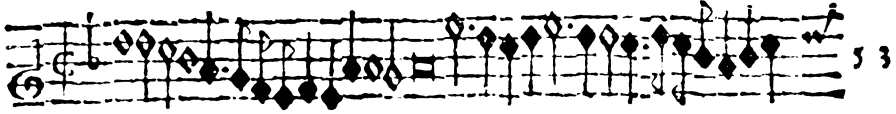
This is the fourth line of musical notation for the second system, which is currently empty.

Of 5. voices.

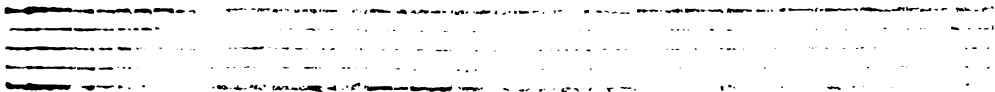
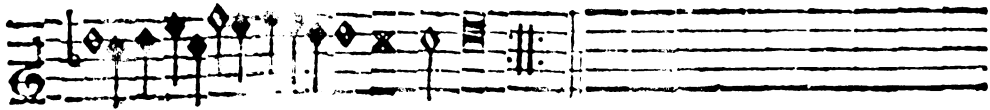
CANTUS.

Ant. Holborne.

**L**



A ftwill and testament.



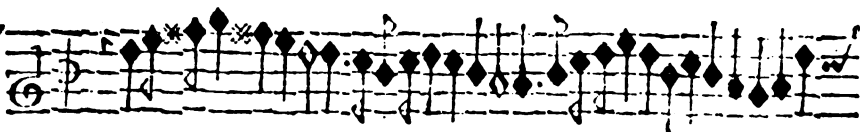
Of 5. voices.

CANTVS.

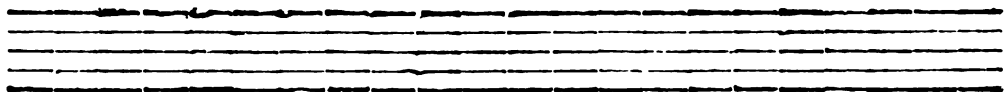
Ant. Holborne

55

**T**



He night watch.

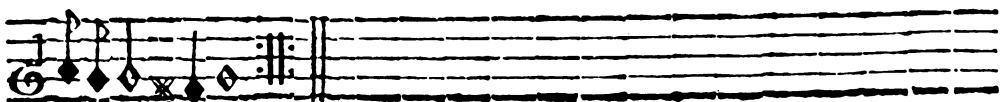
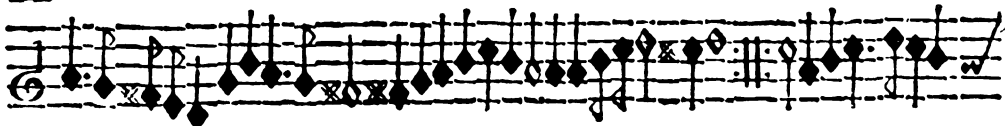


56

**A**



Lmayne.



Of 5. voyces:

CANTVS.

Ant. Hoiburne.

**A**



57

Imaine.



**T**



58

He fruit of loue.

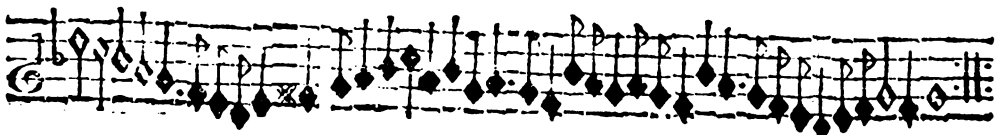


**T**



59

He Choife.



E

Of voices.

CANTUS.

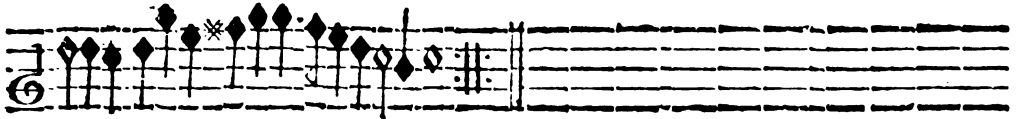
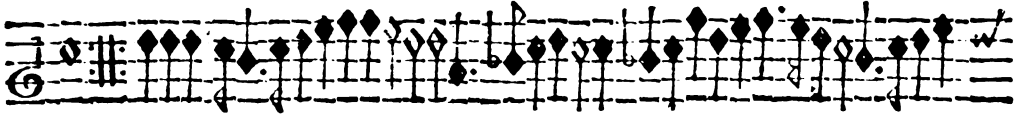
Ant. Holburne.

60

**T**



He Honie-fuckle,



61

**W**



Anten.



62



**T**



Hewidodwes myte



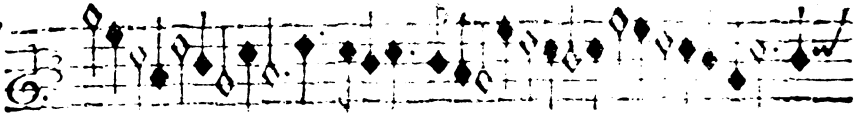


Of 5. voyces.

CANTUS.

Mr. Holborne.

**T**

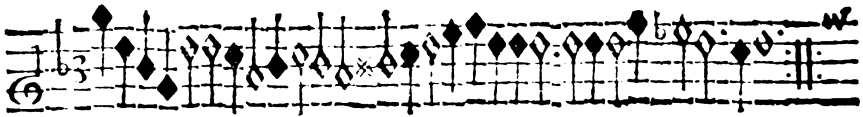


63

He Faunc-round,



**A**

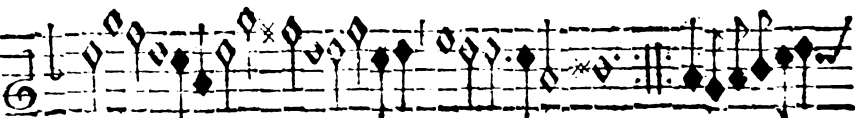


64

S it fell on a holic Euc.

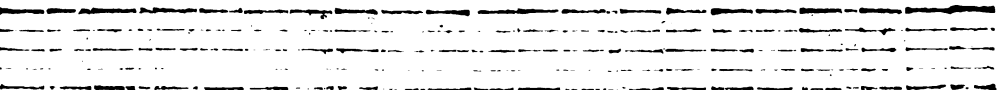


**H**



65

Eigh ho holiday.



## The Table.

Bona Speranza.	1	Muy linda.	34
The teares of the Muses.	2	Decret.	35
Pauan.	3	My selfe.	36
Lullabic.	4	Pauan.	37
The Cradle.	5	Galliard.	38
The New-yeeres gift.	6	Pausa.	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.	21	Pauan.	45
Pauana	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
Galliard.	16	Pauana plorant.	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
Galliard.	24	Almaine.	57
Patientia.	25	The fruit of loue.	58
Hermoza.	26	The Choyse.	59
The Image of Melancholy.	72	The Honi-suckle.	60
Ecce quam bonum.	28	Wanton.	61
Mens innouata.	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
Merces paternus.	33		

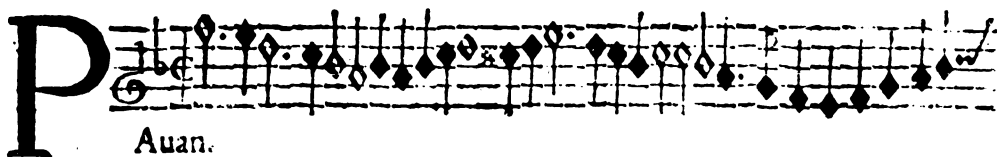


Of 5. voices.

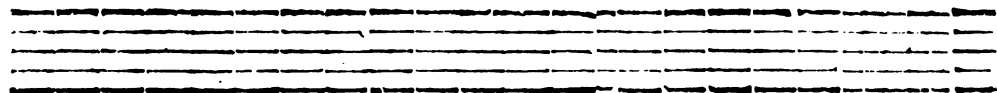

CANTUS.

Art. Holborne.

47

**P** 

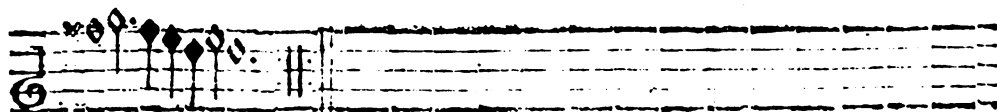
Auan.



48

**G** 

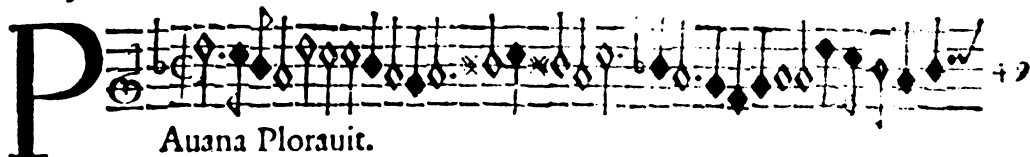
Alliard.



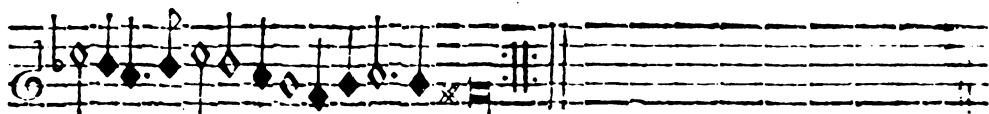

Of 5. voices.

CANTUS.

Ant. Holborne.

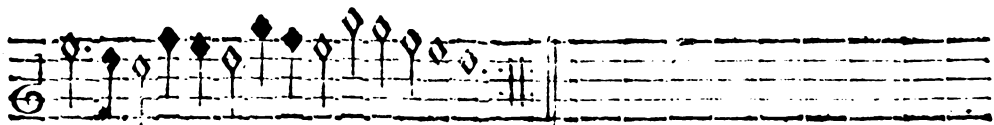
**P**  4 2

Auana Plorauit.



**S**  5 5

lc femper folco.



Of 5. voices.

CANTUS.

Ant. Holborne

51 **P** *Ostuma.*

The first system of music begins with a large, bold letter 'P' on the left. To its right is a single staff of music in G-clef and common time. The melody consists of a series of eighth and sixteenth notes, some with diamond-shaped ornaments. Below the staff, the word 'Ostuma.' is written in a cursive script. The system concludes with a double bar line and repeat dots.

This block shows the continuation of the musical notation from the first system, consisting of a single staff with diamond-shaped ornaments and a double bar line at the end.

This block contains three empty musical staves, indicating a gap or a section where the music is not present.

52 **G** *liard.*

The second system of music begins with a large, bold letter 'G' on the left. To its right is a single staff of music in G-clef and common time. The melody consists of a series of eighth and sixteenth notes, some with diamond-shaped ornaments. Below the staff, the word 'liard.' is written in a cursive script. The system concludes with a double bar line and repeat dots.

This block shows the continuation of the musical notation from the second system, consisting of a single staff with diamond-shaped ornaments and a double bar line at the end.

This block shows the continuation of the musical notation from the second system, consisting of a single staff with diamond-shaped ornaments and a double bar line at the end.

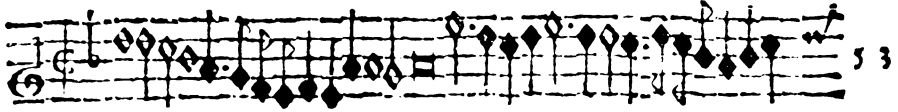
This block contains three empty musical staves, indicating a gap or a section where the music is not present.

Of 5. voices.

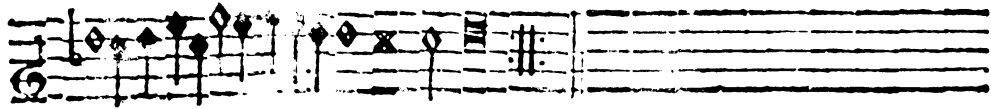
CANTUS.

Ant. Holborne.

**L**



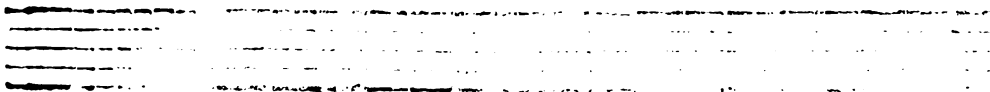
A still and testament.



**G**




Aliard.

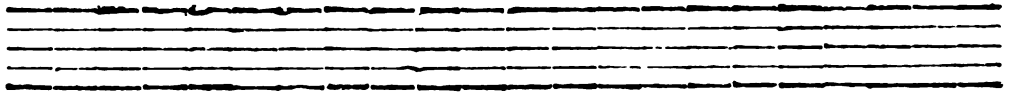



Of 5. voices.

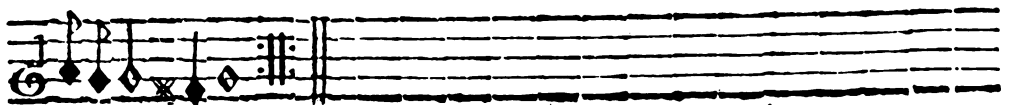
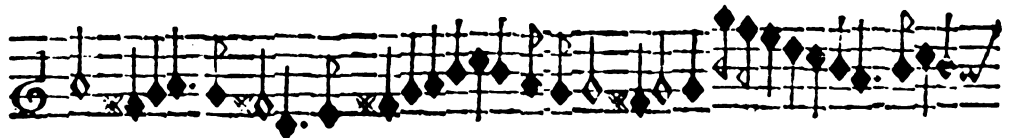
CANTVS.

Ant. Holborne

55 **T**  **He night watch.**



56 **A**  **Lmayne.**



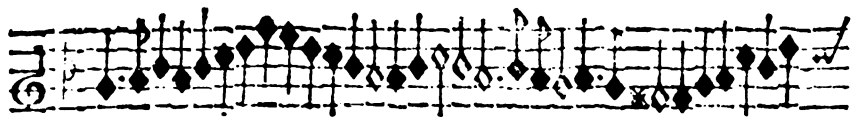


Of 5. voyces:

CANTVS.

Ant. Hoiburne.

**A**



Imaine.

57



**T**



He fruit of loue.

58

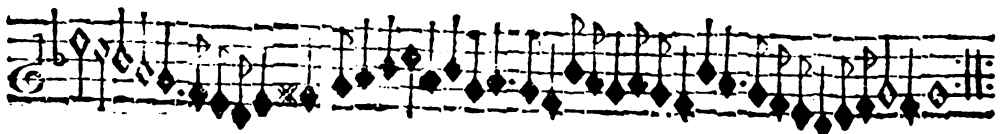
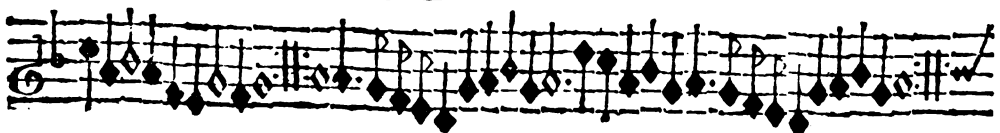


**T**



He Choife.

59



E

Of e. voices.

CANTUS.

Ant. Holburne.

60

**T** He Honie-fuckle,

61

**W** Anten.

62

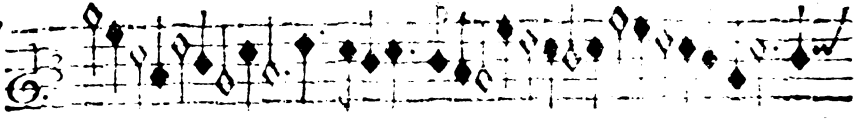
**T** Hewidodwes myte

Of 3. voices.

CANTUS.

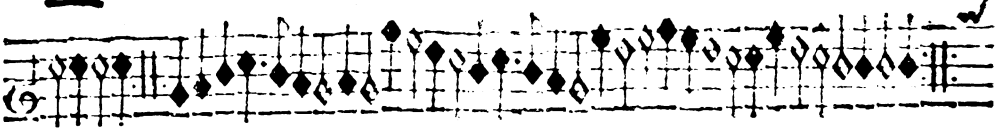
Arr. Holborne.

**T**



63

He Fanie-round,



**A**

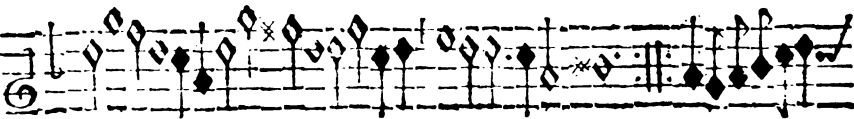


64

Sit fell on a holic Eue.

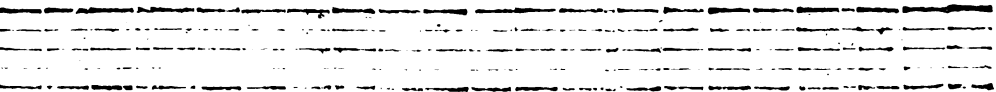


**H**



65

Eigh ho holiday.



## The Table.

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Pauan.	7	Galliard.	40
The Mari-gold.	8	Pauan.	41
Pauan.	9	Galliard.	42
Galliard.	10	Amoretta.	43
Pauan.	11	Nec Inuidio.	44
Galliard.	21	Pauan.	45
Pauana	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
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Galliard.	20	Last will and testament.	53
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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
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Iheres paternus.	33		