

PAVANS,
GALLIARDS, ALMAINS, AND
other short Æires both graue, and light,
in fiue parts, for Viols, Violins,
or other Muficall winde
Instruments.

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

The University of York Music Department
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Transcribed and edited by: Ben Maloney
(As part of an undergraduate solo project)

CANTVS.

ALTVS.

QVINTVS.

TENOR.

BASSVS.

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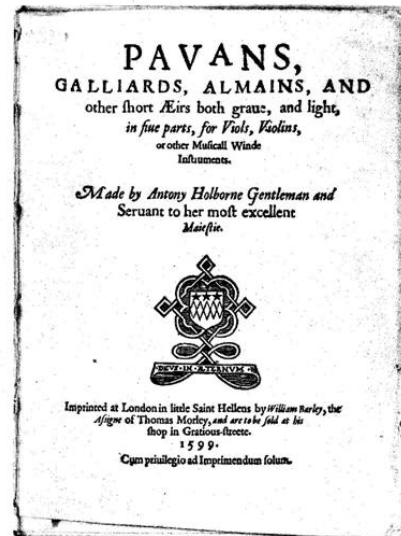
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FOREWORD

Due to an ever-increasing awareness of historical forms of notation – among both amateur musicians and also professionals in the early music world – I consider it not just important, but vital that there are modern editions available that properly and accurately represent the original notation in a more easily readable form. We cannot begin to understand music of the past until we allow ourselves to become absorbed by its most important surface element: the way it was written down and recorded. Not only can original notation give us a wealth of information about performance practice and tradition, but it also gives a valuable insight into the skills and expectations of an average 16th/17th-century musician. I firmly believe that over-editing and reliance on modern conventions such as ties, barlines, and time-signatures, can very easily allow today's aural preferences to seep into our performance of Renaissance music. Surely, this scrupulous adjustment reduces the spontaneity and delightful inconsistency that would have been an integral part of performance aesthetic in the Elizabethan age.

Reading from an edition without 'barlines' allows the player to better follow their line, and phrase according to its shape and rhythm rather than the indicated metrical scheme; this is essential in polyphonic music when trying to achieve a smooth and rounded sound. The removal of ties allows for better visualisation of small rhythmic groups such as 'ternary-opposed'/triple groupings within a duple meter, and prevents the treatment of long notes tied over a barline, like suspensions in much later music. Preservation of the original meters encourages players to analyse the metric structure of a piece, not bar-by-bar through an anachronistic time-signature, but through the relationship of notes to the *tactus*, which is explained briefly in my editorial notes. The modern convention of removing visual clues to the player – mainly *coloration* or 'blackened notes' – makes very little sense; these elements of notation were specifically developed to help musicians pick up on surprising corners in the music such as rhythmic imperfection/perfection or triple proportions and *hemiolia*. Finally, the convention of halving note-values can be thoroughly misleading when trying grapple with Renaissance proportions, and has resulted in many incorrect tempi (especially in triple-metres). It is essential that the original mensuration signs are always presented truthfully so that the performer can make a judgement on tempo without misunderstanding the relationships.

In relation to this Holborne 1599 publication, the usual complete modern set of published scores/parts is the invaluable 1980 *London Pro Musica* edition (LPM AH1) edited by Bernard Thomas. Although this comprehensive and neat edition is one of the reasons why Holborne's music was able to resurface, it is clearly subject to the modern editorial practices that I have criticised above, and so I have considered it necessary to create a new scholarly edition of the collection, subject to my own editorial preferences which are described in the following sections. As well as a full score, transcriptions of the original 5 partbooks are also provided (in modern clefs; both alto and octave-treble for the lower middle parts). This edition was originally devised as part of a third-year solo project for my undergraduate degree at the University of York.

UNIVERSITY OF YORK

Ben Maloney (2019)

Dedicated to my much-appreciated supervisor, and ever kind and helpful friend:

Jonathan P. Wainwright

INTRODUCTION

ANTONY HOLBORNE (c. 1545 –1602)

Although very little is known about Holborne's life, he appears to have been one of the most revered and respected instrumental composers of his time. The height of his reputation is evidenced by both the dedication of Dowland's fine lute-song *I saw my Lady weepe* to "the most famous Antony Holborne", and also by the description of his role as 'Gentleman and Servant to her most excellent Maiestie' in both of the composer's own publications – *The Ciththarn Schoole* of 1597, and the collection in question, *Pavans, Galliards, Almains and other short Æirs...* of 1599. Holborne was similarly named 'Gentleman Usher' to Queen Elizabeth in posthumous editions of his work by Robert Dowland, although there is little historical evidence to support this claim.

Antony certainly had a brother who dabbled in composing – one William Holborne – whose 'sixe short ÆRS Neapolitan like to three voyces' were published in the aforementioned *Ciththarn Schoole*, though they were called his 'first fruits of composition' suggesting that Antony was the eldest. William and Thomas Holborne were admitted to the Merchant Taylors' School in St. Laurence Pountney, assuring the family's London provenance, although Antony's name is absent in the (albeit incomplete) registers. An 'Antony Holborne' matriculated at Christ's College, Cambridge in 1562, attending for three years prior to his admission to the Inner Temple. Although we cannot be sure that this was the composer, he must have had a strong formal education to have written verses in both English and Latin for the commendation of Morley's *A plaine and easie Introdvction to Practicall Musicke* of 1597, and also Farnaby's *Canzonets to Fowre Voyces* a year later.

In 1584, Holborne (now definitely the composer) married Elisabeth Martin at St. Mary's, Westminster, and they later had three daughters and a son. He had become an accomplished player of the cittern and new-fangled 'bandora', and much to his

dissatisfaction, pirated editions of his music for these instruments appeared in 1593 suggesting some public interest in his work. Holborne's publishing career started with two pieces in Barley's *A New Booke of Tabliture* in 1596, and in the years leading up to the turn of the century, his two musical publications and various poetic verses appeared. What is thought to be his signature appears on a fantasia in the significant *Matthew Holmes lute books* (MS Dd. 2. II, f.39v) of 1600, hinting at some level of esteem for his compositions.

With regard to the publishing of Holborne's own collections, he probably worked under the patronage of 1599 dedicatee Sir Richard Champerowne who had honoured him 'from the experience of many years'. The knight took a great interest in music, and it has been suggested that Holborne was a member of Champerowne's own consort at Modbury, Devon, where he may have gained experience in refined consort music. He also worked under the patronage of the Countess of Pembroke, the Countess of Ormond, and Lord Thomas Burgh, all of whom received dedications. [Some of his pieces appear in *Außserlesener Paduanen...* (Hamburg, 1607) showing a reputation abroad.]

The precise nature of Holborne's occupation remains unclear, but we know that he associated with Secretary of State Sir Robert Cecil, and occasionally carried letters for Her Majesty in his later years [perhaps even acting as a diplomat or spy in the Netherlands – not uncommon for musicians]. According to a letter from his wife to Cecil, Holborne was on a mission of this nature in 1602 when he caught a cold and became gravely ill; she implores the Secretary to help fund '[a] burial that befitteth a man of his place'. He must have died soon after this, as Elisabeth was a grieving widow by 1606 when she sent her only son to work for Cecil. After his death, Holborne's pieces continued to be copied and published for some years, but disappeared with the changing fashions of the 17th-century. Despite this, his pieces (consort especially) are well-known and regularly performed today, and a uniquely poetic nature has secured their place in English music history.¹

¹ Brian Jeffery, "Antony Holborne," *Musica Disciplina* 22 (1968): 129-205.

PAVANS, GALLIARDS, ALMAINS AND other fhort Æirs... (1599)

The full title of Holborne's collection of dance music for consort reads: *Pavans, Galliards, Almains and other fhort Æirs both grave, and light in five parts, for Viols, Violins, or other Musically Winde Instruments* (henceforth referred to as *PGA*). This title tells us a number of important things: all of the music is in five parts, that the characters of the pieces differ greatly (in both tempo and articulation), and most importantly, that the composer intends or at least allows a wide variety of instruments to be used in their performance. Not only was Holborne the most prolific composer of dance music at the end of the century, but he is also unique in his adaption of music for multiple instrumental mediums (e.g. his famous almaine *The Night Watch*, which exists for cittern, bandora, lute and consort).

A popular combination of instruments in dance music was the 'broken' consort, probably so called for using different families of instruments simultaneously. These were most often made up of three melody instruments – treble-viol, bass-viol and flute – and three plucked accompanying instruments – lute, cittern and bandora. This exact instrumentation is specified in several contemporary publications including William Leighton's table-book *Teares or lamentacions...* (1614) and Thomas Morley's *Consort Lessons*, the very same year as the Holborne publication. In fact, Philip Rosseter published versions of several Holborne pieces in *Lessons for Consort* (1609) with this type of instrumentation.

Of course, Holborne is known to have composed for the plucked instruments specifically, and in *The Ciththarn Schoole* (which also contains pieces with bass-viol accompaniment) he states that the music is 'for consort or for thine own priuate selfe'. It is therefore reasonable to suggest that Holborne probably gained his familiarity of these instruments through consort playing, and had a hand in the development of this kind of broken consort; not least through his activities with Champerowne at Modbury, hence a reference to the 'untimely fruits of my youth' in his foreword.²

With Holborne's work being the first of this sort in England – complex dances previously reserved only for professional players – it is simpler than it looks to determine a likely instrumentation. It seems that by Holborne's time, professionals would most often play on the new violins (fit for taverns), whereas refined amateurs tended to use viols. Depending on the circumstance, however, wind instruments (haut-bois and recorders) may be used by professionals for the theatre and reception of high-rank persons, and powerful cornett and sackbut bands for outdoor playing. There was even a tradition of singing or 'sol-faing' untexted consort music. Obviously, an air of discretion – or rather common sense – must be used when selecting instruments. Francis Bacon explains:

In that Musicke, which we call Broken musicke, or Consort Musicke; Some consorts of instruments are sweeter than others; (a Thing not sufficiently yet observed;) As the Irish Harpe and Base Viall agree well; the Recorder and Stringed Musick agree well; Organs and the Voice agree well; &c. But the Virginals and the Lute; Or the Welch-Harpe, and Irish-Harpe; Or the Voice and Pipes alone, agree not so well.³

Performance practice aside, *PGA* contains a total of 65 pieces; most of these are organised into pairs – a pavan followed by a galliard – with additional almains/almands and other unpaired triple-dances [possibly corantos] included at the end. Many of the richer works are clearly intended for the pleasure of the players or listeners, rather than for a functional purpose (i.e. dancing); these tend to be the numbers with derived titles, and although not referring to a specific dance style, can still easily be classified one way or the other. The descriptive titles range from references to events in Holborne's life, to vivid allegories; strangely they can be found in English, Latin, Italian, and even Spanish. From *Paradizo* (a clever reference to Philip Sydney's epic poem *Arcadia*) to *The Honie-fuckle* (the flower of eternal fidelity), perhaps the meanings of these mysterious terms will only become clear in context, when we one-day understand more about Holborne's life.

² Brian Jeffery, "Instrumentation in The Music of Antony Holborne," *The Galpin Society Journal* 19 (April 1966): 20–26.

³ Warwick A. Edwards, "The Performance of Ensemble Music in Elizabethan England," *Proceedings of the Royal Music Association* 97 (1970-1971): 113–123.

EDITORIAL NOTES

SOURCES

The primary source for this edition is the original publication (OP) of *PGA* printed by William Barley in St. Helen's [or 'Little Saint Hellens'], London, and published by Thomas Morley 'to be sold at his shop in Gratiuous-ftreete', 1599 (RISM A/I: H 6262). Specifically, the partbooks in Christ Church, Oxford (GB-Och: Mus. 231-235) – containing some annotations from the original publishing house – have been used. The other two surviving copies – held in the British Library, London (GB-Lbl) and Huntingdon Library & Art Gallery, San Marino (US-SM) – are both sadly incomplete or damaged. When obtaining information from the versions for plucked instruments, I have used volume 1 (Lute & Bandora - 1967) and volume 2 (Cittern – 1973) of Masakata Kanazawa's *Harvard University Press* edition of the complete works of Holborne. Any alternative sources of pieces are mentioned in the critical commentary (though they are mostly not directly accounted for when editing, since *PGA* takes preference as a primary source).

PREFATORY STAVES & PARTS

Original clefs, key signatures and mensuration-signs – along with the first few notes of each part – are given in the prefatory stave at the start of the edition. The editor has not considered it necessary to give a prefatory stave for every single piece, since the ranges of the parts (apart from swapping of the Altus and Quintus) remain fairly consistent. There is some exchanging of clefs between within each part in the OP (discussed further in the commentary), however, this is mainly to suit the range of that specific piece and to avoid ledger-lines (therefore probably has little to do with a difference in instrumentation).

NOTE-VALUES, BARRING & MENSURATION

All original note values have been preserved according to the MS. There are no 'barlines' in this edition, but short dashed lines have been added to indicate every cycle of the *tactus*.

There are no modern 'time-signatures' in this edition either, but the original mensuration signs have instead been provided. Each *tactus* line corresponds to a bar in the bar numbering. Sometimes repeat marks appear in the middle of a *tactus*; in these instances, the bar numbers carry on unaltered. When playing *alla breve*, each cycle of the *tactus* corresponds to a breve (although it may need to be subdivided for the slow pavans). The same applies to the almaines, although the reversed sign indicates that the tempo should be considerably faster. In the triple-time dances, 3 and C-dot are used interchangeably in the MS; this is because they both represent the same *tactus* type: *tactus inaequalis* or 'triple-time'. With 3 being the most prevalent sign across the parts, it is the one indicated in this edition. The rules of perfection sometimes require the editorial addition of dots; these dots have been indicated in square brackets. Rests are sometimes visually split or condensed because of barring. All repeat marks in the MS have been reproduced exactly. Small notes in brackets are used as visual aid, where notes are held across a line or page break.

ACCIDENTALS & *MUSICA FICTA*

Holborne's system of indicating accidentals in the original manuscript is an unfortunately confusing one. Generally, accidentals in the MS apply only on the note to which they are attached (either before or after), and sometimes to immediate repetitions of the same note. In the present edition, accidentals apply only on the note to which they are attached. Original accidentals are given in large print, and small (cautionary) ones are editorial; they are a reminder to revert the accidental when a change occurs within the same *tactus* or a reminder to carry over a sign when a note is directly repeated. Where original sharps and flats actually imply a modern natural sign, they have been replaced with natural signs, remaining in the larger font. Accidentals not present in *PGA* that can be obtained from the plucked versions of the pieces are given in square brackets. Corrective editorial accidentals (usually in the form of *musica ficta* to sharpen leading notes or remove harmonic/melodic tritones) are shown in small notes above the stave on the relevant part.

CLEFS, KEYS & MODES

Original clefs, where they are not in modern use, have been replaced with modern ones. All original key signatures (or lack thereof) appear exactly as they are in the OP, in order to preserve the original modes. Sometimes a flat appears in one part but not in others, and this has also been retained in the present edition.

OTHER NOTATIONAL FEATURES

Coloration is occasionally used as a visual clue for the performer, to mark a hemiola in triple-time. It has therefore been retained in this edition, indicated using blackened notes. Number 61 (*Wanton*) uses blackened notes to show imperfection in an otherwise perfect time; this can look rather confusing, so a version in modern notation has been included. Passages that required some editorial completion are contained in square brackets.

PERFORMANCE PRACTICE

- **Instrumentation:** This has already been discussed at some length (see *PGA* in the introduction). It should be added that in *The Honourable Entertainment...* (1591), at a celebration for the Queen hosted by the Earl of Hertford, ‘the Fairy Quene and her maides daunced around about the garland, singing a songe of sixe partes, with the musicke of an exquisite consort, wherein was the Lute, Bandora, Basse-Violl, Citterne, Treble-Violl, and Flute.’ This is exactly the combination specified in the publications already mentioned, further supporting the hypothesis that this is the ideal broken consort; an unusual ensemble incredibly unique to England at this time. Equally, other string consorts were often ‘semi-broken’, with violins on the treble parts and viols covering the lower voices.⁴
- **Ornamentation:** ‘Broken musicke’ can also refer to embellishment of the melodic line, the most common form being the art of playing *divisions* – that is,

breaking the written notes into smaller values. Morley, in *A plaine and easie Introduction...* recalls ‘when they did sing upon their plainsongs, he who sung the ground ... sometimes would breake some notes in division’.

- **Timbre & Intonation:** Especially when using instruments with unfixed tuning, just/perfect intervals are always preferred. To achieve this consistently throughout the consort, bass-violinists often tuned their lowest string down to a B-flat, so that intervals with the violin’s open strings could be perfect. Therefore, a fixed reference-pitch in all cases seems unlikely, as the consort often simply tuned to itself. Many different sizes of instrument – such as larger violas – were often used to create even tone and volume across the parts, and tablature shows that violinists preferred to play on open strings – even when inconvenient – to attain a more brilliant sound.⁵
- **Structure:** It seems unlikely that the pieces were always performed with the repeats exactly as written, since the length can easily be extended by repeating the whole composition with a different instrumentation (perhaps even as a solo), or with different dynamics and character. Indeed, the title *The Fairie Rounde* implies that at least one piece should be performed as a round, with repeats of the first section interspersed between the second and third. In this regard, the director is encouraged to be creative with their interpretation of these works.

TITLES & TEXT

The titles of the pieces have been provided in their original form and with original spelling. There are some variant spellings between parts, but these have mostly been ignored in favour of a single consistent spelling. The numbering of pieces in the OP has been retained, and the relevant number placed before each title. Any incorrect numbering is listed in the commentary. Any comments on the score contained within square brackets are editorial.

⁴ John Irving, ‘Consort Playing in Mid-17th-Century Worcester,’ *Early Music* 12, no. 3 (August 1984): 340–44.

⁵ David Douglass, Chapter 10: ‘The Violin: Technique and Style,’ in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter (Indiana University Press, 2012), 168–183.

CRITICAL COMMENTARY

Cantus = (C), Altus = (A), Quintus = (Q), Tenor = (T), Bassus = (B)

Bar Number ^{Number of symbol in bar including rests} (Non-italic letters are note names, italic letters are rhythmic values)

Semiquaver = *sq* Quaver = *q* Crotchet = *c* Minim = *m* Semibreve = *s* Breve = *b* Long = *l*

J = Brian Jeffrey Catalogue Number. Volume and page numbers refer to the Masakata Kanazawa editions.

- Quintus and Altus parts swap ranges at No.9 onwards for no apparent reason
 - Cantus part changes between treble and soprano clef
 - Altus changes between soprano and mezzo-soprano clef
 - Quintus changes between mezzo-soprano and alto clef
- | | | |
|--|---|--|
| <p>1. Bona Speranza [Pavan]</p> <ul style="list-style-type: none"> • J52, Lute, vol.I, p.50 • (T)12 – <i>s d & a</i> added <p>2. The teares of the Muses [Galliard]</p> <ul style="list-style-type: none"> • J119, Lute, vol.I, p.13 <p>3. Pavan</p> <ul style="list-style-type: none"> • J21 <p>4. Lullabie [Galliard]</p> <ul style="list-style-type: none"> • J98, Bandora, vol.I, p.184; Cittern, vol.II, p.121 <p>5. The Cradle [Pavan]</p> <ul style="list-style-type: none"> • J6, Lute, vol.I, p.80 • (Q)23¹ – <i>q</i> to <i>c</i> <p>6. The New-yeeres gift [Galliard]</p> <ul style="list-style-type: none"> • J83, Lute, vol.I, p.104; Bandora, vol.I, p.188 <p>7. Pavan</p> <ul style="list-style-type: none"> • J47 • (C)14³ – <i>b</i> to <i>s</i> • (Q)1¹ – <i>g</i> to <i>a</i> <p>8. The Marie-Golde [Galliard]</p> <ul style="list-style-type: none"> • J107, Cittern, (with bass), vol.II, p.98 | <p>9. Pavan</p> <ul style="list-style-type: none"> • J51, Lute, vol.I, p.65 • (Q)22³ – <i>q</i> to <i>c</i> • (T)24 – <i>l</i> to <i>b</i> <p>10. Galliard</p> <ul style="list-style-type: none"> • J129 <p>11. Pavan</p> <ul style="list-style-type: none"> • J61 <p>12. Galliard</p> <ul style="list-style-type: none"> • J133, Lute setting named ‘Haselwoods Galliard’, attributed to John Dowland. • (B)3¹ – <i>c</i> to <i>m</i> • (B)3² – <i>g</i> to <i>f</i> <p>13. Pavan</p> <ul style="list-style-type: none"> • J25, Bandora, vol.I, p.178 <p>14. Galliard</p> <ul style="list-style-type: none"> • J104 <p>15. Pavan</p> <ul style="list-style-type: none"> • J4, Lute, vol.I, p.94 • (Q)23³ – <i>s c</i> added • (T)4³ – dot added to <i>m</i> <p>16. Galliard</p> <ul style="list-style-type: none"> • J93 <p>17. Paradizo [Pavan]</p> <ul style="list-style-type: none"> • J2, Lute, vol.I, p.93, ‘Countess of Pembroke’s Paradise’ • (T)17² – <i>a</i> to <i>g</i> <p>18. The Sighes [Galliard]</p> <ul style="list-style-type: none"> • J80 • (T)1⁵ – <i>d</i> to <i>e</i> | <p>19. Sedet Sola [Pavan]</p> <ul style="list-style-type: none"> • J20, Lute, vol.I, p.40 • (B)24³ – <i>m</i> to <i>s</i> <p>20. Galliard</p> <ul style="list-style-type: none"> • J79, Also in British Library, MS Egerton 3665, ‘Gagliarda Ant. Holborn, P.P.’ <p>21. Infernum [Pavan]</p> <ul style="list-style-type: none"> • J16, Lute, vol.I, p.75. Cittern and flute parts exist in Rosseter, <i>Lessons for Consort</i>, (1609) <p>22. Galliard</p> <ul style="list-style-type: none"> • J108 • (A)10¹⁰ – <i>q</i> to <i>c</i> <p>23. Spero [Pavan]</p> <ul style="list-style-type: none"> • J60, Cittern and flute parts in Rosseter. • (A)21 – <i>c f & e</i> added (in square brackets) <p>24. Galliard</p> <ul style="list-style-type: none"> • J137, Cittern (with bass), vol.II, p.101. • Bars 8-9: 1st & 2nd endings added to include upbeat on repeat <p>25. Patiencia [Pavan]</p> <ul style="list-style-type: none"> • J67, Also appears in Fùlsack and Hildebrand (F&H), <i>Auserlesener Paduanen</i>, Hamburg, 1607, no.XIX, ‘Paduana à 5 Anton Holborn’. Lute, vol.I, p.87 • (B)3¹ – dot removed from <i>m</i> |
|--|---|--|

26. Hermoza [Galliard]

- J128, Also in F&H, XIX. Lute, vol.I, p.119, 'Mr Southcote's Galliard'
- (C)7⁴ – dot added to *m*

27. The image of Melancholly [Pavan]

- J3, Also in F&H, XVI. Lute, vol.I, p.85
- (Q)15⁴ – b to a
- (B)14¹ – *m* to *s*

28. Ecce quam bonum [Galliard]

- J102, Also in F&H, XVI
- (A)9² – dot added to *s*
- (A)11⁵ – *m g* added
- (T)1¹² – *c* to *q*
- (T)2⁷ – *c a* added (F&H solves by dotting first minim instead)
- (B)11⁷ – *m* to *s*

29. Mens innovata [Pavan]

- J66, Lute, vol.I, p.92; Cittern (with bass), vol.II, p.88
- (Q)26¹ – *m* rest added

30. Galliard

- J115, Lute, vol.I, p.108

31. The funeralles [Pavan]

- J59, Also in British Library, Add. MS 17792-6, f.60V; Lute, vol.I, p.61, 'The Countess of Pembroke's Funerals'
- (A)13³ – *m* to *s*
- (B)12¹ – *s d* added

32. Galliard

- J131, Cittern, vol.II, p.120

33. Heres Paternus [Pavan]

- J50, Lute, vol.I, p.67
- (C)19² – dot removed from *b*

34. Muy linda [Galliard]

- J130, Lute, vol.I, p.123
- (A)2³ – *c* to *m*

35. Decrevi [Pavan]

- J63, Lute, vol.I, p.52
- (A)26⁵ – *m* to *s*
- (T)12⁶ – *c* to *q*
- (T)20² – *c* to *q*

36. My Selfe [Galliard]

- J132, Lute, vol.I, p.125
- (A)10⁶ – *c* to *s*
- (A)11¹ – *c* to *s*

37. Pavan

- J11, Cittern, vol.II, p.84
- (A)2³ – *e* to *d*
- (B)7¹ – *s* to *m*

38. Galliard

- J86, Lute, vol.I, p.131
- 12/13 – barline in OP removed
- (T)14⁴ – *c* to *d*

39. Pavan

- J13
- 16-17 – 1st & 2nd time endings added in place of unequal bar
- 19-20 added editorially as a written-out expansion of repeat

40. Galliard

- J97, Also in British Library, MS Egerton 3665, 'Nowels galliard, P.P.'; Keyboard version in Fitzwilliam Virginal Book, no.244

41. Pavan

- J9
- (T) – incorrectly listed as no.49 in OP
- (B)19¹ – *m d* added
- (B)25² – *c* to *d*

42. Galliard

- J100
- (Q)9¹ – dotted *s a* added (in square brackets)
- (T) – incorrectly listed as no.50 in OP
- (T) – missing first repeat sign
- (T)12⁴ – dot added to *s*

43. Amoretta [Pavan]

- J68, Cittern (with bass), vol.II, p.86
- (C)10⁴ – *b* to *c*
- (C)13⁷ – *c* to *q*
- (T)4^{2/3} – changed to dotted rhythm
- (T)9³ – *q* to *c *2*
- (T)10³ – *m* to *c*

- (B)4¹ – *b* to *s*

44. Nec invideo [Galliard]

- J123, Lute, vol.I, p.106, 'Mr. D. Bond's Galliard'
- (Q)17⁷ – *d* to *c*
- (T)7⁵ – *f* to *c*

45. Pavan

- J18, Bandora, vol.I, p.174

46. Galliard

- J82
- (Q)7⁴ – *m c* added
- (T)15¹ – unnecessary flat removed

47. Pavan

- J69
- (A) – key signature absent on 3rd/4th/5th lines
- (A)4² – *m a* added
- (A)8 – *a* to *f*-sharp
- (T) – incorrectly listed as no.55 in OP

48. Galliard

- J126
- (T) – incorrectly listed as no.56 in OP
- (T)5¹ – *b* to *c*
- (B)4⁴ – dot added to *s*
- (B)5¹ – dot removed from *s*

49. Pavan Ploravit [Pavan]

- J48, Lute, vol.I, p.73
- (Q)10⁷ – dot added to *c*
- (Q)21⁶ – passage added based on repetition (in square brackets)
- (T) – incorrectly listed as no.41 in OP
- (B)16² – *f* to *a*

50. Sic semper soleo [Galliard]

- J135
- (T) – incorrectly listed as no.42 in OP
- (B)4⁴ – dot added to *s*
- (B)12⁴ – dot added to *s*

51. Posthuma [Pavan]

- J62, Lute, vol.I, p.96
- (Q)17⁵ – *sq* to *c*

52. Galliard

- J124

Ben Maloney (2019)

- (A)9⁷ – b to c
53. **Last will and testament**
- J46, Lute, vol.I, p.55; Bandora, vol.I, p.172
 - (T) – missing second repeat sign
54. **Galliard**
- J116
 - (C)9¹⁰ – g-sharp removed
 - (T)8⁴ – dot added to s
 - (T)13⁶ – dot added to s
 - (B)13¹ – c g removed
55. **The night watch**
- J31, Lute, vol.I, p.137; Bandora, vol.I, p.190; Cittern, vol.II, p.104
 - (Q)13² – e to g
 - (T) – incorrectly listed as no.47 in MS
 - (B)13¹ – s to m
56. **Almayne**
- J22, Cittern (with bass), vol.II, p.91

Holborne: PGA [1599]

- (T) – incorrectly listed as no.48 in MS
57. **Almaine**
- J10, Cittern (with bass), vol.II, p.111
 - (T)12¹ – m to s
58. **The fruit of love [Almaine]**
- J54, Cittern (with bass), vol.II, p.118
59. **The Choise [Almaine]**
- J70, Lute, vol.I, p.135
 - (T)8¹ – m to s
60. **The Honie-suckle [Almaine]**
- J1, Lute, vol.I, p.124, 'Hartes Ease'; Cittern (with bass), vol.II, p.114
 - (Q)5^{2/3} – dotted c & q, f to g
 - (Q)10² – b to c
 - (T) – missing second repeat sign
61. **Wanton [& 61a in modern notation]**
- J95, Lute, vol.I, p.144, 'Play fellowe'
 - (A)12³ – void s in MS (should be blackened)

- (B)9³ – passage added editorially (in square brackets)
62. **The widowes myte [Galliard/Coranto?]**
- J84
 - (A)7⁴ – e to d
 - (Q)7^{3/4} – c b & c wrong way round
 - (T)7² – d to c
63. **The Farie-round [Galliard/Coranto?]**
- J90, Lute, vol.I, p.98 – referred to as 'The fairy rownde' in one source
 - (C)22⁹ – d to c
 - (A)5⁴ – f to d
 - (T)22³ – dot moved from b to a
64. **As it fell on a holie Eve [Galliard/Coranto?]**
- J118, Lute, vol.I, p.141
65. **Heigh ho holiday [Galliard/Coranto?]**
- J127, Lute, vol.I, p.122

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TO THE RIGHT WORHSIPFVLL
AND VERTVOVS GENTLEMAN

SIR RICHARD CHAMPER-
NOWNE KNIGHT.

IN a continued observation of your vertuous constancie to the loue of Mufique, I have long and with great increase of reason honored you most gentle Sir: for, euen but parte of my poore labors speaking in their witnessse & sing with what grace-full fauors they haue beene nourished at your hands. With this regarde, I have distinctiuely 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 vnneecessarie to doe you pleasing service, but also to liue and dwell with you vnder the protection of your good allowance, and the testimonie of my euer-bounden thankfulness. And as they are in number many, so are they of nature variable to please variable many: & yet doe they al meete in consente hermonical deservinglie to winne your onlie good acceptance and liking: wherin I shall hold my selfe richlie satisfied, & ever rest.

Yours in all loue and due reuerence,

Antony Holborne.

Ni merear morear.

- | | | |
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Pauans, Galliards, Almains, and other short Æirs... [1599]

Transcribed and edited by **Ben Maloney**
(Jul 2018 - May 2019)

Composed by **Antony Holborne**
(c.1545 - 29 Nov 1602)

Of 5. Voices.

1. **B**ona Speranza. [Pavan]

Musical score for five voices: CANTVS., QVINTVS., ALTVS., TENOR., and BASSVS. The score is in 6/8 time and B-flat major. It features a double bar line with repeat signs, indicating a first and second ending.

Musical score for five voices: C., Q., A., T., and B. The score is in 6/8 time and B-flat major. It features a double bar line with repeat signs, indicating a first and second ending.

13

C. Q. A. T. B.

Detailed description: This system contains measures 13 through 17. It features five staves: C. (Cello), Q. (Viola), A. (Violin I), T. (Violin II), and B. (Bass). The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 13 starts with a treble clef and a key signature change to one flat. The C. part has a melodic line with a sharp sign on the second measure. The Q. part has a similar melodic line. The A. part has a more rhythmic line with a flat sign on the eighth measure. The T. part has a melodic line with a sharp sign on the second measure. The B. part has a bass line with a flat sign on the eighth measure. The system ends with repeat signs and first/second endings.

18

C. Q. A. T. B.

Detailed description: This system contains measures 18 through 22. It features five staves: C. (Cello), Q. (Viola), A. (Violin I), T. (Violin II), and B. (Bass). The music continues from the previous system. Measure 18 starts with a treble clef and a key signature change to one flat. The C. part has a melodic line with a sharp sign on the second measure. The Q. part has a similar melodic line. The A. part has a more rhythmic line with a flat sign on the eighth measure. The T. part has a melodic line with a sharp sign on the second measure. The B. part has a bass line with a flat sign on the eighth measure. The system ends with repeat signs and first/second endings.

2. The teares of the Mufes. [Galliard]

CANTVS.

QVINTVS.

ALTVS.

TENOR.

BASSVS.

C.

Q.

A.

T.

B.

9

C.
Q.
A.
T.
B.

3. **P**Auan.

CANTVS.
QVINTVS.
ALTVS.
TENOR.
BASSVS.

9

C.
Q.
A.
T.
B.

4. **L**Vllabie. [Galliard]

CANTVS.
QVINTVS.
ALTVS.
TENOR.
BASSVS.

7

C.
Q.
A.
T.
B.

This system contains five staves labeled C., Q., A., T., and B. A box with the number 7 is at the top left. A double bar line with repeat dots is located between measures 7 and 8. The music is written in treble clef for C., Q., and T., and bass clef for A. and B. The A. staff has an 8 below the clef. The notation includes various note values and accidentals.

12

C.
Q.
A.
T.
B.

This system contains five staves labeled C., Q., A., T., and B. A box with the number 12 is at the top left. The music continues from the previous system. The notation includes various note values and accidentals.

5. The Cradle. [Pavan]

CANTVS.

QVINTVS.

ALTVS.

TENOR.

BASSVS.

9

C.

Q.

A.

T.

B.

17

C.
Q.
A.
T.
B.

6. The New-yeeres gift. [Galliard]

CANTVS.
QVINTVS.
ALTVS.
TENOR.
BASSVS.

7

C.
Q.
A.
T.
B.

This system contains measures 7 through 11. It features five staves: Soprano (C.), Alto (Q.), Tenor (A.), Tenor (T.), and Bass (B.). A double bar line with repeat dots is placed after measure 10. The music consists of quarter and half notes, with some accidentals (sharps) in the Soprano and Alto parts.

12

C.
Q.
A.
T.
B.

This system contains measures 12 through 16. It features the same five staves as the previous system. A double bar line with repeat dots is placed at the end of measure 16. The music continues with quarter and half notes, including a double sharp in the Tenor part in measure 14.

7. PAUAN.

CANTVS.

QVINTVS.

ALTVS.

TENOR.

BASSVS.

C.

Q.

A.

T.

B.

7

15

C.
Q.
A.
T.
B.

8. The Marie-golde. [Galliard]

CANTVS.
QVINTVS.
ALTVS.
TENOR.
BASSVS.

7

C.
Q.
A.
T.
B.

9. P^Auan.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. A. Q. T. B.

This system of musical notation covers measures 9 through 16. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The system concludes with a double bar line and repeat dots.

17

C. A. Q. T. B.

This system of musical notation covers measures 17 through 24. It features five staccato staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The system concludes with a double bar line and repeat dots.

10. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

12

C.
A.
Q.
T.
B.

11. PAUAN.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. 

A. 

Q. 

T. 

B. 

17

C. 

A. 

Q. 

T. 

B. 

12. Galliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

13. **P**Auan.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

17

C.
A.
Q.
T.
B.

14. **G**Alliard.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C.
A.
Q.
T.
B.

15. **P**Auan.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

10

C. A. Q. T. B.

Score for measures 10-16. The system includes five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in 4/4 time with a key signature of one flat. Measure 10 is marked with a box containing the number 10. The score concludes with a double bar line and repeat dots.

17

C. A. Q. T. B.

Score for measures 17-23. The system includes five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). Measure 17 is marked with a box containing the number 17. The score concludes with a double bar line and repeat dots. There are some annotations in the lower staves: a flat symbol (b) above the Q. staff in measure 20, and a flat symbol with a question mark (b?) above the T. staff in measure 21.

16. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

6

C.

A.

Q.

T.

B.

11

C.
A.
Q.
T.
B.

17. PAradizo. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. A. Q. T. B.

This system of musical notation covers measures 9 through 14. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in treble clef for the upper four staves and bass clef for the bottom staff. A double bar line with repeat dots is placed after measure 14. The notation includes various note values, rests, and accidentals, such as sharps and naturals.

15

C. A. Q. T. B.

This system of musical notation covers measures 15 through 20. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in treble clef for the upper four staves and bass clef for the bottom staff. A double bar line with repeat dots is placed after measure 20. The notation includes various note values, rests, and accidentals, such as sharps and naturals.

18. The Sighes. [Galliard]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

12

C.
A.
Q.
T.
B.

19. **S**Edet Sola. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. A. Q. T. B.

This system of musical notation covers measures 9 through 16. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A first ending bracket is present at the end of the system, spanning measures 15 and 16. The bass clef on the T. staff has an '8' below it, and the bass clef on the B. staff has an '8' below it.

17

C. A. Q. T. B.

This system of musical notation covers measures 17 through 24. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A first ending bracket is present at the end of the system, spanning measures 23 and 24. The bass clef on the T. staff has an '8' below it, and the bass clef on the B. staff has an '8' below it.

20. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

8

C.

A.

Q.

T.

B.

13

C.
A.
Q.
T.
B.

21. Infernum. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

8

C.
A.
Q.
T.
B.

This musical system covers measures 8 through 14. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in 2/4 time and begins with a key signature of one flat. A double bar line with repeat dots is placed at the start of measure 9. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

15

C.
A.
Q.
T.
B.

This musical system covers measures 15 through 21. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in 2/4 time with the same key signature. A double bar line with repeat dots is placed at the start of measure 16. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

21

C.
A.
Q.
T.
B.

22. Galliard.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C.
A.
Q.
T.
B.

23. SPero. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C. A. Q. T. B.

7

This system of music contains measures 7 through 14. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in 4/4 time and begins with a key signature of one flat. A double bar line with repeat dots is placed after measure 10. The Soprano part (C.) has a sharp sign above the first measure and a flat sign above the last measure. The Tenor part (T.) has an 8 below the staff in the first measure. The Bass part (B.) has a flat sign below the staff in the first measure.

15

C. A. Q. T. B.

15

This system of music contains measures 15 through 22. It features the same five staves as the first system. A double bar line with repeat dots is placed after measure 18. The Soprano part (C.) has a sharp sign above the 18th measure. The Tenor part (T.) has an 8 below the staff in the first measure. The Bass part (B.) has a sharp sign below the staff in the 18th measure.

21

C.
A.
Q.
T.
B.

24. Galliard.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

1. 2.

C.

A.

Q.

T.

B.

14

C.

A.

Q.

T.

B.

18

C.

A.

Q.

T.

B.

25. **P**Atiencia. [Pavan]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C. A. Q. T. B.

This musical system covers measures 9 through 16. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in a key with one flat and a 4/4 time signature. A double bar line with repeat dots is placed after measure 12. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and accidentals.

17

C. A. Q. T. B.

This musical system covers measures 17 through 24. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in the same key and time signature. A double bar line with repeat dots is placed after measure 20. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and accidentals.

23

C.
A.
Q.
T.
B.

26. **H**Ermoza. [Galliard]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C. A. Q. T. B.

Musical score for measures 7-9. The score is written for five voices: Soprano (C.), Alto (A.), Tenor (Q.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The time signature is common time (C). The score consists of three measures. Measure 7 starts with a box containing the number 7. Measure 9 ends with a double bar line and repeat dots. Measure 10 begins with a key signature change to two flats (B-flat and E-flat) and a common time signature.

10

C. A. Q. T. B.

Musical score for measures 10-12. The score is written for five voices: Soprano (C.), Alto (A.), Tenor (Q.), Tenor (T.), and Bass (B.). The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score consists of three measures. Measure 10 starts with a box containing the number 10. Measure 12 ends with a double bar line and repeat dots.

27. **T**he image of Melancholly. [Pavan]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

15

C.

A.

Q.

T.

B.

This musical system covers measures 15 through 22. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a key with one sharp (F#) and a common time signature. A double bar line with repeat dots is placed after measure 18. The notation includes various note values, rests, and accidentals.

23

C.

A.

Q.

T.

B.

This musical system covers measures 23 through 30. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in the same key and time signature as the previous system. A double bar line with repeat dots is placed at the end of measure 30. The notation includes various note values, rests, and accidentals.

28. **E**Cce quam bonum. [Galliard]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

Detailed description: This block contains the first system of a five-voice musical score. The voices are labeled CANTVS., ALTVS., QUINTVS., TENOR., and BASSVS. The time signature is 3/8. The music is written on five staves. The Cantus part has a treble clef and a key signature of one sharp (F#). The Altus part has a treble clef. The Quintus part has a treble clef with an 8va marking. The Tenor part has a treble clef with an 8va marking. The Bassus part has a bass clef. The music consists of a single melodic line with many accidentals and a final double bar line with repeat dots.

5

C.

A.

Q.

T.

B.

Detailed description: This block contains the second system of a five-voice musical score. The voices are labeled C., A., Q., T., and B. The time signature is 3/8. The music is written on five staves. The C. part has a treble clef and a key signature of one sharp (F#). The A. part has a treble clef. The Q. part has a treble clef with an 8va marking. The T. part has a treble clef with an 8va marking. The B. part has a bass clef. The music consists of a single melodic line with many accidentals and a final double bar line with repeat dots. A box with the number '5' is placed above the first measure of the C. part.

9

C.
A.
Q.
T.
B.

29. **M**ens innouata. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C.

A.

Q.

T.

B.

This system contains measures 9 through 16. It features five staves: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The music is in 4/4 time with a key signature of one flat. The C staff has a melodic line with various intervals and rests. The A staff has a more active line with eighth and sixteenth notes. The Q staff has a line with dotted rhythms and rests. The T staff has a line with dotted rhythms and rests. The B staff has a line with dotted rhythms and rests. There are repeat signs at the beginning and end of the system. A box with the number '9' is at the top left. A box with the number '8' is at the bottom left of the Q staff.

17

C.

A.

Q.

T.

B.

This system contains measures 17 through 24. It features five staves: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The music is in 4/4 time with a key signature of one flat. The C staff has a melodic line with various intervals and rests. The A staff has a line with dotted rhythms and rests. The Q staff has a line with dotted rhythms and rests. The T staff has a line with dotted rhythms and rests. The B staff has a line with dotted rhythms and rests. There are repeat signs at the beginning and end of the system. A box with the number '17' is at the top left. A box with the number '8' is at the bottom left of the Q staff.

23

C.
A.
Q.
T.
B.

Detailed description: This musical score block contains five staves labeled C., A., Q., T., and B. The music is in a common time signature. The C. staff begins with a treble clef and a key signature of one flat. The A. staff begins with a treble clef and a key signature of one flat. The Q. staff begins with a treble clef and a key signature of one flat. The T. staff begins with a treble clef and a key signature of one flat. The B. staff begins with a bass clef and a key signature of one flat. The music consists of a series of notes and rests, with some accidentals (sharps and naturals) appearing throughout. The piece concludes with a double bar line and repeat dots.

30. **G**Alliard.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

Detailed description: This musical score block contains five staves labeled CANTVS., ALTVS., QUINTVS., TENOR., and BASSVS. The music is in a 3/4 time signature and a key signature of one flat. The CANTVS. staff begins with a treble clef. The ALTVS. staff begins with a treble clef. The QUINTVS. staff begins with a treble clef and an 8va marking. The TENOR. staff begins with a treble clef and an 8va marking. The BASSVS. staff begins with a bass clef. The music consists of a series of notes and rests, with some accidentals (sharps and naturals) appearing throughout. The piece concludes with a double bar line and repeat dots.

5

C.
 A.
 Q.
 T.
 B.

9

C.
 A.
 Q.
 T.
 B.

31. The funeralles. [Pavan]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

8

C.

A.

Q.

T.

B.

16

C.

A.

Q.

T.

B.

22

C.

A.

Q.

T.

B.

32. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

Musical score for five voices: Cantus, Altus, Quintus, Tenor, and Bass. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. A double bar line with repeat dots is placed after measure 6. The Cantus part features a melodic line with some grace notes. The Altus part has a more active line with some accidentals. The Quintus, Tenor, and Bass parts provide harmonic support with various rhythmic patterns.

7

C.

A.

Q.

T.

B.

Musical score for five voices: C., A., Q., T., and B. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. A double bar line with repeat dots is placed after measure 6. The C. part has a melodic line with some grace notes. The A. part has a more active line with some accidentals. The Q., T., and B. parts provide harmonic support with various rhythmic patterns.

33. **H**Eres paternus. [Pavan]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

This system contains five staves of music. The top staff is for the Cantus (Soprano), followed by Alto, Quintus (Tenor), Tenor, and Bass. The music is in a common time signature (C) and a key signature of one flat (B-flat). The Cantus part features a melodic line with various note values, including a prominent dotted half note. The other parts provide harmonic support with rhythmic patterns and sustained notes.

8

C.

A.

Q.

T.

B.

This system continues the piece and includes a repeat sign with first and second endings. The first ending is marked with a box containing the number '8'. The staves are labeled C., A., Q., T., and B. The music concludes with a final cadence in the bass part.

16

C.

A.

Q.

T.

B.

This musical system contains measures 16 through 23. It features five staves: C. (Cello), A. (Alto), Q. (Quint), T. (Tenor), and B. (Bass). The music is in 3/4 time and B-flat major. Measures 16-23 are divided into two measures by a double bar line. The first measure of each system contains a complex melodic line with eighth and sixteenth notes, while the second measure is more rhythmic with quarter and half notes. The bass line provides a steady accompaniment with eighth and sixteenth notes.

24

C.

A.

Q.

T.

B.

This musical system contains measures 24 through 31. It features five staves: C. (Cello), A. (Alto), Q. (Quint), T. (Tenor), and B. (Bass). The music is in 3/4 time and B-flat major. Measures 24-31 are divided into two measures by a double bar line. The first measure of each system contains a complex melodic line with eighth and sixteenth notes, while the second measure is more rhythmic with quarter and half notes. The bass line provides a steady accompaniment with eighth and sixteenth notes.

34. **M**Vy linda. [Galliard]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

5

C.

A.

Q.

T.

B.

8

C.
A.
Q.
T.
B.

35. DEcreui. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C.
 A.
 Q.
 T.
 B.

Detailed description: This system contains measures 7 through 14. It features five staves: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The music is written in a key with one sharp (F#) and a common time signature. A double bar line with repeat dots is placed after measure 10. The notation includes various note values, rests, and accidentals.

15

C.
 A.
 Q.
 T.
 B.

Detailed description: This system contains measures 15 through 22. It features the same five staves as the previous system. The notation continues with various note values, rests, and accidentals. A double bar line with repeat dots is placed after measure 18.

22

C.
A.
Q.
T.
B.

36. MY felfe. [Galliard]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

6

C. A. Q. T. B.

Musical score for measures 6-9. The score is written for five voices: Soprano (C.), Alto (A.), Tenor (Q.), Tenor (T.), and Bass (B.). The music is in 4/4 time and features a key signature of one sharp (F#). The first system (measures 6-9) includes a repeat sign at the end. The second system (measures 10-13) continues the piece with a double bar line at the end.

10

C. A. Q. T. B.

Musical score for measures 10-13. The score is written for five voices: Soprano (C.), Alto (A.), Tenor (Q.), Tenor (T.), and Bass (B.). The music is in 4/4 time and features a key signature of one sharp (F#). The first system (measures 10-13) includes a repeat sign at the end. The second system (measures 14-17) continues the piece with a double bar line at the end.

37. PAUAN.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

This system contains five staves of music. The top staff is labeled 'CANTVS.' and uses a treble clef. The second staff is labeled 'ALTVS.' and uses a treble clef. The third staff is labeled 'QUINTVS.' and uses a treble clef with an 8va marking below it. The fourth staff is labeled 'TENOR.' and uses a treble clef with an 8va marking below it. The bottom staff is labeled 'BASSVS.' and uses a bass clef. The music is in common time (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests. The system concludes with a double bar line and repeat dots.

9

C.

A.

Q.

T.

B.

This system contains five staves of music, starting at measure 9. The top staff is labeled 'C.' and uses a treble clef. The second staff is labeled 'A.' and uses a treble clef. The third staff is labeled 'Q.' and uses a treble clef with an 8va marking below it. The fourth staff is labeled 'T.' and uses a treble clef with an 8va marking below it. The bottom staff is labeled 'B.' and uses a bass clef. The music continues with similar rhythmic patterns as the first system. The system concludes with a double bar line and repeat dots.

17

C.

A.

Q.

T.

B.

38. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

This system contains five staves of music, labeled C., A., Q., T., and B. from top to bottom. A box with the number '7' is positioned at the beginning of the C. staff. The C. staff uses a soprano clef and contains a melodic line with various note values and accidentals. The A. staff uses an alto clef and contains a similar melodic line. The Q. staff uses a soprano clef with an '8' below it and contains a chordal accompaniment. The T. staff uses a soprano clef with an '8' below it and contains a melodic line. The B. staff uses a bass clef and contains a bass line. The music spans measures 7 through 11.

12

C.

A.

Q.

T.

B.

This system contains five staves of music, labeled C., A., Q., T., and B. from top to bottom. A box with the number '12' is positioned at the beginning of the C. staff. The C. staff uses a soprano clef and contains a melodic line with various note values and accidentals. The A. staff uses an alto clef and contains a melodic line. The Q. staff uses a soprano clef with an '8' below it and contains a chordal accompaniment. The T. staff uses a soprano clef with an '8' below it and contains a melodic line. The B. staff uses a bass clef and contains a bass line. The music spans measures 12 through 16.

39. **P**Auan.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

15

1. 2.

C.

A.

Q.

T.

B.

40. Galliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

5

C. 

A. 

Q. 

T. 

B. 

9

C. 

A. 

Q. 

T. 

B. 

41. **P**Auan.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

The first system of the musical score consists of five staves. From top to bottom, they are labeled CANTVS., ALTVS., QUINTVS., TENOR., and BASSVS. Each staff contains a line of music in a common time signature (C). The CANTVS. staff uses a soprano clef, ALTVS. uses an alto clef, QUINTVS. uses a soprano clef with an 8va marking below it, TENOR. uses a soprano clef with an 8va marking below it, and BASSVS. uses a bass clef. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

8

C.

A.

Q.

T.

B.

The second system of the musical score consists of five staves labeled C., A., Q., T., and B. A box containing the number '8' is positioned above the first staff. Each staff contains a line of music in a common time signature (C). The C. staff uses a soprano clef, A. uses an alto clef, Q. uses a soprano clef with an 8va marking below it, T. uses a soprano clef with an 8va marking below it, and B. uses a bass clef. The music continues from the first system, featuring similar note values and accidentals. A double bar line with repeat dots is present in the middle of the system.

16

C.

A.

Q.

T.

B.

22

C.

A.

Q.

T.

B.

42. Galliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

5

C.

A.

Q.

T.

B.

9

C.
A.
Q.
T.
B.

43. AMoretta. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

7

C. A. Q. T. B.

This musical system covers measures 7 through 13. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in a key with one sharp (F#) and a common time signature. A double bar line with repeat dots is placed after measure 10. The notation includes various note values, rests, and accidentals.

14

C. A. Q. T. B.

This musical system covers measures 14 through 20. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in the same key and time signature. A double bar line with repeat dots is placed after measure 17. The notation includes various note values, rests, and accidentals.

19

C.
A.
Q.
T.
B.

44. **N**Ec inuideo. [Galliard]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

5

C. A. Q. T. B.

This musical system contains measures 5 through 8. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a common time signature. The Soprano part (C.) begins with a half rest followed by a series of quarter and eighth notes, including a sharp sign. The Alto part (A.) starts with a quarter note, followed by eighth notes and a quarter note with a sharp sign. The Tenor part (Q.) consists of a series of quarter notes. The Tenor part (T.) starts with a quarter note, followed by eighth notes and a quarter note with a sharp sign. The Bass part (B.) begins with a half note, followed by quarter notes and a half note.

9

C. A. Q. T. B.

This musical system contains measures 9 through 12. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a common time signature. The Soprano part (C.) starts with a quarter note, followed by eighth notes and a quarter note with a sharp sign. The Alto part (A.) begins with a half note, followed by quarter notes and a quarter note with a sharp sign. The Tenor part (Q.) starts with a half note, followed by quarter notes and a half note. The Tenor part (T.) begins with a half note, followed by quarter notes and a quarter note with a sharp sign. The Bass part (B.) starts with a half note, followed by quarter notes and a half note.

45. PAuan.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

16

C. A. Q. T. B.

This system of musical notation covers measures 16 through 20. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in a key with one flat (B-flat) and a common time signature. A double bar line with repeat dots is placed at the beginning of measure 16. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and accidentals.

21

C. A. Q. T. B.

This system of musical notation covers measures 21 through 25. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in the same key and time signature as the previous system. A double bar line with repeat dots is placed at the end of measure 25. The notation includes various note values such as quarter, eighth, and half notes, as well as rests and accidentals.

46. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

Musical score for five voices: Cantus, Altus, Quintus, Tenor, and Bass. The score is in 3/4 time and B-flat major. It features a first ending with a repeat sign and a second ending with a double bar line. The Quintus part is written in the alto clef (C4 on the second line).

7

C.

A.

Q.

T.

B.

Musical score for five voices: C., A., Q., T., and B. The score is in 3/4 time and B-flat major. It features a first ending with a repeat sign and a second ending with a double bar line. The Q. part is written in the alto clef (C4 on the second line). A box containing the number '7' is placed above the first measure of the C. part.

13

C.
A.
Q.
T.
B.

47. **P**Auan.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. A. Q. T. B.

This system of music contains measures 9 through 16. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The C. staff begins with a repeat sign and contains a melodic line with various note values and rests. The A. staff has a similar melodic line with some sixteenth-note runs. The Q. staff provides harmonic support with chords and single notes. The T. staff has a melodic line with some rests. The B. staff provides a bass line with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

17

C. A. Q. T. B.

This system of music contains measures 17 through 24. It features the same five staves as the previous system. The C. staff continues the melodic line with more complex rhythmic patterns. The A. staff has a more active melodic line with many sixteenth notes. The Q. staff continues with harmonic support. The T. staff has a melodic line with some rests. The B. staff provides a bass line with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

48. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

49. **P**Auana Ploravit. [Pavan]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

8

C.

A.

Q.

T.

B.

16

C.

A.

Q.

T.

B.

This system of music covers measures 16 through 23. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in 4/4 time and begins with a key signature of one flat. A double bar line with repeat dots is placed at the start of measure 17. The vocal parts (C., A., and Q.) have lyrics written below them. The piano accompaniment (T. and B.) consists of chords and rhythmic patterns.

24

C.

A.

Q.

T.

B.

This system of music covers measures 24 through 31. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues in 4/4 time with the same key signature. A double bar line with repeat dots is placed at the end of measure 31. The vocal parts (C., A., and Q.) have lyrics written below them. The piano accompaniment (T. and B.) consists of chords and rhythmic patterns.

50. Sic femper folio. [Galliard]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

5

C.

A.

Q.

T.

B.

9

C.
A.
Q.
T.
B.

51. POfthuma. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C.
A.
Q.
T.
B.

This musical system contains measures 9 through 14. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is written in a common time signature. A double bar line with repeat dots appears at the end of measure 14. The notation includes various note values, rests, and accidentals.

15

C.
A.
Q.
T.
B.

This musical system contains measures 15 through 20. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music continues from the previous system. A double bar line with repeat dots appears at the end of measure 20. The notation includes various note values, rests, and accidentals.

52. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

5

C.

A.

Q.

T.

B.

8

C.
A.
Q.
T.
B.

53. **L**Aft will and testament. [Pavan]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C. A. Q. T. B.

This musical system covers measures 9 through 16. It features five staves: C. (Soprano), A. (Alto), Q. (Tenor), T. (Tenor), and B. (Bass). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The C. staff has a melodic line with various intervals and accidentals, including a sharp sign above a note in measure 10. The A. staff provides a harmonic accompaniment. The Q. staff has a more active line with many eighth notes. The T. and B. staves provide a steady bass line with some rests.

17

C. A. Q. T. B.

This musical system covers measures 17 through 24. It features the same five staves as the previous system. The C. staff continues the melodic line. The A. staff has a more active line with many eighth notes. The Q. staff has a more active line with many eighth notes. The T. and B. staves provide a steady bass line with some rests.

54. **G**Alliard.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

7

C.

A.

Q.

T.

B.

11

C.
A.
Q.
T.
B.

55. The night watch. [Almaine]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

1.
2.

10

C.

A.

Q.

T.

B.

This system contains measures 10 through 17. It features five staves: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The music is in a common time signature. The Soprano part (C) has a melodic line with various intervals and a final whole note. The Alto part (A) features a more active line with eighth and sixteenth notes. The Tenor part (Q) provides harmonic support with a steady rhythm. The Tenor part (T) has a melodic line with a sharp sign above a note in measure 12. The Bass part (B) has a simple, rhythmic accompaniment.

18

C.

A.

Q.

T.

B.

This system contains measures 18 through 25. It features five staves: C (Soprano), A (Alto), Q (Tenor), T (Tenor), and B (Bass). The music continues from the previous system. The Soprano part (C) has a melodic line with a sharp sign above a note in measure 22. The Alto part (A) has a melodic line with a sharp sign above a note in measure 19. The Tenor part (Q) provides harmonic support with a steady rhythm. The Tenor part (T) has a melodic line with a sharp sign above a note in measure 22. The Bass part (B) has a simple, rhythmic accompaniment.

56. ALmayne.

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

12

C.

A.

Q.

T.

B.

21

C.
A.
Q.
T.
B.

57. **Al**maine.

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

13

C. 

A. 

Q. 

T. 

B. 

21

C. 

A. 

Q. 

T. 

B. 

58. The fruit of loue. [Almaine]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

12

C.

A.

Q.

T.

B.

59. The Choife. [Almaine]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

17

C.
A.
Q.
T.
B.

60. **T**he Honie-fuckle. [Almaine]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

13

C. 

A. 

Q. 

T. 

B. 

20

C. 

A. 

Q. 

T. 

B. 

61. **W**Anton. [Original (blackened) notation]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

The first system of the musical score consists of five staves, each labeled with a voice part: CANTVS. (Cantus), ALTVS. (Alto), QUINTVS. (Quintus), TENOR. (Tenor), and BASSVS. (Bass). The music is written in 3/8 time. The Cantus part features a melodic line with various intervals and accidentals, including a sharp sign. The other parts provide harmonic support with chords and single notes. The system concludes with a double bar line and repeat dots.

9

C.

A.

Q.

T.

B.

The second system of the musical score consists of five staves, labeled C., A., Q., T., and B. A box containing the number '9' is positioned at the beginning of the system. The notation continues with the same five voices. The Cantus part (C.) has a more active melodic line with many eighth notes. The other parts continue their harmonic roles. The system ends with a double bar line and repeat dots.

61 [a]. **W**Anton. [Modern notation with halved note values]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

62. The widowes myte. [Galliard/Coranto?]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

63. The Fairie-round. [Galliard/Coranto?]

CANTVS.

ALTVS.

QUINTVS.

TENOR.

BASSVS.

9

C.

A.

Q.

T.

B.

17

C.
A.
Q.
T.
B.

64. **AS** it fell on a holie Eue. [Galliard/Coranto?]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C.
A.
Q.
T.
B.

65. **H**Eigh ho holiday. [Galliard/Coranto?]

CANTVS.
ALTVS.
QUINTVS.
TENOR.
BASSVS.

9

C.
A.
Q.
T.
B.