

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.



*L*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 pleasing 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.



J. WESLEYSONY THE ...
... ..
... ..

9 NO 58

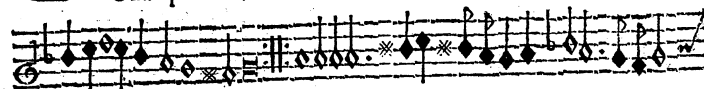
Of 5. Voices.

CANTUS.

Ant. Holborne.

B  1.

Ona Speranza.



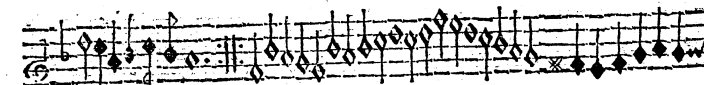


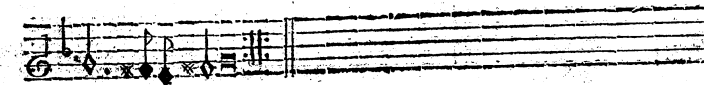


T  2.

He teares of the Muses.







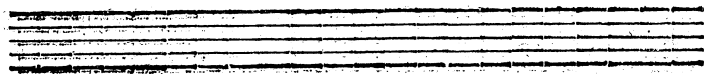
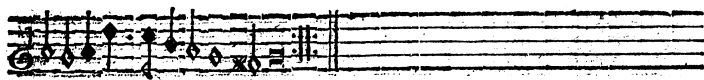
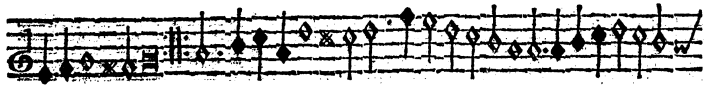
Of 5. voices.

CANTVS.

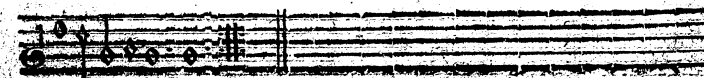
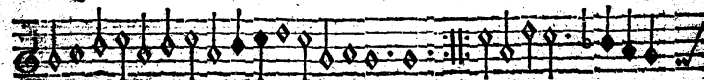
Ant. Holborne.



Auan.



Vllabic



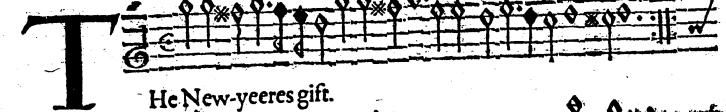
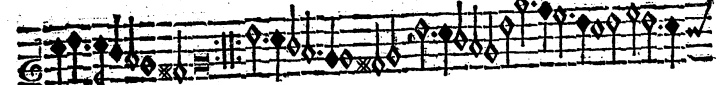
Of 5. Voices.

CANTVS.

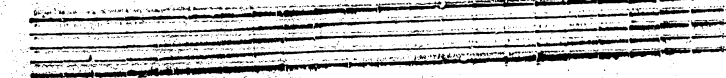
Ant. Holborne.



He Cradle.



He New-yeeres gift.



Of 5. voices. CANTUS. Ant. Holborne.

P Auan.

T He Marie-golde.

Of 5. voices. CANTUS. Ant. Holborne.

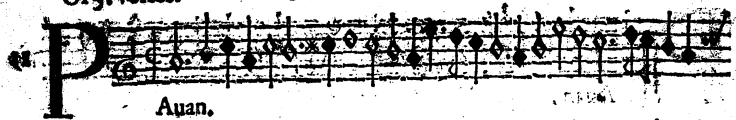
P Auan.

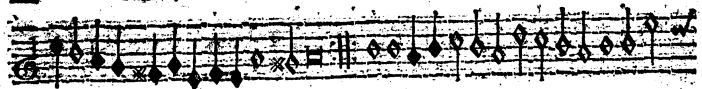
G Alliard.

Of 5. voices. A

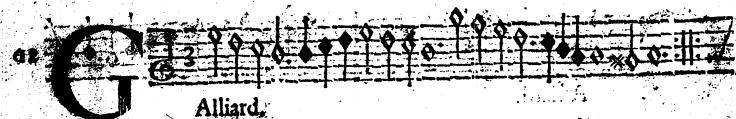
CANTUS

Ant. Melbourne

P  **Auan.**





G  **Alliard.**



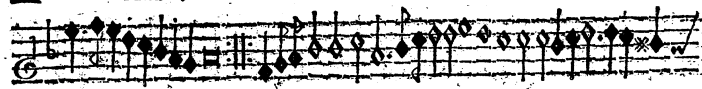


Of 5. voices. A

CANTUS

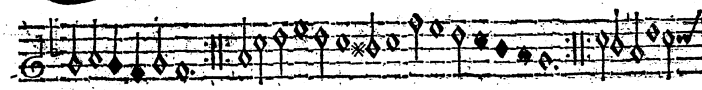
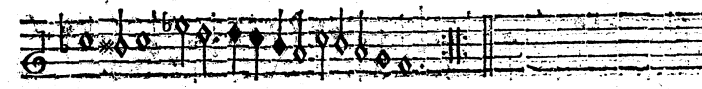
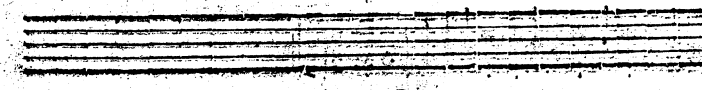
Ant. Holborne

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 three staves of music for the piece 'Auan.' It begins with a large initial 'P' and is written in a treble clef with a common time signature. The notation includes various note values and rests.

6 **G** *Alliard.*

This system contains the first three staves of music for the piece 'Alliard.' It begins with a large initial 'G' and is written in a treble clef with a common time signature. The notation includes various note values and rests.

Of 5. voices.

CANTVS.

Ant. Holborne.

17 **P** *Aradzo.*

This system contains the first three staves of music for the piece 'Aradzo.' It begins with a large initial 'P' and is written in a treble clef with a common time signature. The notation includes various note values and rests.

18 **T** *He Sighes.*

This system contains the first three staves of music for the piece 'He Sighes.' It begins with a large initial 'T' and is written in a treble clef with a common time signature. The notation includes various note values and rests.

Of 5. voices.

CANTUS

Ant. Holborne

19

S Eder Sola.

20

G Alliard.

34

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 upper staff contains the vocal line, starting with a large initial 'T' and a treble clef. The lower staff contains the lute tablature, with letters 'x', 'o', and 'n' indicating fret positions.

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

32 **G** *Alliard*

The first system of musical notation for 'Alliard' consists of two staves. The upper staff contains the vocal line, starting with a large initial 'G' and a treble clef. The lower staff contains the lute tablature.

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

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

The first system of musical notation for 'Eres paternus' consists of two staves. The upper staff contains the vocal line, starting with a large initial 'H' and a treble clef. The lower staff contains the lute tablature.

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

34 **M** *Vylinda.*

The first system of musical notation for 'Vylinda' consists of two staves. The upper staff contains the vocal line, starting with a large initial 'M' and a treble clef. The lower staff contains the lute tablature.

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

Of 5 voices. CANTUS. Ant. Holborne

32 **D** Ecreui.

36 **M** Y selfe.

Of 5 voices. CANTUS. Ant. Holborne.

37 **P** Auan.

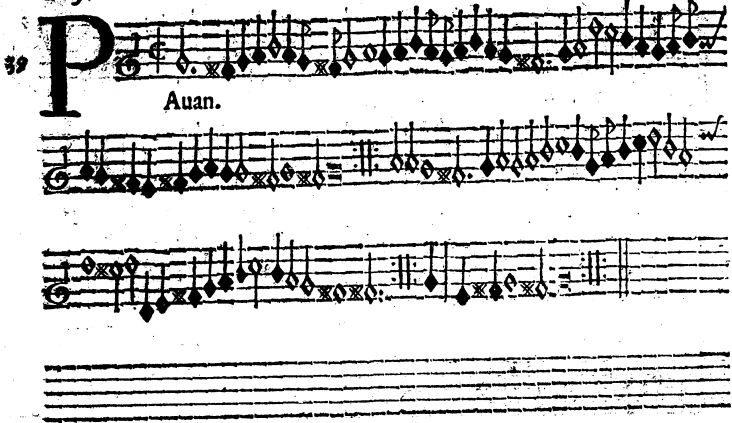
38 **G** Alliard.

Of 5 voices.

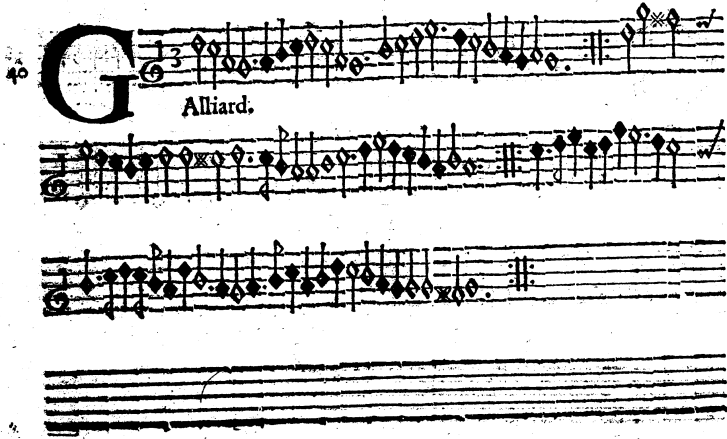
CANTUS.

Ant. Holborne

39 **P** Auan.



40 **G** Alliard.

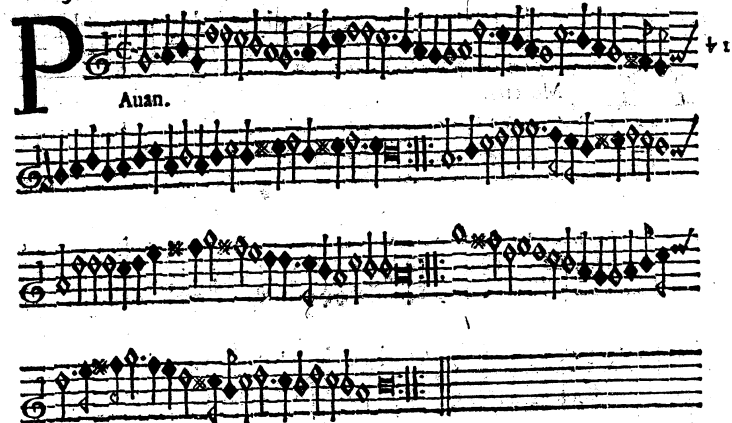


Of 5 voices.

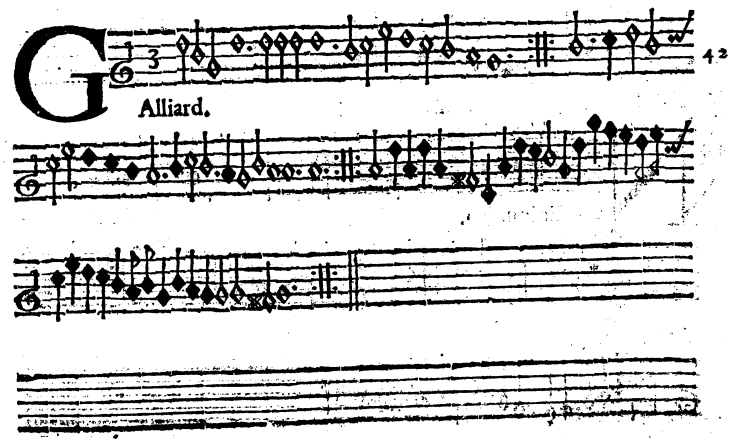
CANTUS.

Ant. Holborne

P Auan.



42 **G** Alliard.



Di.

Org. vcllo in A

CANTUS.

Ant. Holborne.

43 **A** Moretta.

44 **N** Ec inuido.

Of 5 voices.

CANTUS.

Ant. Holborne.

P Auan.

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

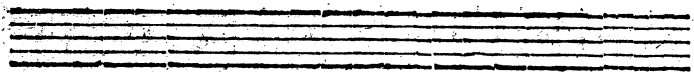
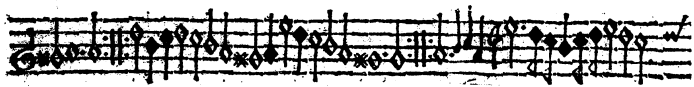
Of 5. voices.

CANTUS:

Ant. Holborne

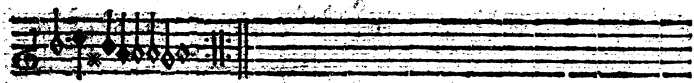
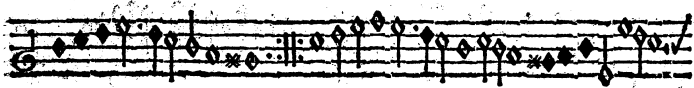
51 **P** 

Othuma.



52 **G** 

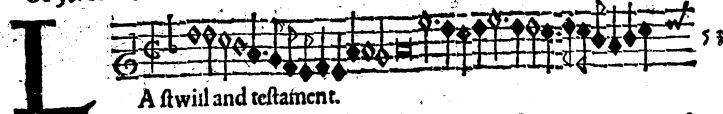
Alliard.



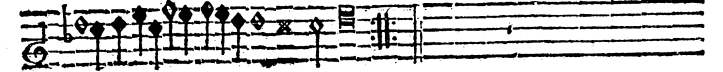
Of 5. voices.

CANTUS:

Ant. Holborne.

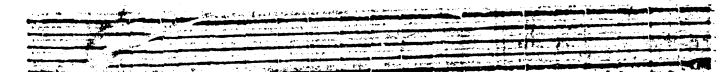
53 **L** 

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 Eve.

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.	11	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 Sol.	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 Hon-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
Mens paterans.	33	20 slyke ho Holiday.	66

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-bounden thankfulness. And as they are in number many, so are they of nature variable to please variable natures: & yet doe they al meeete 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

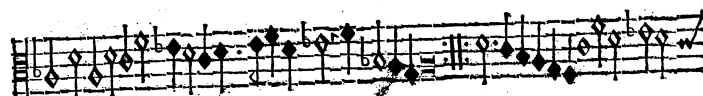
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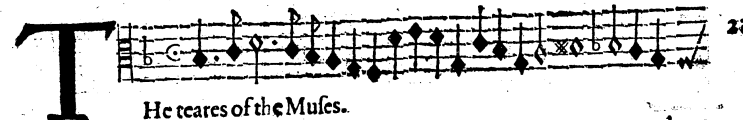
ALTVS.

Ant. Holborne.

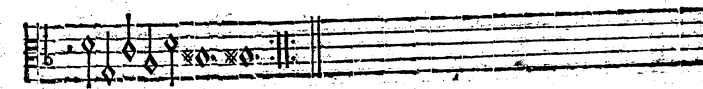
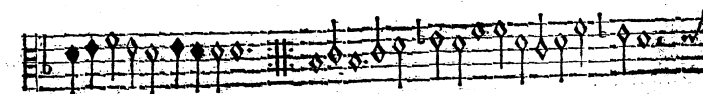
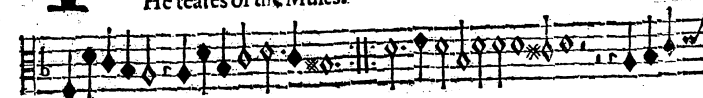
B  1.

Ona Speranza.



T  23.

He teares of the Muses.



A 3

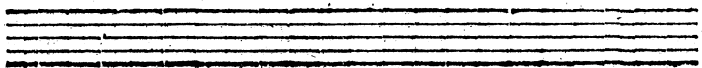
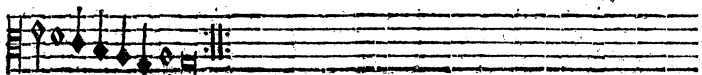
Of 5. voices.

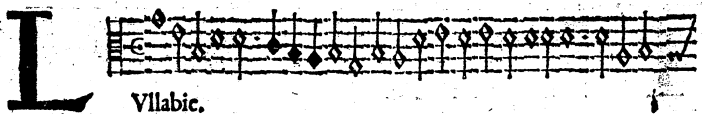
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Ant. Holborne.

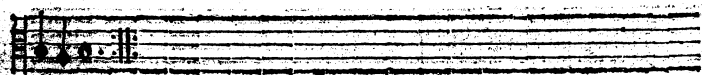
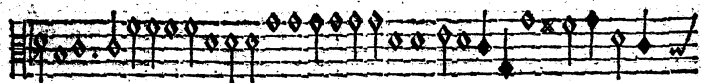

3. **P** 

Auan.



4. **L** 

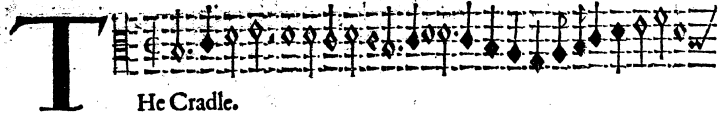
Vllabic.



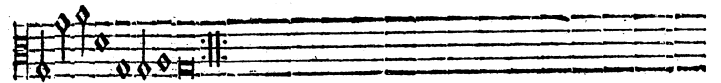
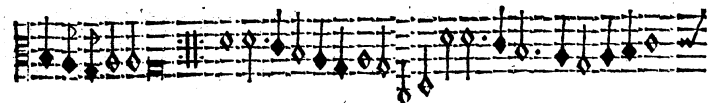
Of 5. Voices.

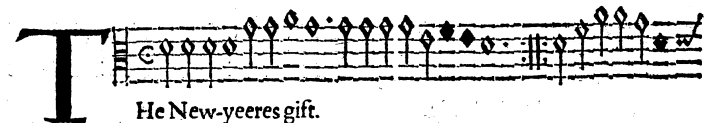
ALTVS.

Ant. Holborne.

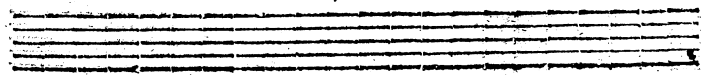
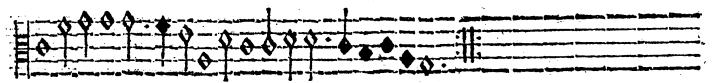
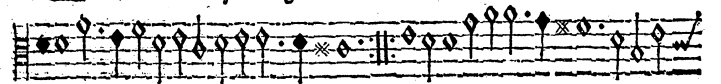
5. **T** 

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.

ALTYE.

Ant. Holborne.

15

P Auan.

16

G Alliard

Of 5. voices.

ALTYE S.

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. ALTUS. Ant. Holborne.

27 **T** He image of Melancholly.

28 **E** Ccequam bonum.

Of 5. voices. ALTUS. Ant. Holborne.

29 **M** Ens innouata.

30 **G** Alliard.

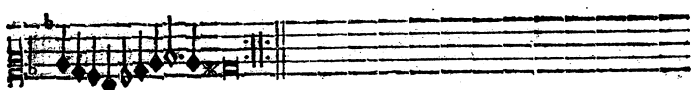
Of 5. voices.

ALTVS.

Ant. Holborne.

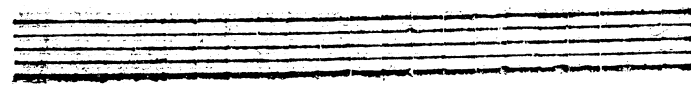
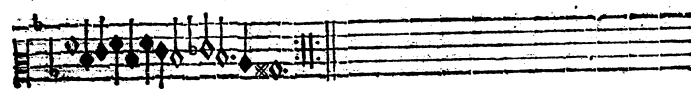
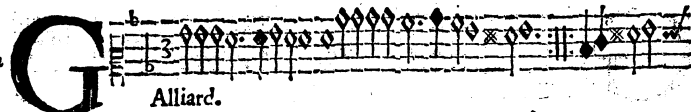
31

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.

Musical score for page 47, starting with a large 'P' and the word 'Auan.' The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the 16th century, with various note values and rests.

48

G

Alliard.

Musical score for page 48, starting with a large 'G' and the word 'Alliard.' The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the 16th century, with various note values and rests.

Of 5. voices.

ALTVS.

Ant. Holborne.

49

P

Lorait.

Musical score for page 49, starting with a large 'P' and the word 'Lorait.' The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the 16th century, with various note values and rests.

50

S

Le semper soleo.

Musical score for page 50, starting with a large 'S' and the word 'Le semper soleo.' The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of the 16th century, with various note values and rests.

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.

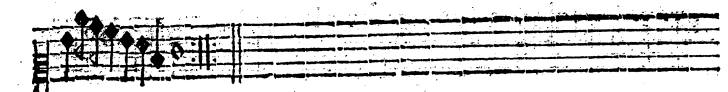
T He fruit of louc.

T He Choise.

E

Of 5. voyces. ALTUS. Ant. Holburne.

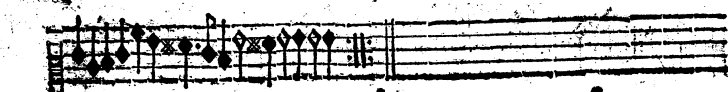
60 **T** He Honie-suckle,



61 **W** Anton.


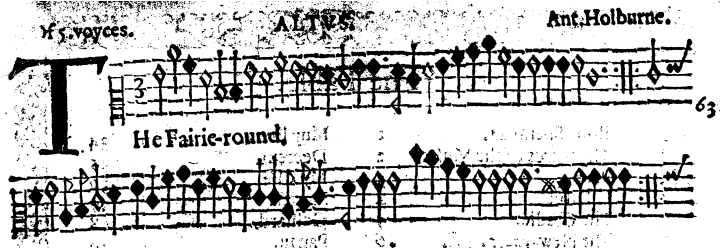


62 **T** He widowes myte,

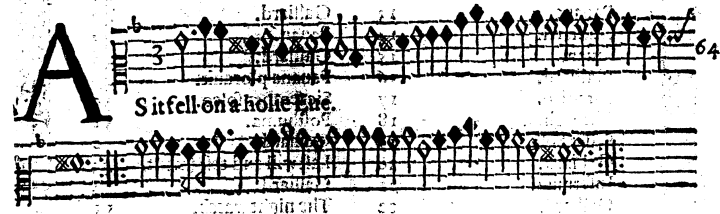


Of 5. voyces. ALTUS. Ant. Holburne.

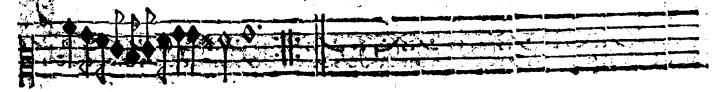
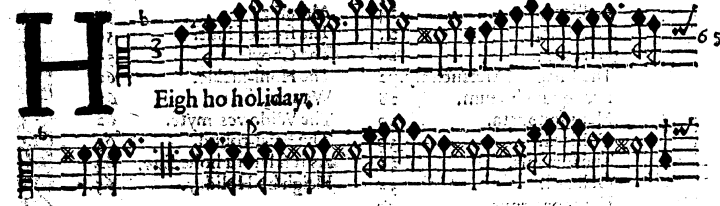
63 **T** He Fairie-round,



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



65 **H** Eigh ho holiday,



The Table

Bona Speranza.	1	My Iuzia.	34
The rears of the Maypole	2	Decreni.	35
Lullaby.	3	My selfe.	36
The Gracie.	4	Myselfe.	37
The New-yeres gift.	5	Galliard.	38
Pauan.	6	Pauan.	39
The Merry 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 Iose.	58
Pauanna.	26	The Choyse.	59
Herranza.	27	The Honi-suckie.	60
The Image of Melancholy.	28	Wannaion on.	61
Ecce quam bonum.	29	The Widowes myte.	62
Mens inouata.	30	The Fair round.	63
Galliard.	31	As it fell on a holie Eve.	64
The funerals.	32	Hughbo Holiday.	65
Galliard.	33		
Heris 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 baps 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 instruments.

Made by Antonie Holborne gentleman, and
Seruant to her most excellent
Majestie.



Imprinted at London in little Saint Helens by *William Barley*, the
Asigne 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.

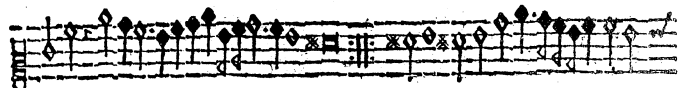
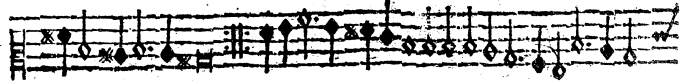
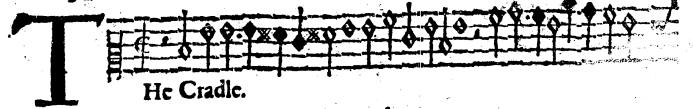
9 NO 58

Of 5. voices.

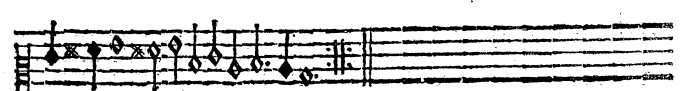
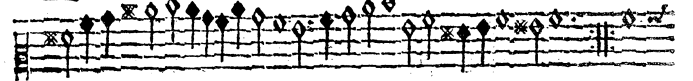
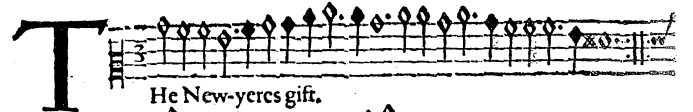
QVINTVS.

Ant. Holborne.

T He Cradle.



T He New-yeres gift.



66

Of 5. voices.

QVINTVS.

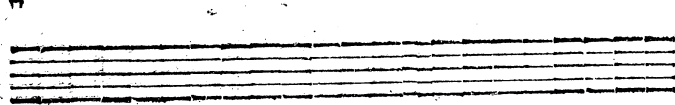
Ant. Holborne.

P 

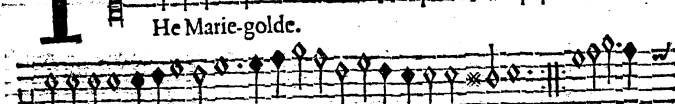
Auan.



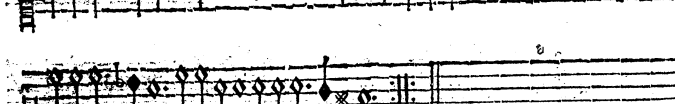


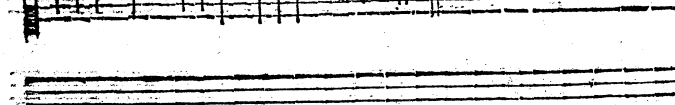


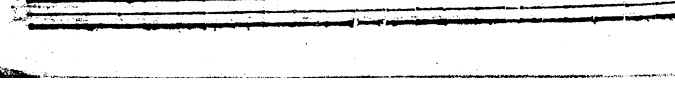


T 

He Marie-golde.







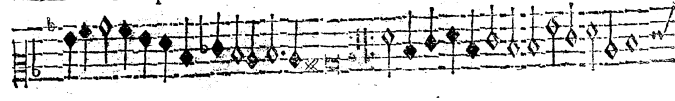
Of 5. voices.

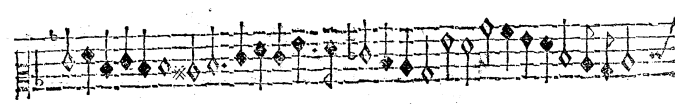
QVINTVS.

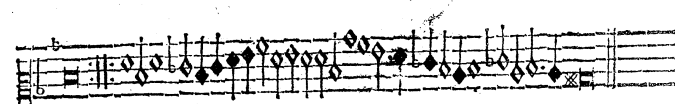
Ant. Holborne.

B 

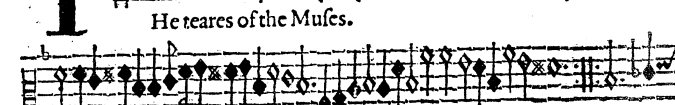
Ona speranza.



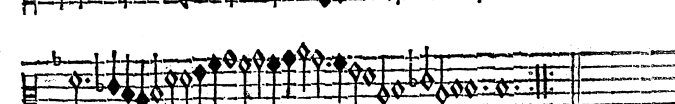


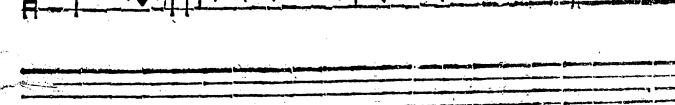


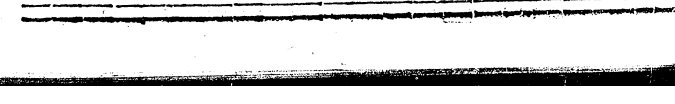


T 

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.

18

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.

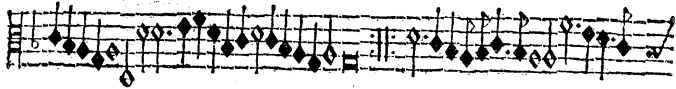
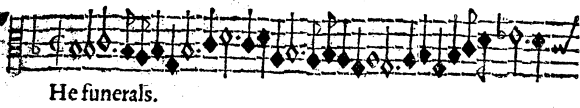
G Alliard.

Of 5 voices.

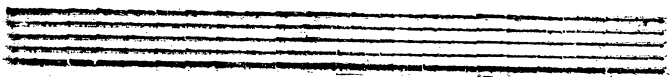
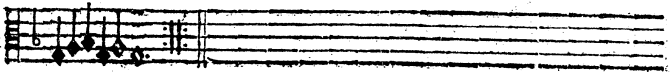
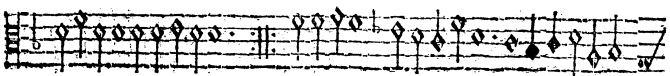
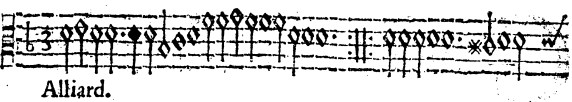
QVINTVS.

Ant. Holborne.

31 **T** He funerals.



22 **G** Alliard.

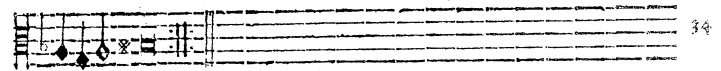
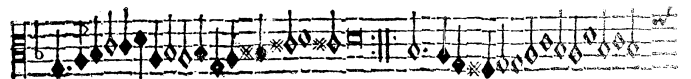
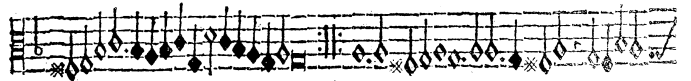


Of 5 voices.

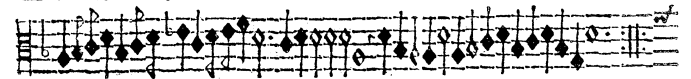
QVINTVS.

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.

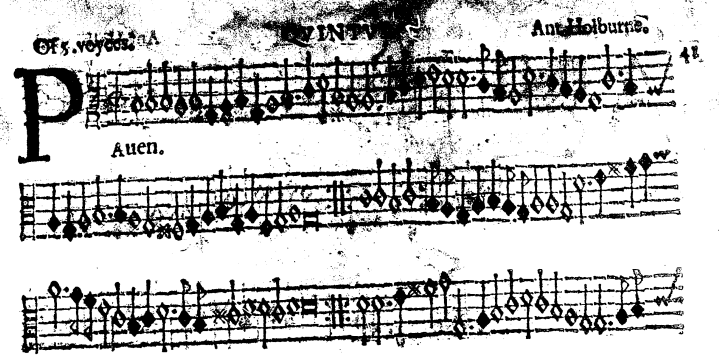


40 **G** Alliard

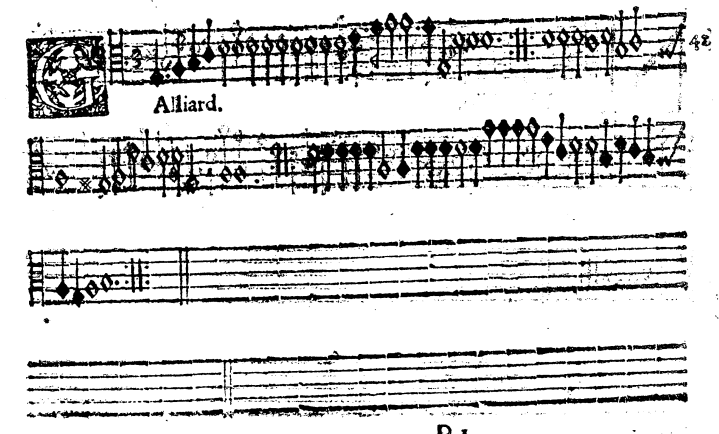


Of 5. voices. QUINTVS. Ant. Holborne.

41 **P** Auen.



42 **G** Alliard



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

Musical notation for piece 'A Morota'. It consists of three staves of music. The first staff begins with a large letter 'A' and contains a melodic line with various note values and rests. The second and third staves continue the piece with similar notation.

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

Musical notation for piece 'N Ecinuidio'. It consists of three staves of music. The first staff begins with a large letter 'N' and contains a melodic line. The second and third staves continue the piece.

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

Musical notation for piece 'P Auan'. It consists of three staves of music. The first staff begins with a large letter 'P' and contains a melodic line. The second and third staves continue the piece.

46 **G** Alliard. **ANTHUSA** Ant. Holburne.

Musical notation for piece 'G Alliard'. It consists of three staves of music. The first staff begins with a large letter 'G' and contains a melodic line. The second and third staves continue the piece.

47 *Of, rogare.* *ANT* *Age Holburne.*
P *Auan.*

48 **G** *Alliard.*

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

G *Alliard. Sic semper saluo.* 50

Ant. Holburne.

P **Ostuma.**

52 **G** **Alliard.**

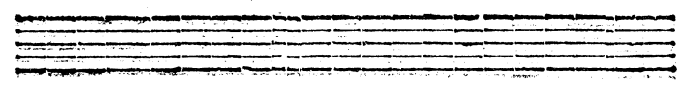
Of 5. voyces.

Ant. Holburne.

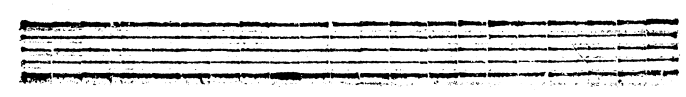
L **Ast will and testament.** 53

Alliard. 54

T He night watch.



56 **A** Lmaync*



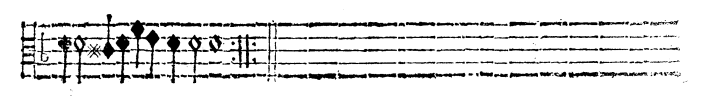
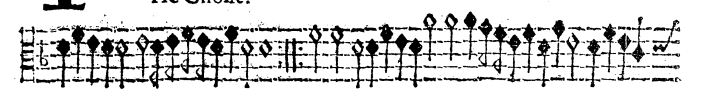
A Lmainc.



T He fruit of loue.



T He Choise.



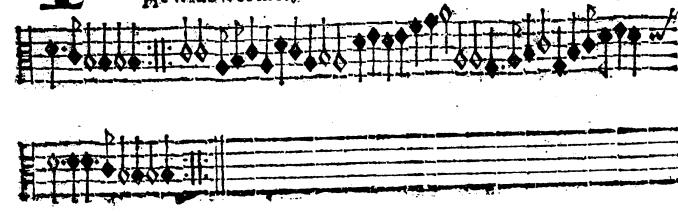
I He Honie-suckle,
Ant. Holburne.



W Anton.



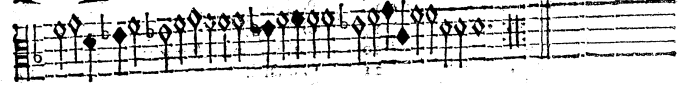
T He widowes met.



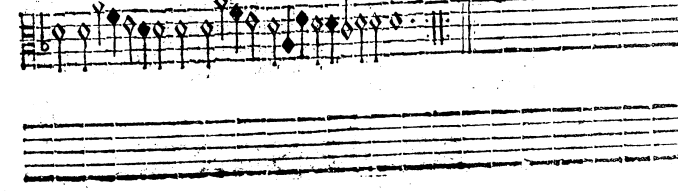
T He Fairie-round.



A Sixfell on a holic 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 Euc.	64
Galliard.	32	Heigh ho Holiday.	65
Heres paternus.	33		

K = 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*n 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, vne, 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 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 mæete 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.

6.

T He New-yeeres gift.

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

8. **T** HeMarie-golde.

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

G Alliard 10

B I

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 Vylinda.

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.

P Auan.

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 present 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.*

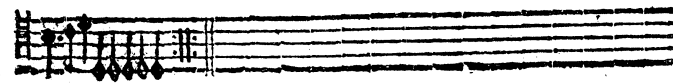
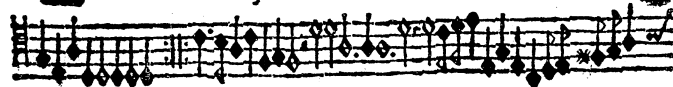
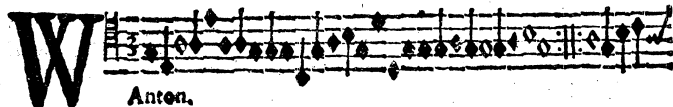
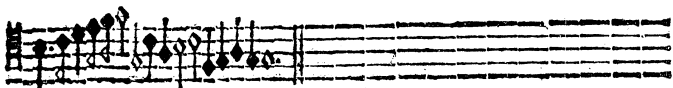
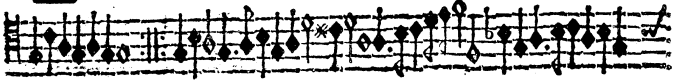
T *He Choife.*

E

Of 5. voyces.

TENOR.

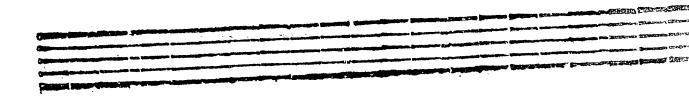
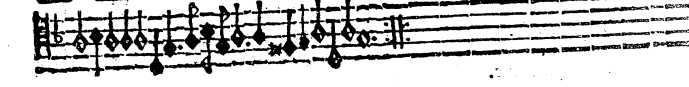
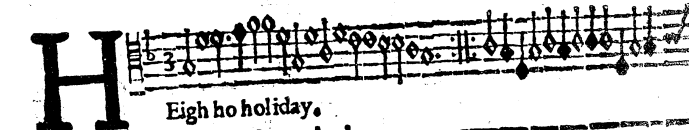
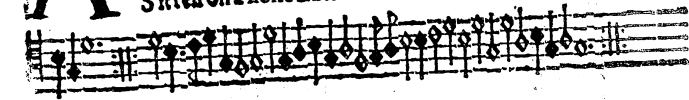
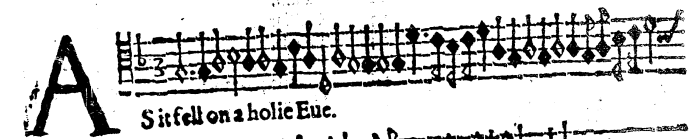
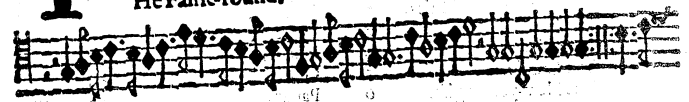
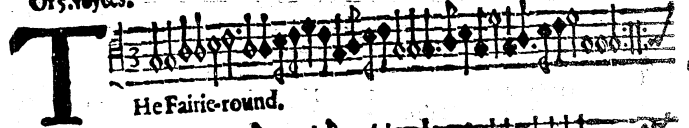
Ant. Helburne.



Of 5. voyces.

TENOR

Ant. Holburne.



The Table.

Bona Speranza.	1	Muy lina.	34
The teares of the Muses.	2	Decreui.	35
Pauan.	3	My selfe.	36
Lallabic.	4	Pauan.	37
The Graglio.	5	Galiard.	38
The New-yeeres gift.	6	Pauaa.	39
Pauan.	7	Galiard.	40
The Mari-gold.	8	Pauan.	41
Pauan.	9	Galiard.	42
Galiard.	10	Amoretta.	43
Pauan.	11	Nec Inuidio.	44
Galiard.	12	Pauan.	45
Pauanz.	13	Galiard.	46
Galiard.	14	Pauan.	47
Pauan.	15	Galiard.	48
Galiard.	16	Pauana plorauit.	49
Paradizo.	17	Sic semper soleo.	50
The Sighes.	18	Posthuma.	51
Sedet Sola.	19	Galiard.	52
Galiard.	20	Last will and testament.	53
Infernum.	21	Galiard.	54
Galiard.	22	The night watch.	55
Spero.	23	Almaine.	56
Galiard.	24	Almaine.	57
Patientia.	25	The fruit of loue.	58
Hermozia.	26	The Choyse.	59
The Image of Melancholy.	27	The Horn-suckle.	60
Ecce quam bonum.	28	Wanton.	61
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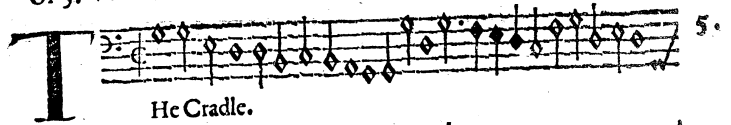
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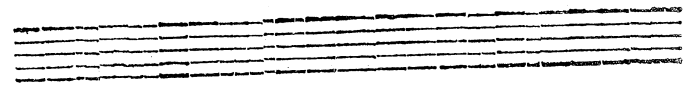
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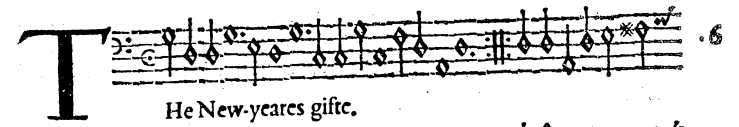
Of 5. Voices.

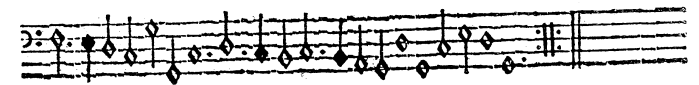
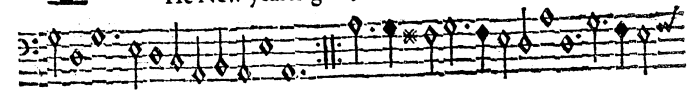
BASSVS.

Ant. Holborne.

T  5.
He Cradle.



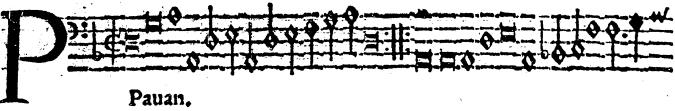
T  6.
He New-yeares gifte.



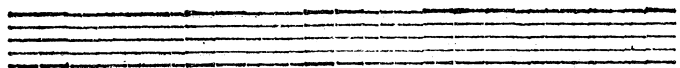
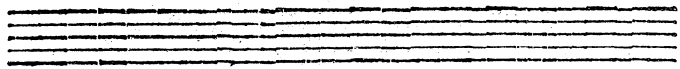
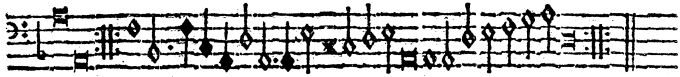
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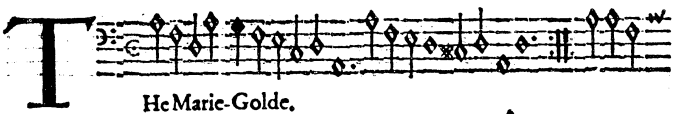
BASSVS.

Ant. Holborne.

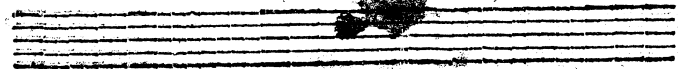
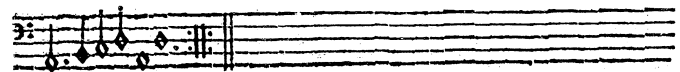
7. **P** 

Pauan.



8. **T** 

He Marie-Golde.



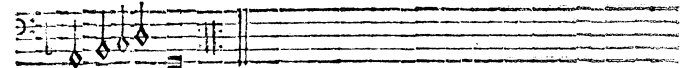
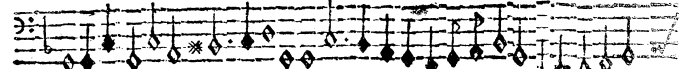
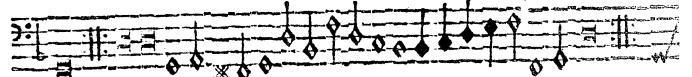
Of 5. Voices

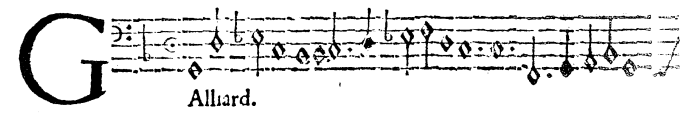
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Ant. Holborne.

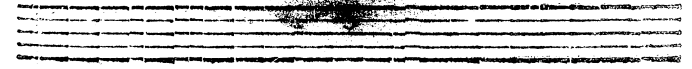
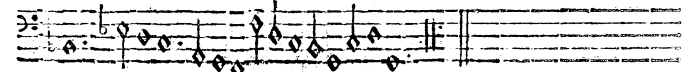
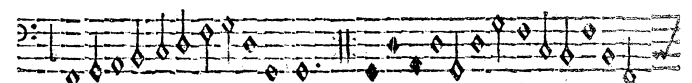
P 

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. 18.

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.

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 four staves of music. The first staff begins with a large 'S' and the word 'Pero.' below it. The music is written in a style characteristic of the Tudor period, with a mix of eighth and sixteenth notes.

24. **G** Alliard.

Musical score for 'G Alliard' in bass clef, 3/2 time signature. It consists of four staves of music. The first staff begins with a large 'G' and the word 'Alliard.' below it. The music features a mix of eighth and sixteenth notes.

Of 5. voices. BASSVS. Ant. Holborne.

P Atencia.

Musical score for 'P Atencia' in bass clef, 3/2 time signature. It consists of four staves of music. The first staff begins with a large 'P' and the word 'Atencia.' below it. The music is written in a style characteristic of the Tudor period, with a mix of eighth and sixteenth notes.

H Ermoza.

Musical score for 'H Ermoza' in bass clef, 3/2 time signature. It consists of four staves of music. The first staff begins with a large 'H' and the word 'Ermoza.' below it. The music features a mix of eighth and sixteenth notes.

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 consists of a series of eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat). The system concludes with a double bar line and repeat dots.

The bass line for the first system of 'He funerals' is written on a bass clef staff, mirroring the rhythmic pattern of the treble staff.

The second system of music for 'He funerals' continues the melody and bass line from the first system.

Two empty musical staves, one treble and one bass, are provided for the second system.

32

G Alliard.

The first system of music for 'Alliard' features a large initial 'G' on a treble clef staff. The melody is more rhythmic, with many sixteenth notes. The key signature has one flat. The system concludes with a double bar line and repeat dots.

The bass line for the first system of 'Alliard' is written on a bass clef staff, following the treble staff.

The second system of music for 'Alliard' continues the melody and bass line.

Two empty musical staves, one treble and one bass, are provided for the second system.

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 composed of eighth and sixteenth notes. The key signature has one flat. The system concludes with a double bar line and repeat dots.

The bass line for the first system of 'Eres paternus' is written on a bass clef staff.

The second system of music for 'Eres paternus' continues the melody and bass line.

Two empty musical staves, one treble and one bass, are provided for the second system.

34

M Vy linda.

The first system of music for 'Vy linda' features a large initial 'M' on a treble clef staff. The melody is highly rhythmic, with many sixteenth notes. The key signature has one flat. The system concludes with a double bar line and repeat dots.

The bass line for the first system of 'Vy linda' is written on a bass clef staff.

The second system of music for 'Vy linda' continues the melody and bass line.

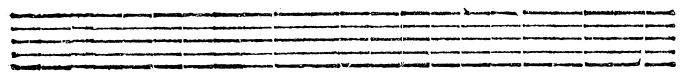
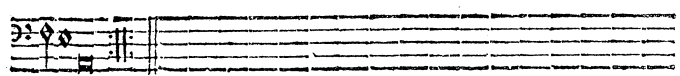
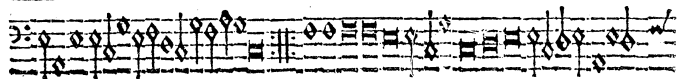
Two empty musical staves, one treble and one bass, are provided for the second system.

Of 5. voices.

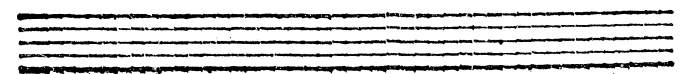
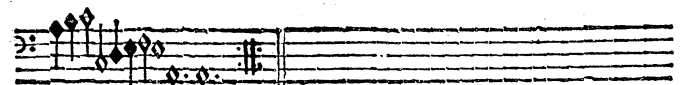
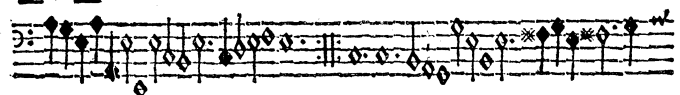

BASSVS.

Ant. Holborne

35 **D** Ecceui.



36 **M** Yfelfc.

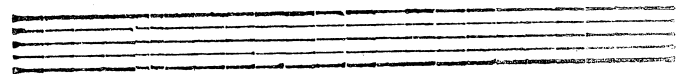
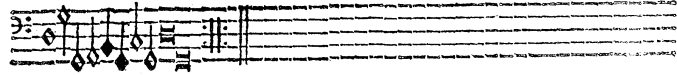
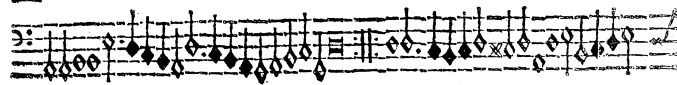


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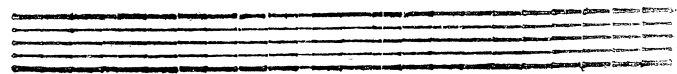
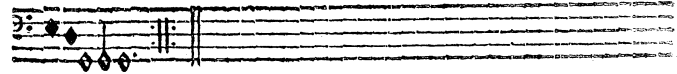
BASSVS.

Ant. Holborne

P Auan.



G Alliard.

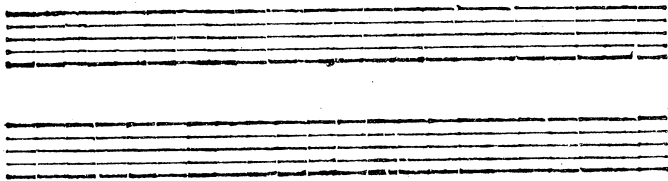


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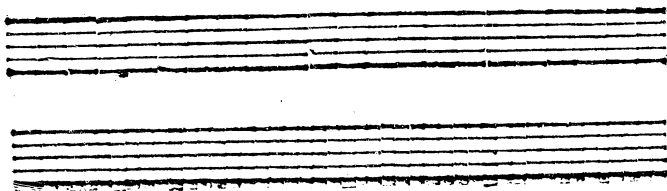
BASSVS.

Ant. Holborne

39 **P** *Auan.*



40 **G** *Alliard*

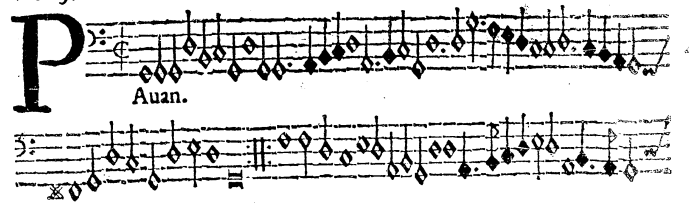


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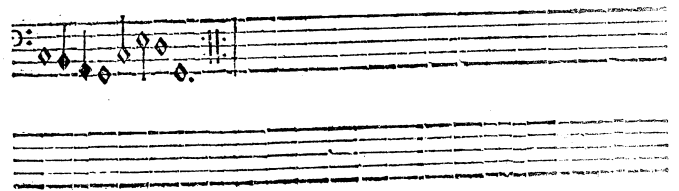
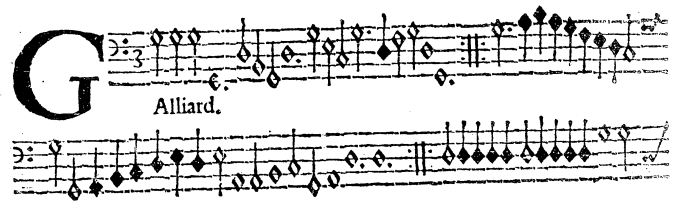
BASSVS.

Ant. Holborne.

41 **P** *Auan.*



42 **G** *Alliard.*



Of 5. voices.

BASSVS.

Ant. Holborne.

41

A Moretta.

44

N Ecinideo.

Of 5. voices.

BASSVS.

Ant. Holborne.

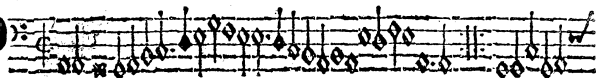
P Auan. *per tutti*

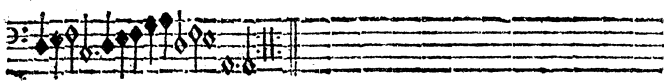
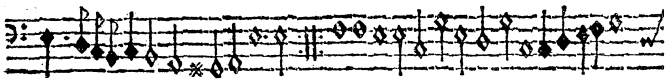
G Alliard. *Le soubier saice*

Of 5. voices.

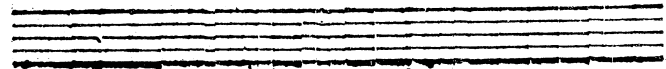
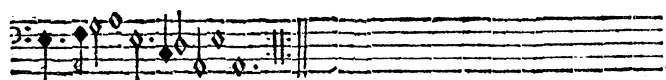
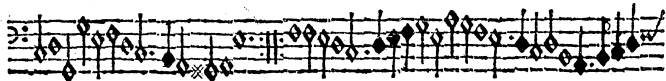
BASSVS.

Ant. Holborne

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



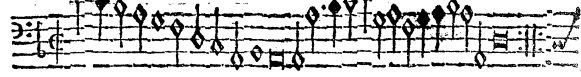
52 **G**  **G**
Alliard,

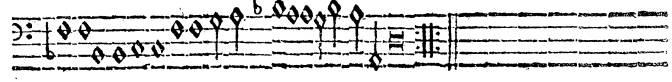
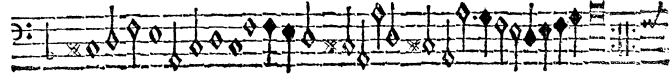


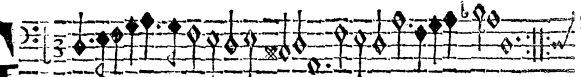
Of 5. voices.

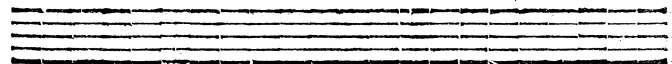
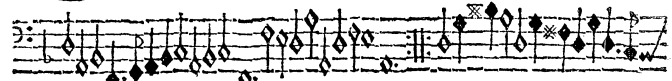
BASSVS.

Ant. Holborne.

53 **L**  **L**
Aft will and testament,



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

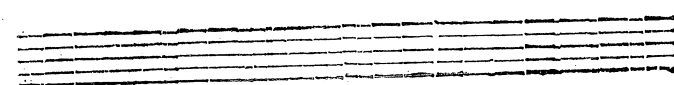
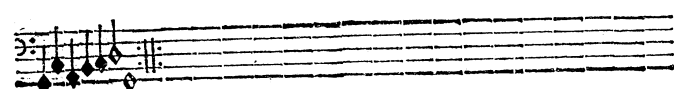


Of 5. voices.

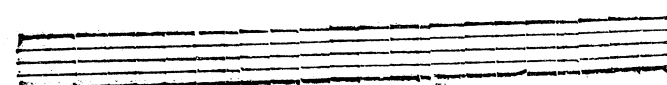
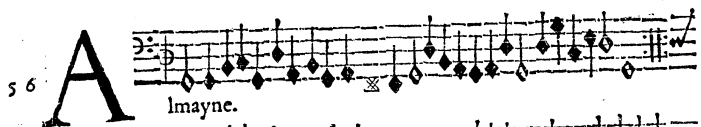
BASSVS.

Ant. Holborne

55 **T** He night watch



56 **A** lmayne.

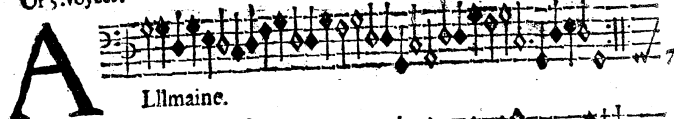


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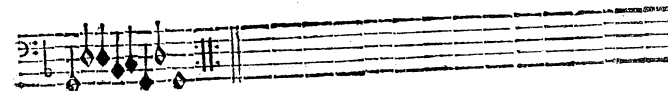
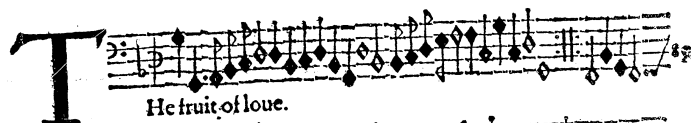
BASSVS.

Ant. Holburne

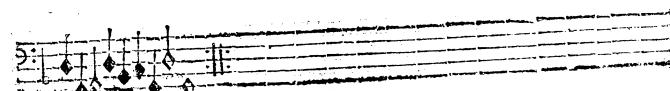
A lllmaine.



T He fruit of loue.



T He Choife.

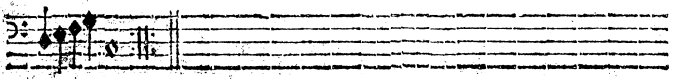


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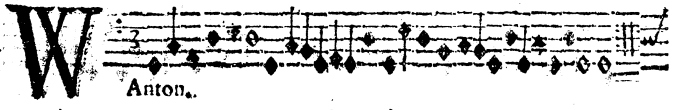
LASSVS.

Ant. Holburæ.

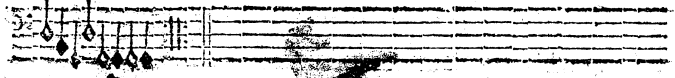
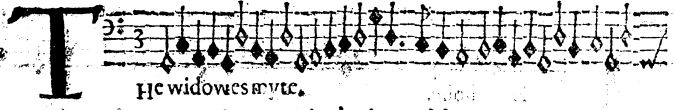
T He Honie-suckle,



W Anton.

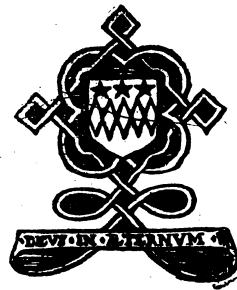


T He widowes &c.



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
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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 thankefulnes. 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,

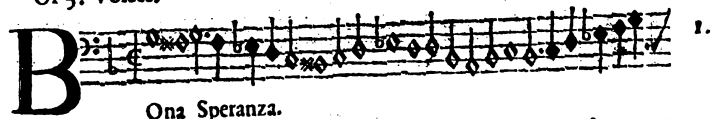
Antony Holborne.

Ni mercar moriar.

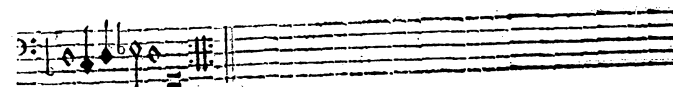
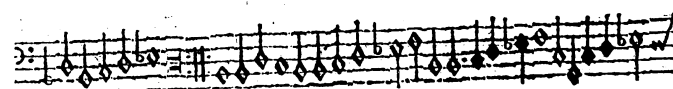
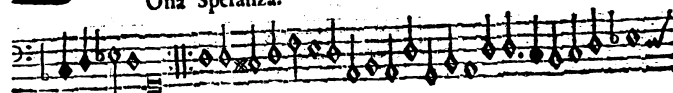
Of 5. Voices.

BASSVS.

Ant. Holborne. 1

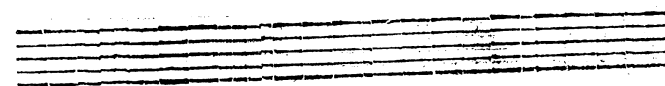
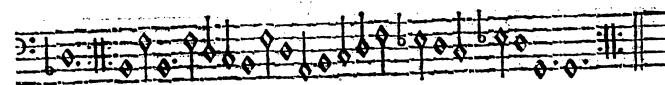
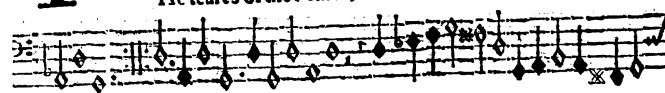
B  1.

Ona Speranza.



T  2.

He teares of the Muses.

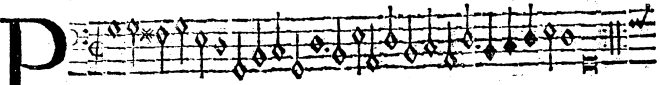


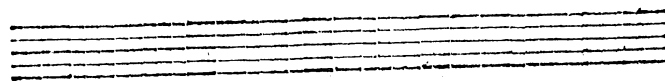
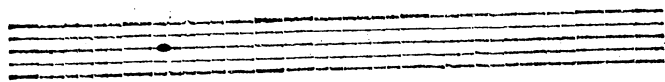
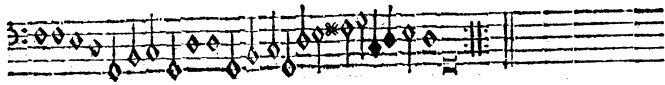
A₃

Of 5. Voices.

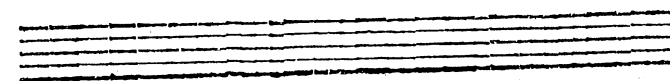
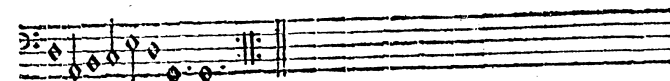
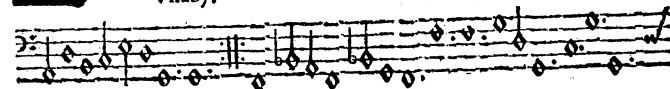
BASSVS.

Ant. Holborne.

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



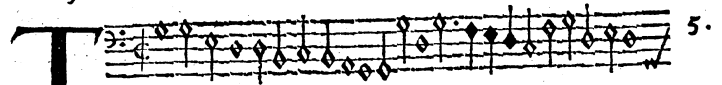
4. **L**  **Vllaby.**

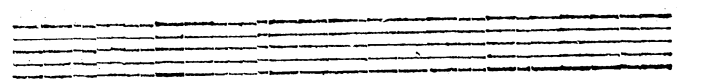
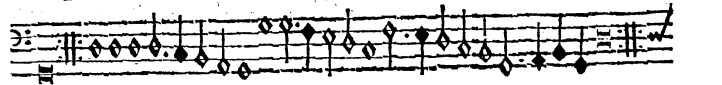


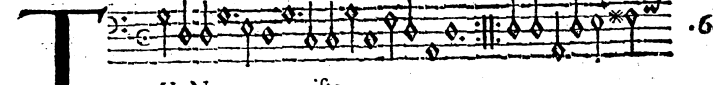
Of 5. Voices.

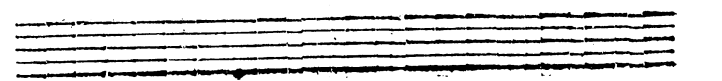
BASSVS.

Ant. Holborne.

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



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



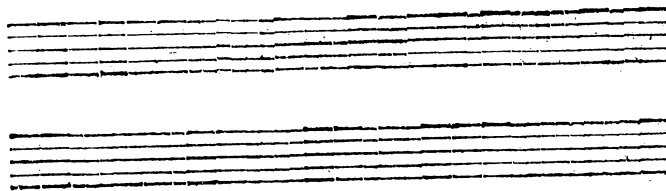
Of 5. Voices.

BASSVS.

Ant. Holborne.

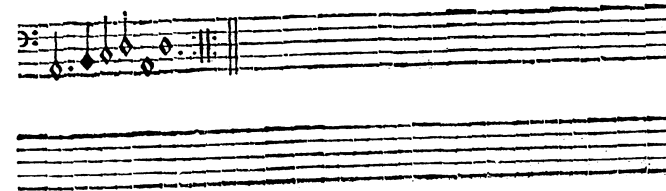
7.

P Pauan.



8.

T He Marie-Golde.



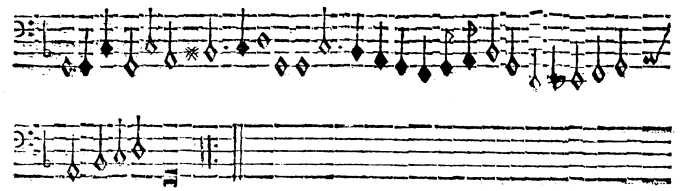
Of 5. Voices.

BASSVS.

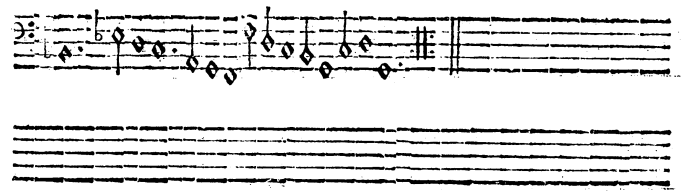
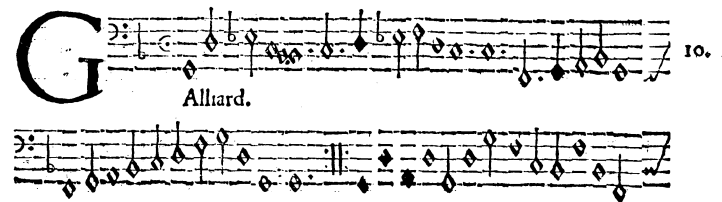
Ant. Holborne.

9

P Auan.



G Alltard.



B

Of 5. Voices. BASSVS. Ant. Holborne.

11. **P**
Auan.

Musical score for piece 11, Bass part. It consists of three staves. The first staff is a vocal line with a treble clef and a common time signature. The second and third staves are bass lines with bass clefs. The music is written in a style characteristic of the early 16th century, featuring a mix of quarter and eighth notes.

12. **G**
Alliard.

Musical score for piece 12, Bass part. It consists of three staves. The first staff is a vocal line with a treble clef and a common time signature. The second and third staves are bass lines with bass clefs. The music is written in a style characteristic of the early 16th century, featuring a mix of quarter and eighth notes.

Of 5. Voices BASSVS. Ant. Holborne.

13. **P**
Auan.

Musical score for piece 13, Bass part. It consists of three staves. The first staff is a vocal line with a treble clef and a common time signature. The second and third staves are bass lines with bass clefs. The music is written in a style characteristic of the early 16th century, featuring a mix of quarter and eighth notes.

14. **G**
Alliard.

Musical score for piece 14, Bass part. It consists of three staves. The first staff is a vocal line with a treble clef and a common time signature. The second and third staves are bass lines with bass clefs. The music is written in a style characteristic of the early 16th century, featuring a mix of quarter and eighth notes.

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. BASSVS. Ant. Holborne.

23.

S Pero.

24.

G Alliard.

Of 5. voices. BASSVS. 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 piece 'He funerals' in bass clef. It consists of two staves of music. The first staff begins with a large letter 'T' and the text 'He funerals.' below it. The music is written in a single system with a treble clef and a key signature of one flat. The second staff continues the melody. There are three empty staves below the first two.

32

G Alliard.

Musical notation for the piece 'Alliard' in bass clef. It consists of two staves of music. The first staff begins with a large letter 'G' and the text 'Alliard.' below it. The music is written in a single system with a treble clef and a key signature of one flat. The second staff continues the melody. There are three empty staves below the first two.

Of 5. voices.

BASSVS.

Ant. Holborne.

33

H Eres paternus.

Musical notation for the piece 'Eres paternus' in bass clef. It consists of two staves of music. The first staff begins with a large letter 'H' and the text 'Eres paternus.' below it. The music is written in a single system with a treble clef and a key signature of one flat. The second staff continues the melody. There are three empty staves below the first two.

34

M Vylinda.

Musical notation for the piece 'Vylinda' in bass clef. It consists of two staves of music. The first staff begins with a large letter 'M' and the text 'Vylinda.' below it. The music is written in a single system with a treble clef and a key signature of one flat. The second staff continues the melody. There are three empty staves below the first two.

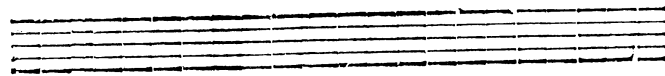
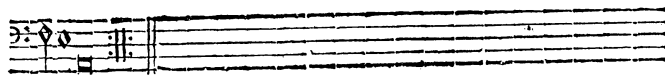
Of 5. voices.

BASSVS.

Ant. Holborne

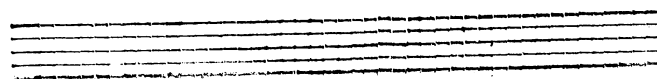
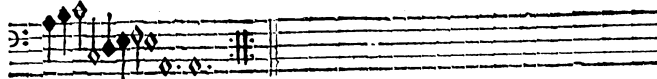
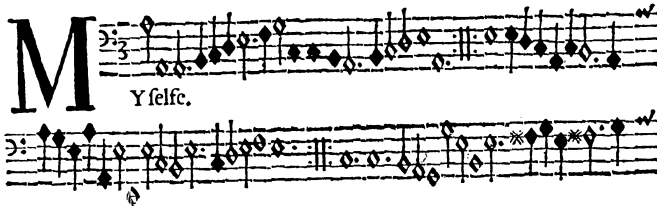
35

D Ecreui.



36

M Y felfe.



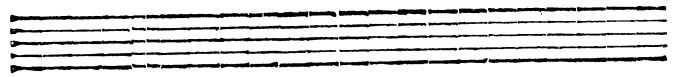
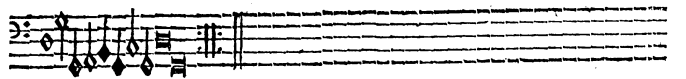
Of 5. voices.

BASSVS.

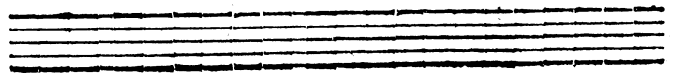
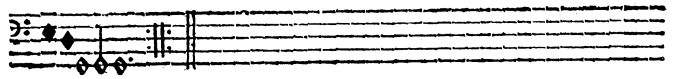
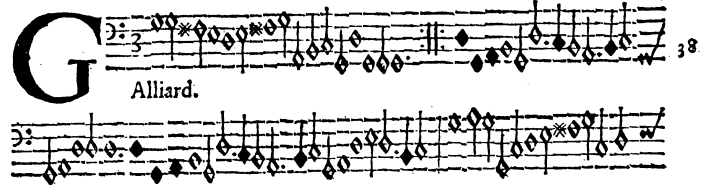
Ant. Holborne,

37

P Auan.



G Alliard.



Of 5. voices.

BASSVS.

Ant. Holborne.

39 **P** Auan.

40 **G** Alliard

Of 5. voices.

BASSVS.

Ant. Holborne.

41 **P** Auan.

42 **G** Alliard.

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 is written on a single staff with various note values and rests.

Two empty musical staves are provided below the first system.

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 is written on a single staff with various note values and rests.

Two empty musical staves are provided below the first system.

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 is written on a single staff with various note values and rests.

Two empty musical staves are provided below the first system.

46

G Alliard.

Musical notation for the first system of 'G Alliard', featuring a treble clef and a key signature of one flat. The melody is written on a single staff with various note values and rests.

Two empty musical staves are provided below the first system.

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 two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the early 16th century, with a mix of quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef, positioned below the first system.

An empty musical staff with a bass clef, positioned below the first system.

52 **G** Alliard,

The first system of music for 'Alliard' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the early 16th century, with a mix of quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef, positioned below the first system.

An empty musical staff 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 two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the early 16th century, with a mix of quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef, positioned below the first system.

An empty musical staff with a bass clef, positioned below the first system.

G Alliard

The first system of music for 'Alliard' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the early 16th century, with a mix of quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

An empty musical staff with a treble clef, positioned below the first system.

An empty musical staff with a bass clef, positioned below the first system.

[Of 5. voices.

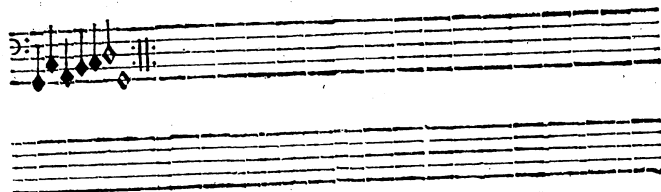
BASSVS.

Ant. Holborne

55 **T** Henight watch



Musical notation for the piece 'Henight watch', starting at measure 55. It features a vocal line with a large initial 'T' and a bass line.



Two empty musical staves, likely for a second voice part.

56 **A** lmayne.



Musical notation for the piece 'lmayne.', starting at measure 56. It features a vocal line with a large initial 'A' and a bass line.



Two empty musical staves, likely for a second voice part.

Of 5. voyces.

BASSVS.

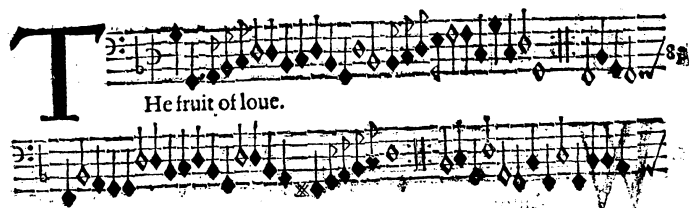
Ant. Holburne.

A lllmaine. 75

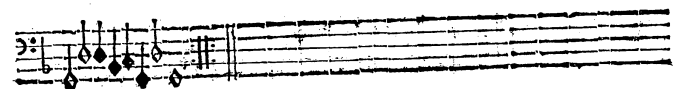


Musical notation for the piece 'lllmaine.', starting at measure 75. It features a vocal line with a large initial 'A' and a bass line.

T He fruit of loue. 85

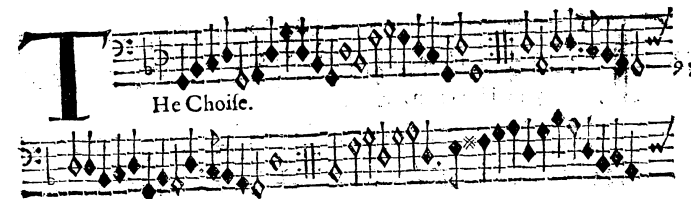


Musical notation for the piece 'He fruit of loue.', starting at measure 85. It features a vocal line with a large initial 'T' and a bass line.

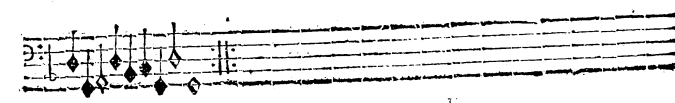


Two empty musical staves, likely for a second voice part.

T He Choife. 95



Musical notation for the piece 'He Choife.', starting at measure 95. It features a vocal line with a large initial 'T' and a bass line.



Two empty musical staves, likely for a second voice part.

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.

The Table.

Bona Speranza.	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 Inuidio.	44
Galliard.	12	Pauan.	45
Pauana.	13	Galliard.	46
Galliard.	14	Pauan.	47
Pauan.	15	Galliard.	48
Galliard.	16	Pauana plorant.	49
Paradizo.	17	Sic femoer folco.	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 Hosi-suckle.	60
Ecce quam bonum.	28	Wanton.	61
Meus innouata.	29	The Widowes myte.	62
Galliard.	30	The Fairi-round.	63
The funerals.	31	As it fell on a holie Esc.	64
Galliard.	32	Heigh ho Holiday.	65
Heres paternus.	33		