# PAVANS,

## GALLIARDS, ALMAINS, AND

**other ſhort Æires both graue, and light,**

***in fiue parts, for Viols, Violins,***

or other Muſicall winde

Instruments.

*Made by Anthonie Holborne gentle-man, and*

Seruant to her moſt excellent

*Maieſtie.*

The University of York Music Department
Supervisor: **Jonathan P. Wainwright**

Transcribed and edited by: **Ben Maloney**
(As part of an undergraduate solo project)

**CANTVS.** **ALTVS.** **QVINTVS.** **TENOR.** **BASSVS.**

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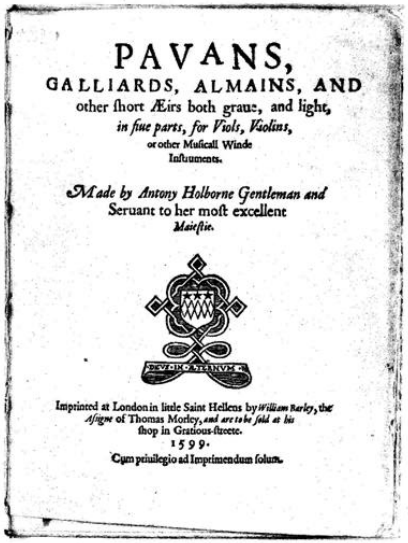

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Inſtruments.

*Made by Antony Holborne Gentleman and*
Seruant to her moſt excellent
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Imprinted at London in little Saint Hellens by *William Barley*, the
*Aſſigne* of Thomas Morley, *and are to be ſold at his*
ſhop in Gratious-ſtreete.
1599.
Cum priuilegio ad Imprimendum ſolum.

# 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 Cittharn 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 *Cittharn 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 Mvsicke* 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. 11, 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 *Außerlesener 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 ſhort Æirs… (1599)

The full title of Holborne's collection of dance music for consort reads: *Pavans, Galliards, Almains and other ſhort Æirs both grave, and light in five parts, for Viols, Violins, or other Musicall 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 Cittharn 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 Virginalls 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-ſuckle* (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.

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[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 Gratious-ſtreete', 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 intruments, 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 almains, 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 inæqualis* 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 Introdvction...* 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

1. **Bona Speranza [Pavan]**
   - J52, Lute, vol.I, p.50
   - (T)12 – *s* d & a added
2. **The teares of the Muses [Galliard]**
   - J119, Lute, vol.I, p.13
3. **Pavan**
   - J21
4. **Lullabie [Galliard]**
   - J98, Bandora, vol.I, p.184; Cittern, vol.II, p.121
5. **The Cradle [Pavan]**
   - J6. Lute, vol.I, p.80
   - (Q)$23^{1}$ – *q* to *c*
6. **The New-yeeres gift [Galliard]**
   - J83, Lute, vol.I, p.104; Bandora, vol.I, p.188
7. **Pavan**
   - J47
   - (C)$14^{3}$ – *b* to *s*
   - (Q)$1^{1}$ – g to a
8. **The Marie-Golde [Galliard]**
   - J107, Cittern, (with bass), vol.II, p.98
9. **Pavan**
   - J51, Lute, vol.I, p.65
   - (Q)$22^{3}$ – *q* to *c*
   - (T)24 – *l* to *b*
10. **Galliard**
    - J129
11. **Pavan**
    - J61
12. **Galliard**
    - J133, Lute setting named 'Haselwoods Galliard', attributed to John Dowland.
    - (B)$3^{1}$ – *c* to *m*
    - (B)$3^{2}$ – g to f
13. **Pavan**
    - J25, Bandora, vol.I, p.178
14. **Galliard**
    - J104
15. **Pavan**
    - J4, Lute, vol.I, p.94
    - (Q)$23^{3}$ – *s* c added
    - (T)$4^{3}$ – dot added to *m*
16. **Galliard**
    - J93
17. **Paradizo [Pavan]**
    - J2, Lute, vol.I, p.93, 'Countess of Pembroke's Paradise'
    - (T)$17^{2}$ – a to g
18. **The Sighes [Galliard]**
    - J80
    - (T)$1^{5}$ – d to e
19. **Sedet Sola [Pavan]**
    - J20, Lute, vol.I, p.40
    - (B)$24^{3}$ – *m* to *s*
20. **Galliard**
    - J79, Also in British Library, MS Egerton 3665, 'Gagliarda Ant. Holborn, P.P.'
21. **Infernum [Pavan]**
    - J16, Lute, vol.I, p.75. Cittern and flute parts exist in Rosseter, *Lessons for Consort,* (1609)
22. **Galliard**
    - J108
    - (A)$10^{10}$ – *q* to *c*
23. **Spero [Pavan]**
    - J60, Cittern and flute parts in Rosseter.
    - (A)21 – *c* f & e added (in square brackets)
24. **Galliard**
    - J137, Cittern (with bass), vol.II, p.101.
    - Bars 8-9: 1st & 2nd endings added to include upbeat on repeat
25. **Patiencia [Pavan]**
    - J67, Also appears in Fülsack and Hildebrand (F&H), *Auserlesener Paduanen*, Hamburg, 1607, no.XIX, 'Paduana à 5 Anton Holborn'. Lute, vol.I, p.87
    - (B)$3^{1}$ – dot removed from *m*

**26. Hermoza [Galliard]**
- J128, Also in F&H, XIX. Lute, vol.I, p.119, 'Mr Southcote's Galliard'
- (C)$7^{4}$ – dot added to *m*

**27. The image of Melancholly [Pavan]**
- J3, Also in F&H, XVI. Lute, vol.I, p.85
- (Q)$15^{4}$ – b to a
- (B)$14^{1}$ – *m* to *s*

**28. Ecce quam bonum [Galliard]**
- J102, Also in F&H, XVI
- (A)$9^{2}$ – dot added to *s*
- (A)$11^{5}$ – *m* g added
- (T)$1^{12}$ – *c* to *q*
- (T)$2^{7}$ – *c* a added (F&H solves by dotting first minim instead)
- (B)$11^{7}$ – *m* to *s*

**29. Mens innovata [Pavan]**
- J66, Lute, vol.I, p.92; Cittern (with bass), vol.II, p.88
- (Q)$26^{1}$ – *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)$13^{3}$ – *m* to *s*
- (B)$12^{1}$ – *s* d added

**32. Galliard**
- J131, Cittern, vol.II, p.120

**33. Heres Paternus [Pavan]**
- J50, Lute, vol.I, p.67
- (C)$19^{2}$ – dot removed from *b*

**34. Muy linda [Galliard]**
- J130, Lute, vol.I, p.123
- (A)$2^{3}$ – *c* to *m*

**35. Decrevi [Pavan]**
- J63. Lute, vol.I, p.52
- (A)$26^{5}$ – *m* to *s*
- (T)$12^{6}$ – *c* to *q*
- (T)$20^{2}$ – *c* to *q*

**36. My Selfe [Galliard]**
- J132, Lute, vol.I, p.125
- (A)$10^{6}$ – *c* to *s*
- (A)$11^{1}$ – *c* to *s*

**37. Pavan**
- J11, Cittern, vol.II, p.84
- (A)$2^{3}$ – e to d
- (B)$7^{1}$ – *s* to *m*

**38. Galliard**
- J86, Lute, vol.I, p.131
- 12/13 – barline in OP removed
- (T)$14^{4}$ – 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)$19^{1}$ – *m* d added
- (B)$25^{2}$ – c to d

**42. Galliard**
- J100
- (Q)$9^{1}$ – dotted *s* a added (in square brackets)
- (T) – incorrectly listed as no.50 in OP
- (T) – missing first repeat sign
- (T)$12^{4}$ – dot added to *s*

**43. Amoretta [Pavan]**
- J68, Cittern (with bass), vol.II, p.86
- (C)$10^{4}$ – b to c
- (C)$13^{7}$ – *c* to *q*
- (T)$4^{2/3}$ – changed to dotted rhythm
- (T)$9^{3}$ – *q* to *c* *2
- (T)$10^{3}$ – *m* to *c*
- (B)$4^{1}$ – *b* to *s*

**44. Nec invideo [Galliard]**
- J123, Lute, vol.I, p.106, 'Mr. D. Bond's Galliard'
- (Q)$1^{7}$ – d to c
- (T)$7^{5}$ – f to c

**45. Pavan**
- J18, Bandora, vol.I, p.174

**46. Galliard**
- J82
- (Q)$7^{4}$ – *m* c added
- (T)$15^{1}$ – unnecessary flat removed

**47. Pavan**
- J69
- (A) – key signature absent on 3rd/4th/5th lines
- (A)$4^{2}$ – *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)$5^{1}$ – b to c
- (B)$4^{4}$ – dot added to *s*
- (B)$5^{1}$ – dot removed from *s*

**49. Pavan Ploravit [Pavan]**
- J48, Lute, vol.I, p.73
- (Q)$10^{7}$ – dot added to *c*
- (Q)$21^{6}$ – passage added based on repetition (in square brackets)
- (T) – incorrectly listed as no.41 in OP
- (B)$16^{2}$ – f to a

**50. Sic semper soleo [Galliard]**
- J135
- (T) – incorrectly listed as no.42 in OP
- (B)$4^{4}$ – dot added to *s*
- (B)$12^{4}$ – dot added to *s*

**51. Posthuma [Pavan]**
- J62, Lute, vol.I, p.96
- (Q)$17^{5}$ – *sq* to *c*

**52. Galliard**
- J124

- (A)$9^{5}$ – 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)$9^{10}$ – g-sharp removed
- (T)$8^{4}$ – dot added to *s*
- (T)$13^{6}$ – dot added to *s*
- (B)$13^{1}$ – *c* g removed

**55. The night watch**
- J31, Lute, vol.I, p.137; Bandora, vol.I, p.190; Cittern, vol.II, p.104
- (Q)$13^{2}$ – e to g
- (T) – incorrectly listed as no.47 in MS
- (B)$13^{1}$ – *s* to *m*

**56. Almayne**
- J22, Cittern (with bass), vol.II, p.91
- (T) – incorrectly listed as no.48 in MS

**57. Almaine**
- J10, Cittern (with bass), vol.II, p.111
- (T)$12^{1}$ – *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)$8^{1}$ – *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)$10^{2}$ – b to c
- (T) – missing second repeat sign

**61. Wanton [& 61a in modern notation]**
- J95, Lute, vol.1, p.144, 'Play felloe'
- (A)$12^{3}$ – void *s* in MS (should be blackened)
- (B)$9^{3}$ – passage added editorially (in square brackets)

**62. The widowes myte [Galliard/Coranto?]**
- J84
- (A)$7^{4}$ – e to d
- (Q)$7^{3/4}$ – *c* b & c wrong way round
- (T)$7^{2}$ – 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)$22^{9}$ – d to c
- (A)$5^{4}$ – f to d
- (T)$22^{3}$ – 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

Special thanks to **Jonathan Wainwright**, **Robert Hollingworth**, **Susanna Pell** and **Jacob Heringman**, for their help when preparing this edition, and for their useful criticism and advice on editorial and performance practice over the recent months.

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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 Muſique, 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 witnesse & 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 vnneceſſarie 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 thankefulnes. 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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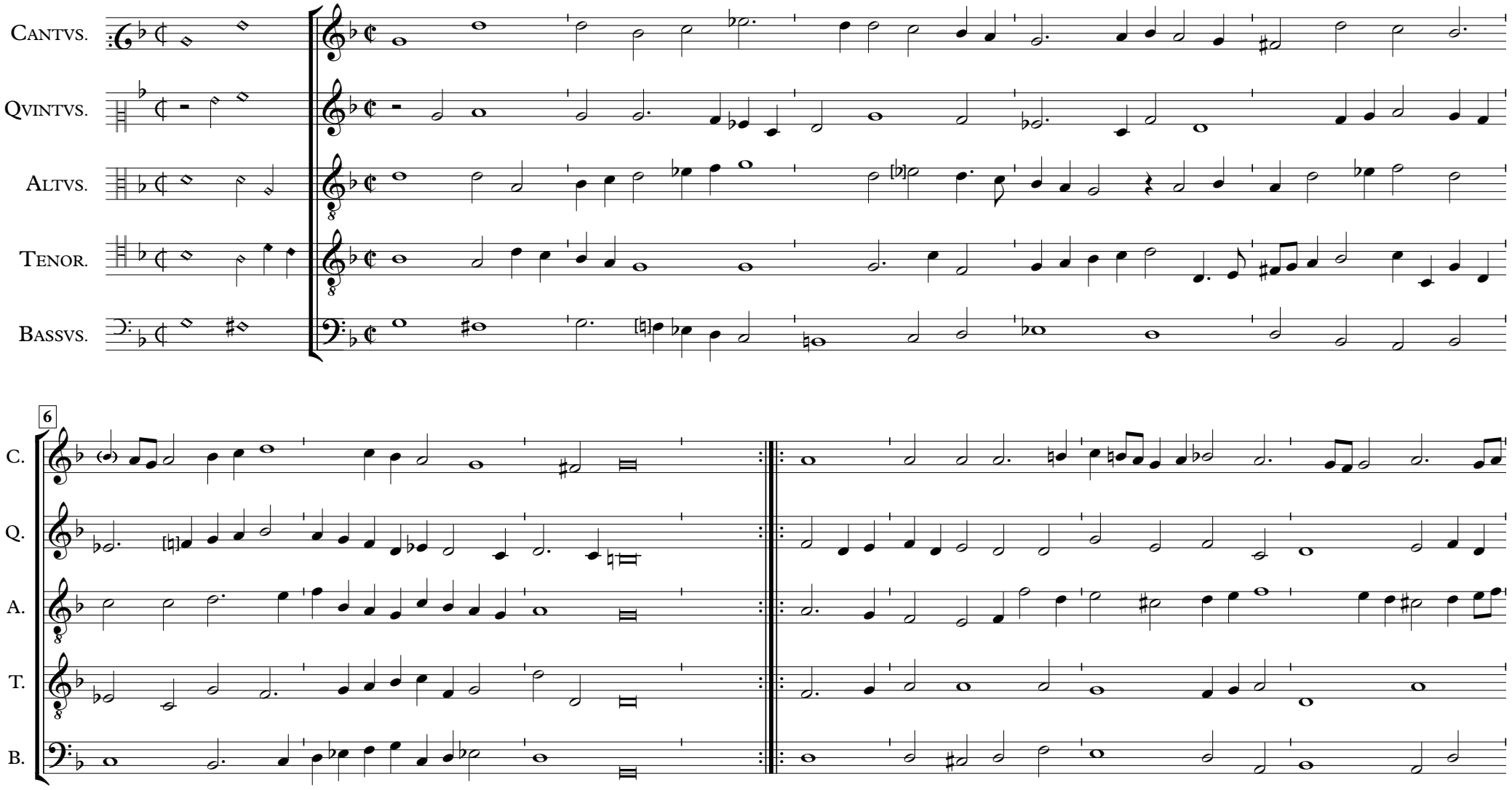
# *Pauans, Galliards, Almains, and other short Æirs…* [1599]

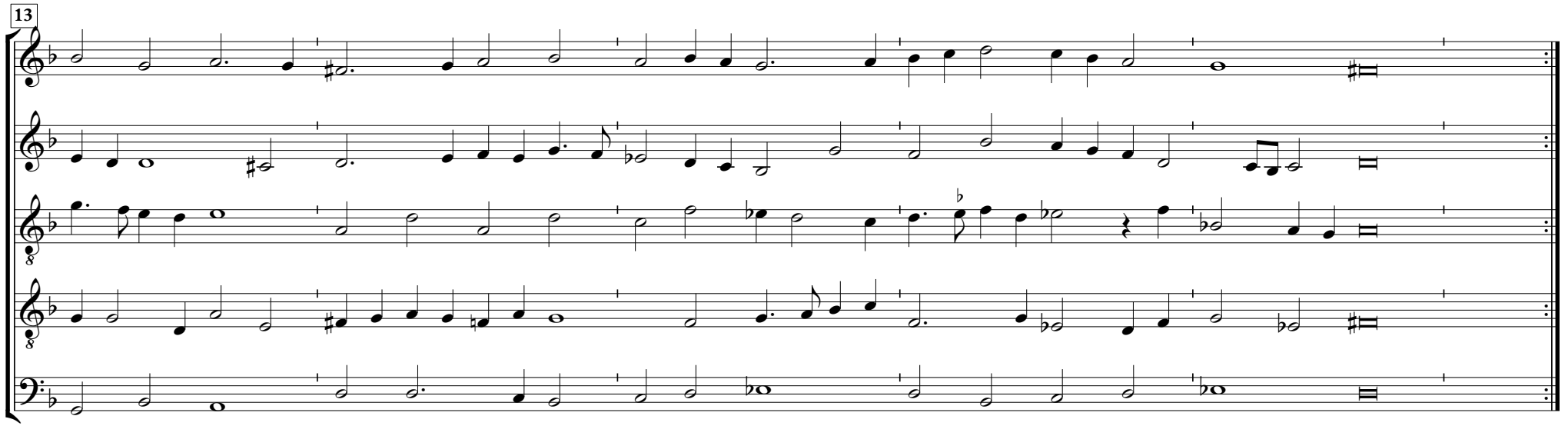
Transcribed and edited by **Ben Maloney**
(Jul 2018 - May 2019)

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

Of 5. Voices.

## 1. BOna Speranza. [Pavan]

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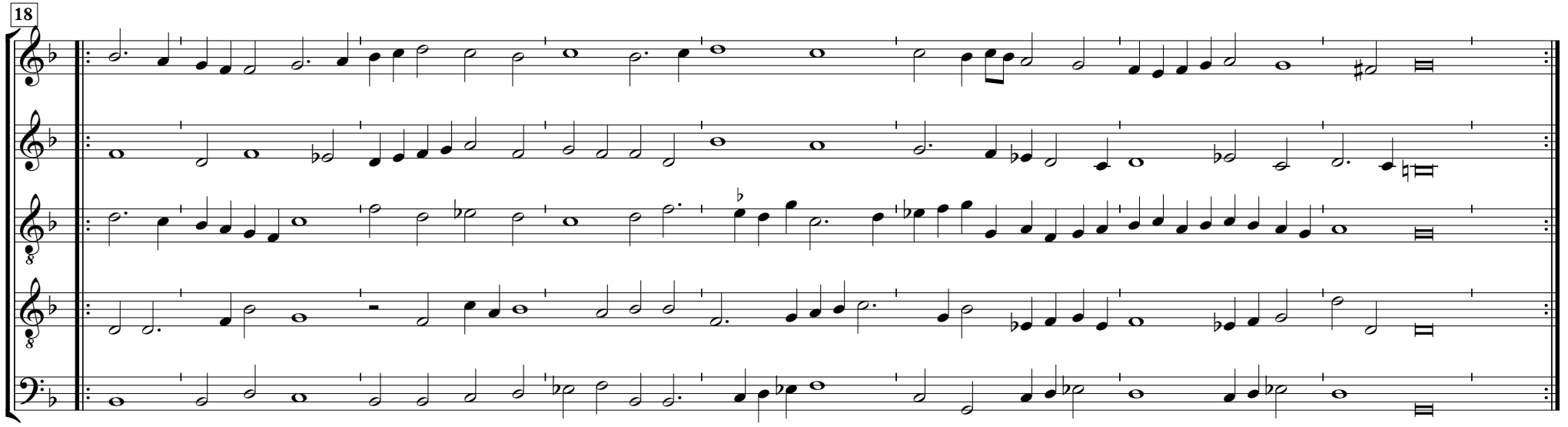
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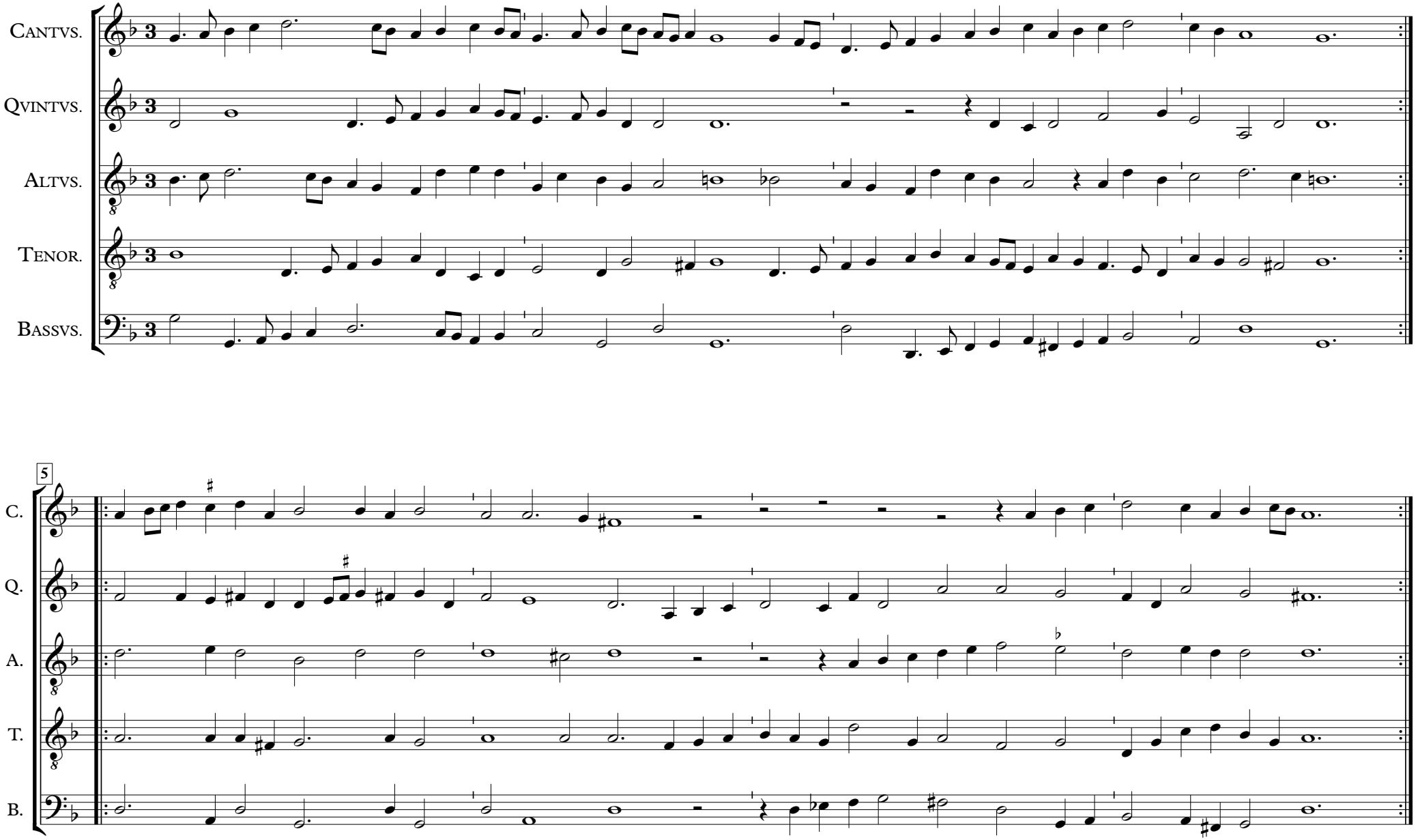
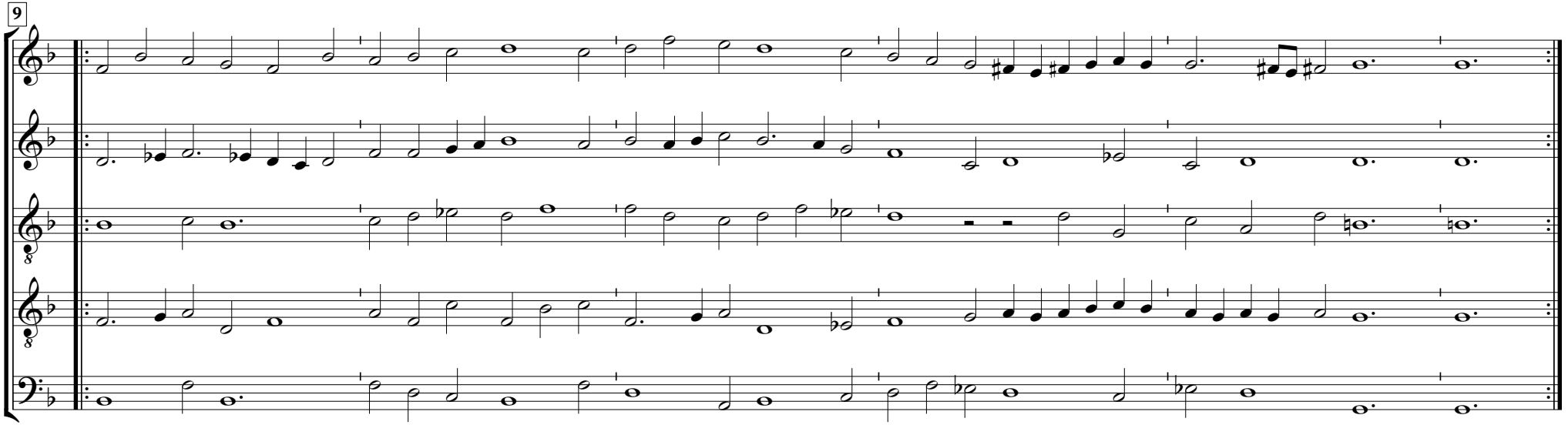
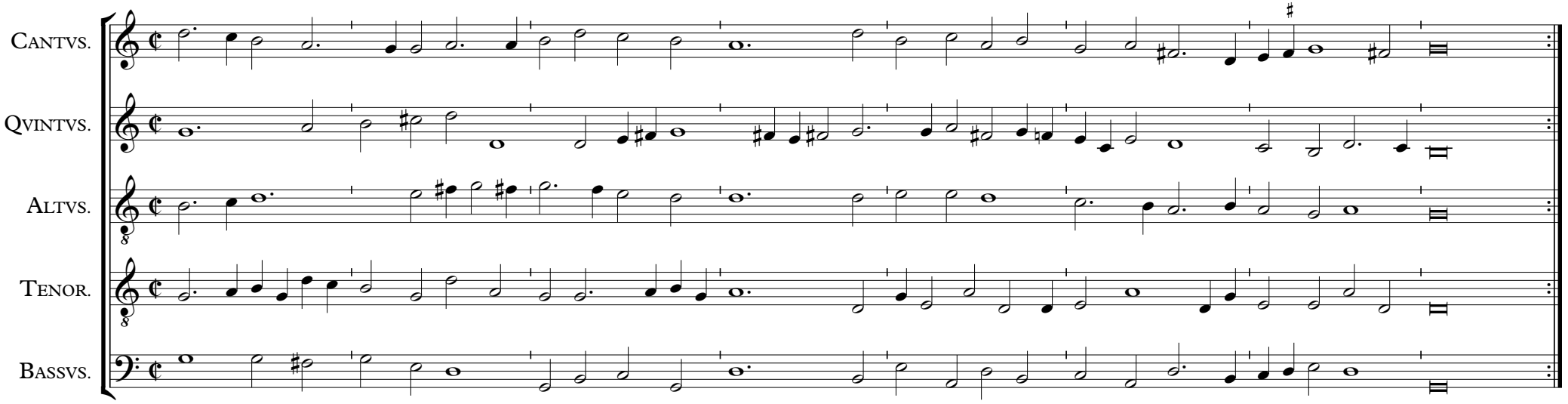
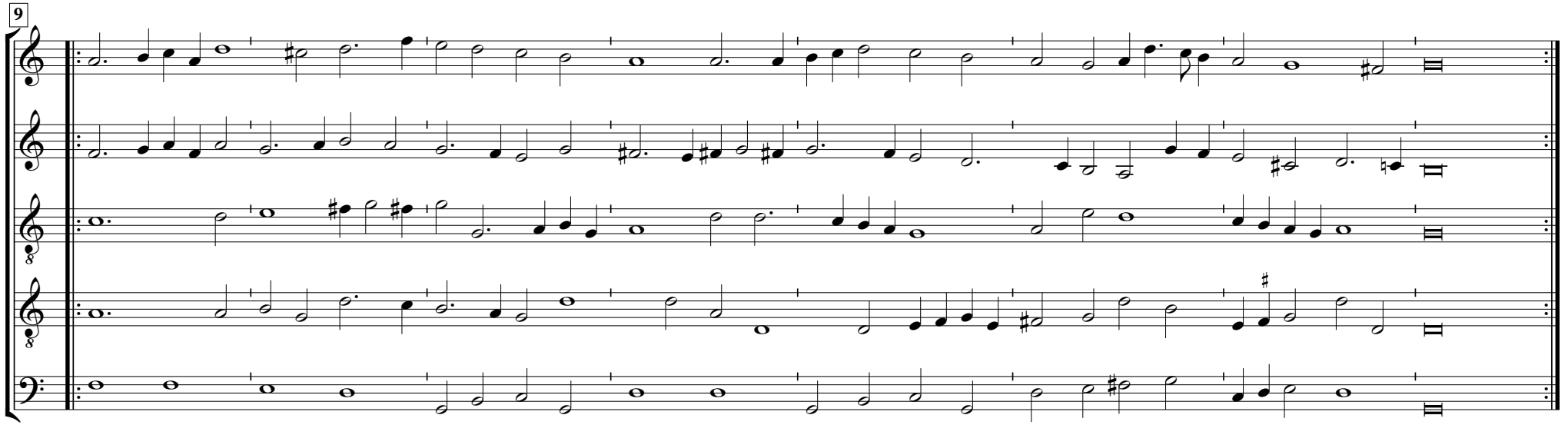
## 2. THe teares of the Muſes. [Galliard]



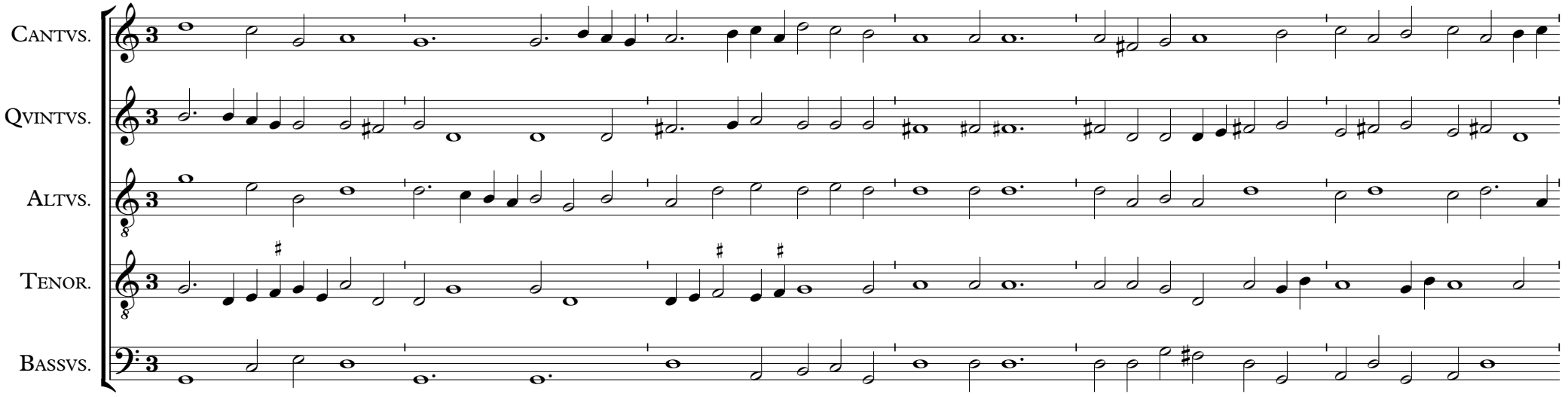


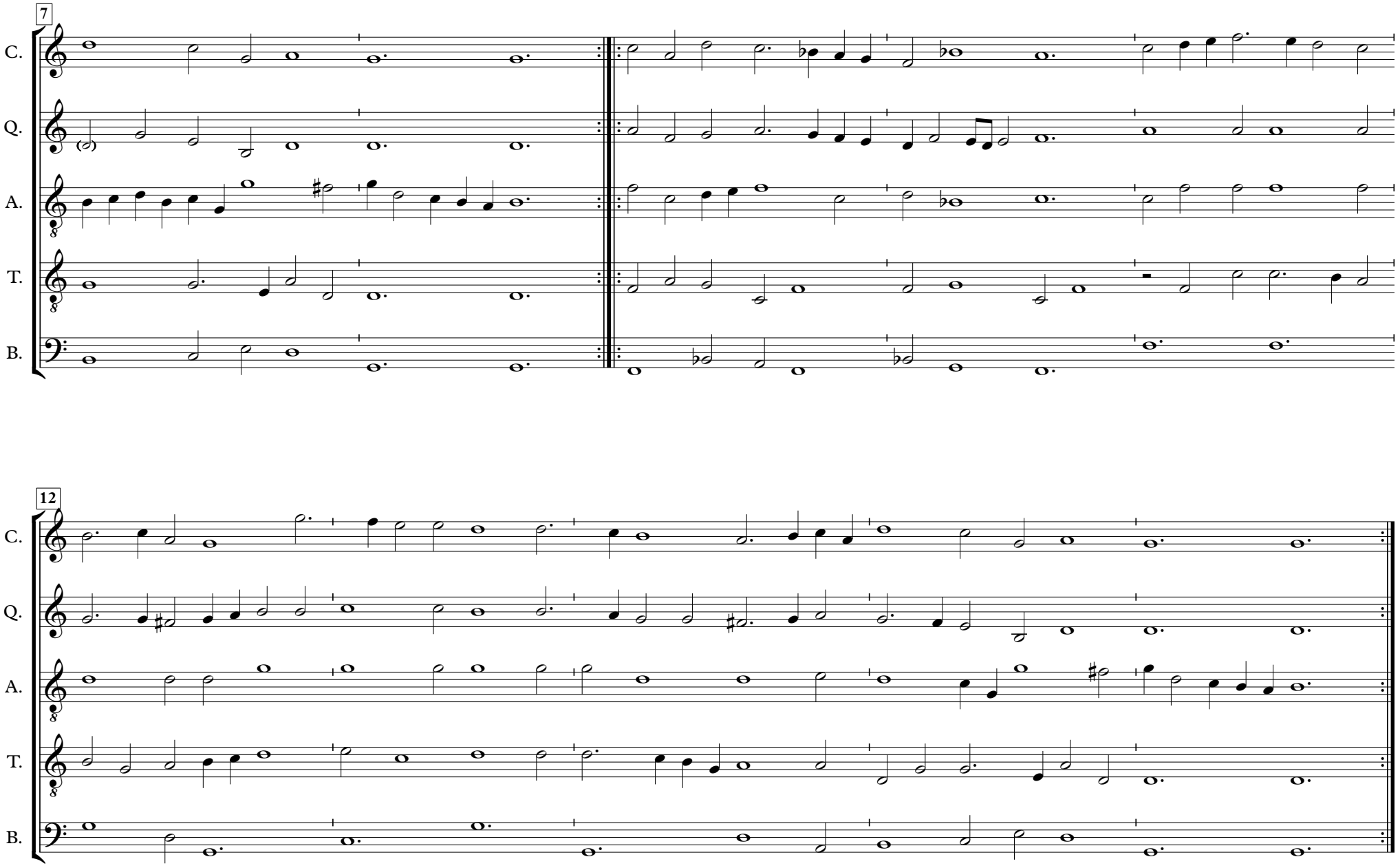

3. **P**Auan.






## 4. LVllabie. [Galliard]

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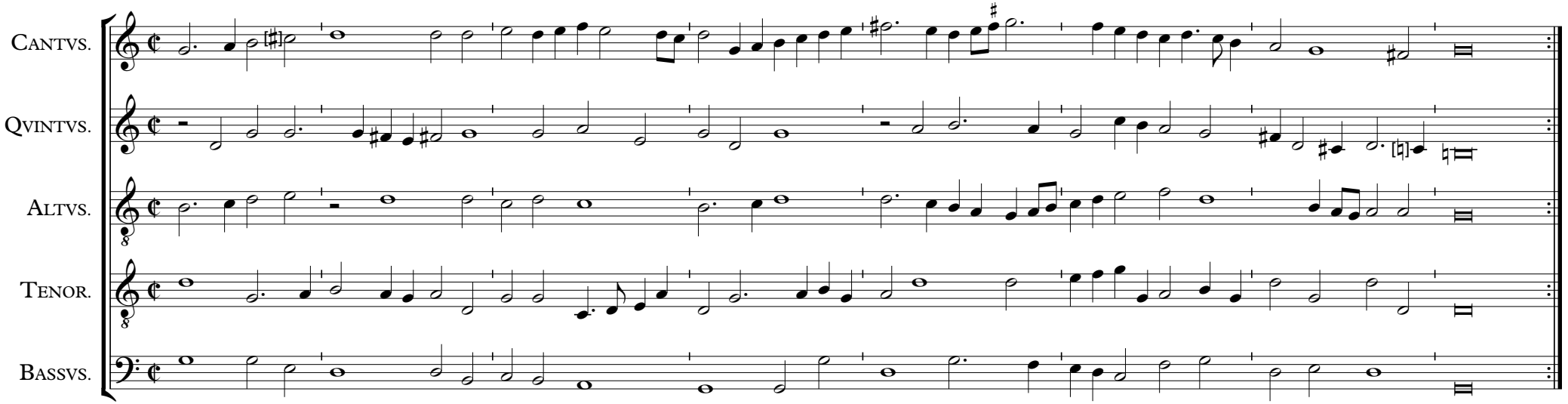
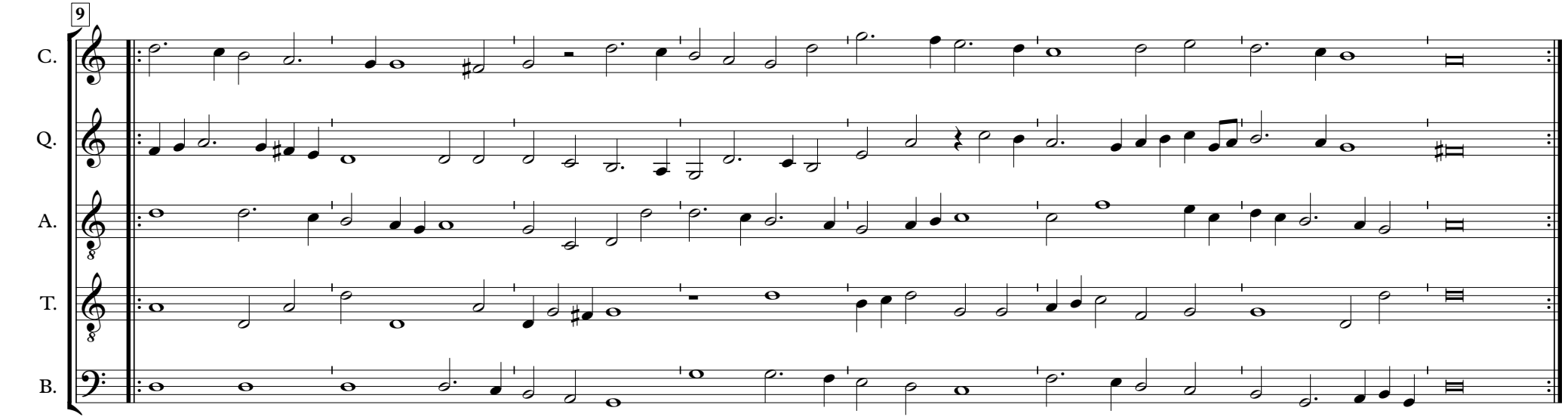
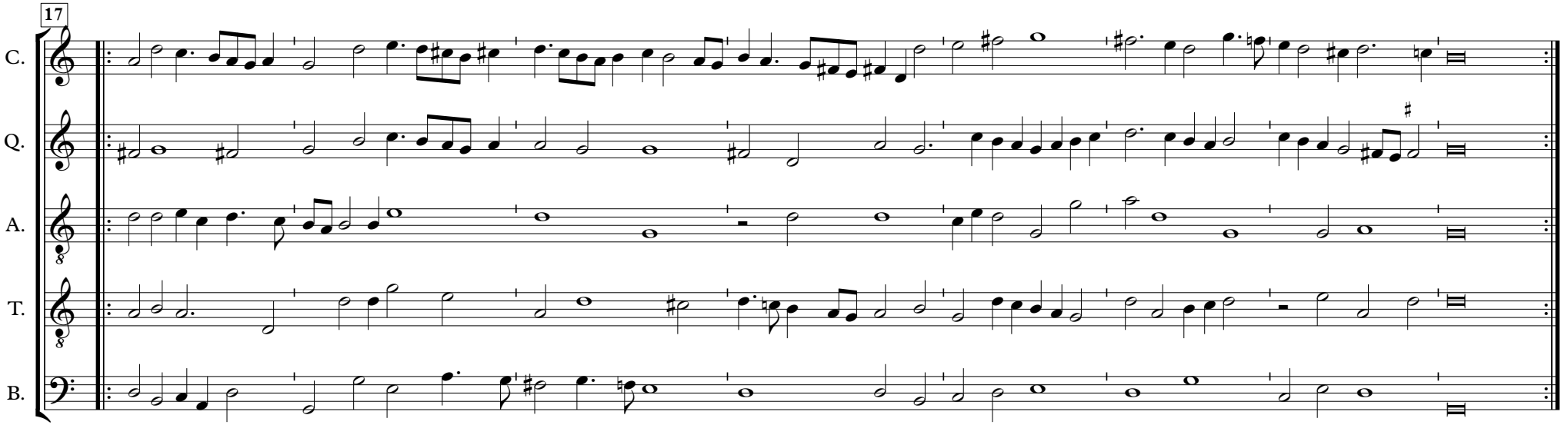
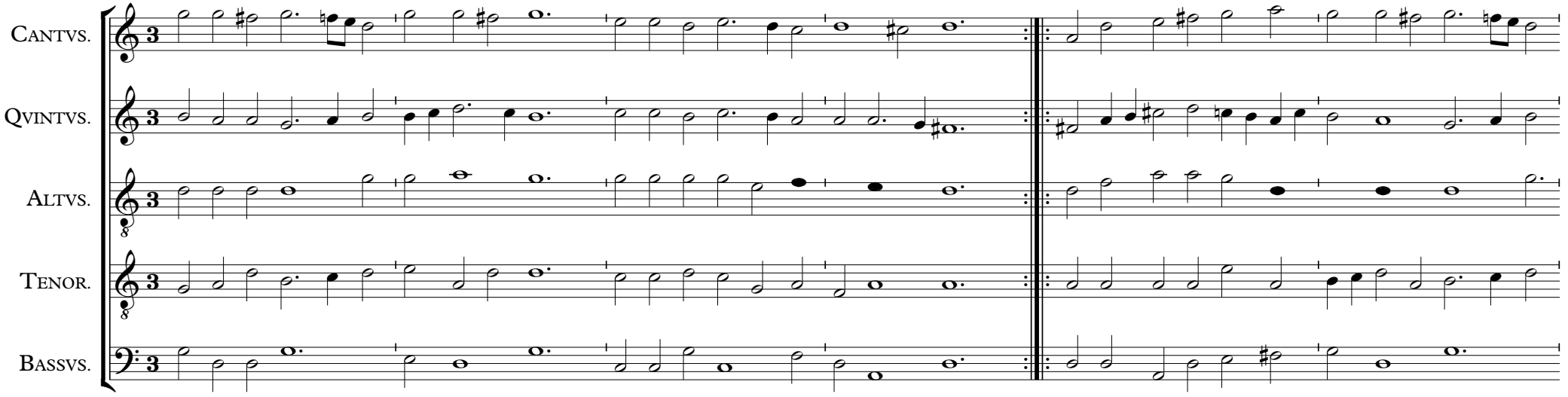
## 5. THe Cradle. [Pavan]

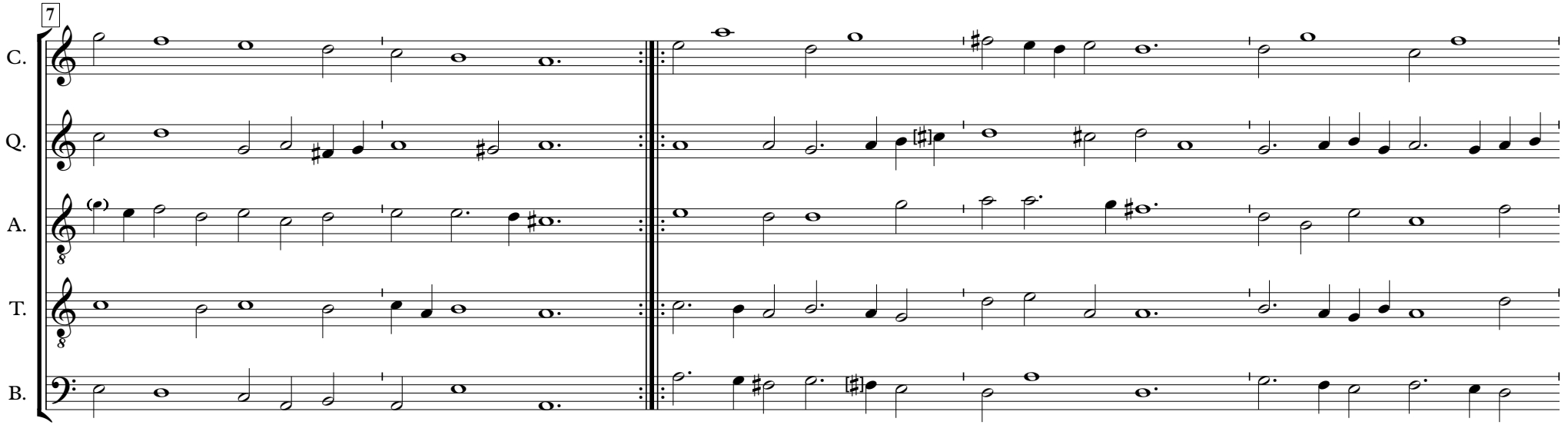





## 6. THe New-yeeres gift. [Galliard]

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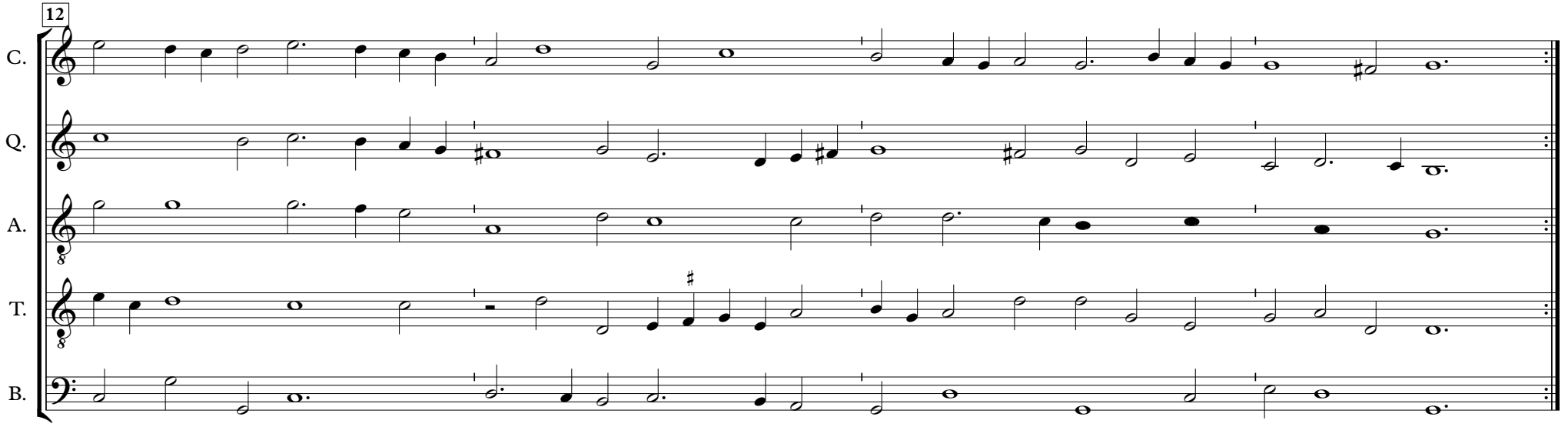
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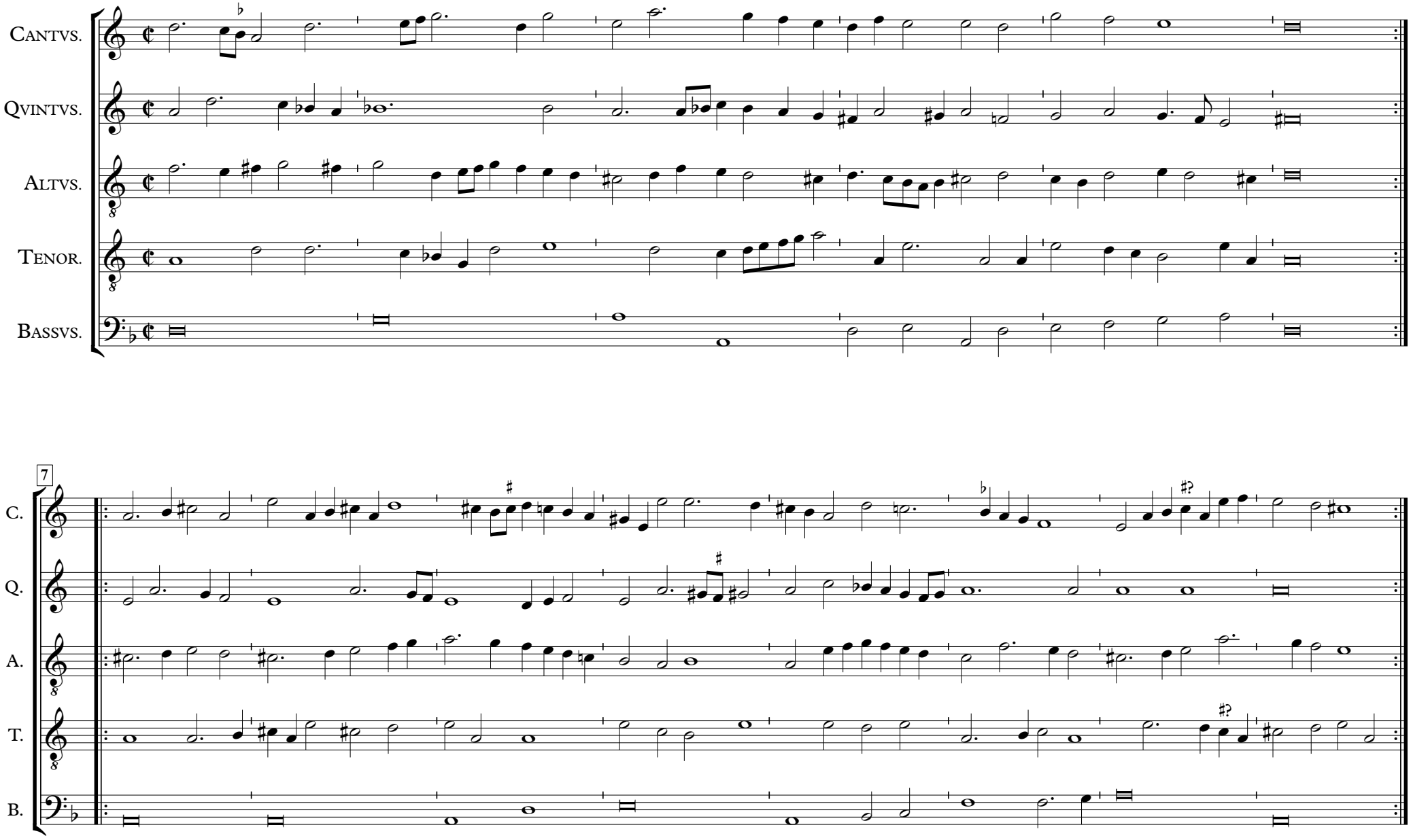
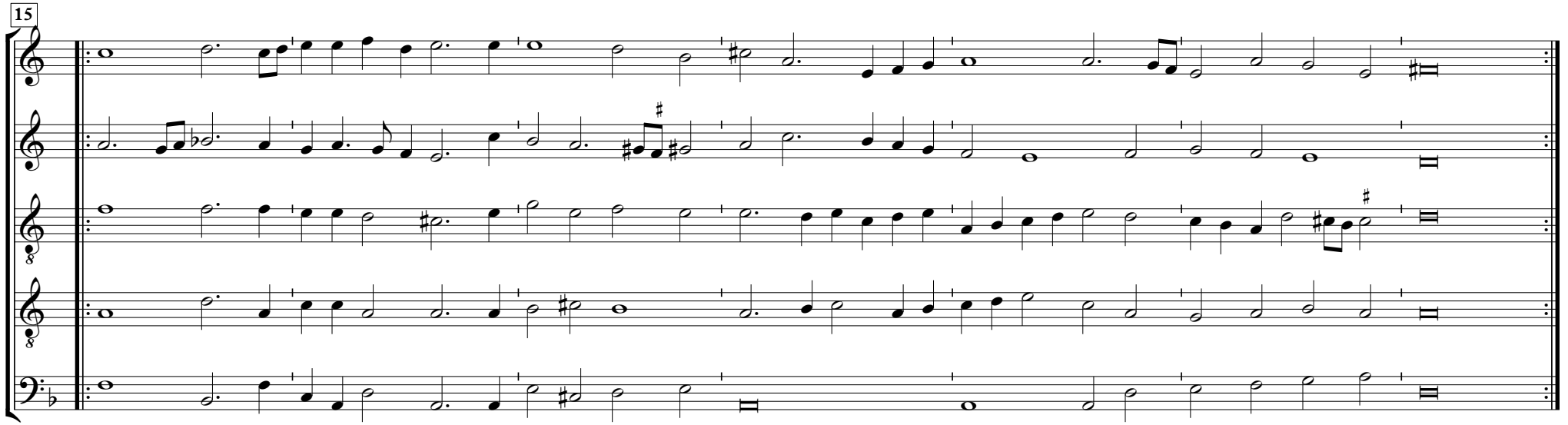
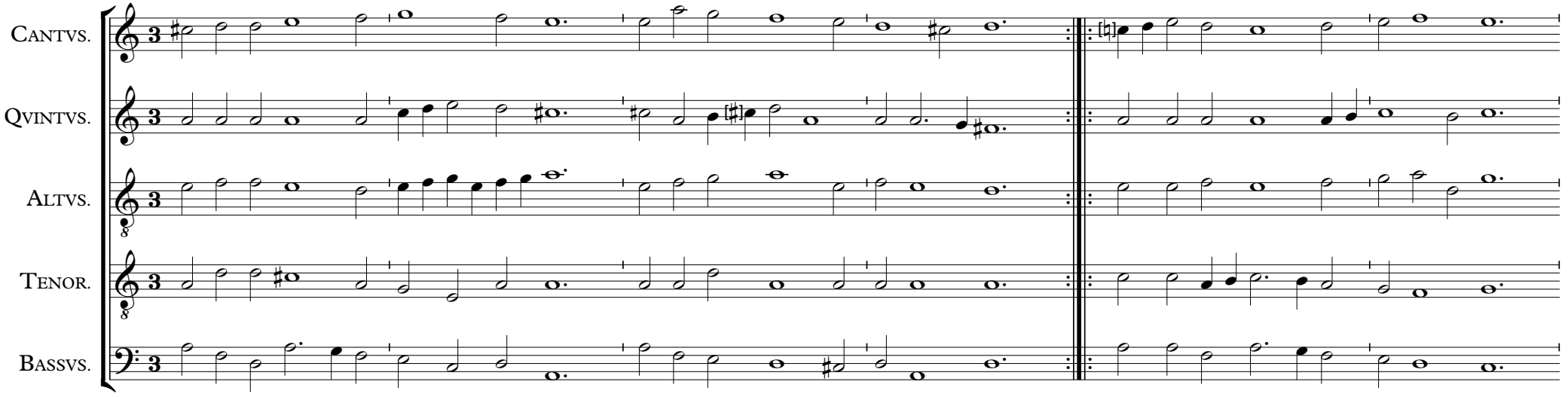
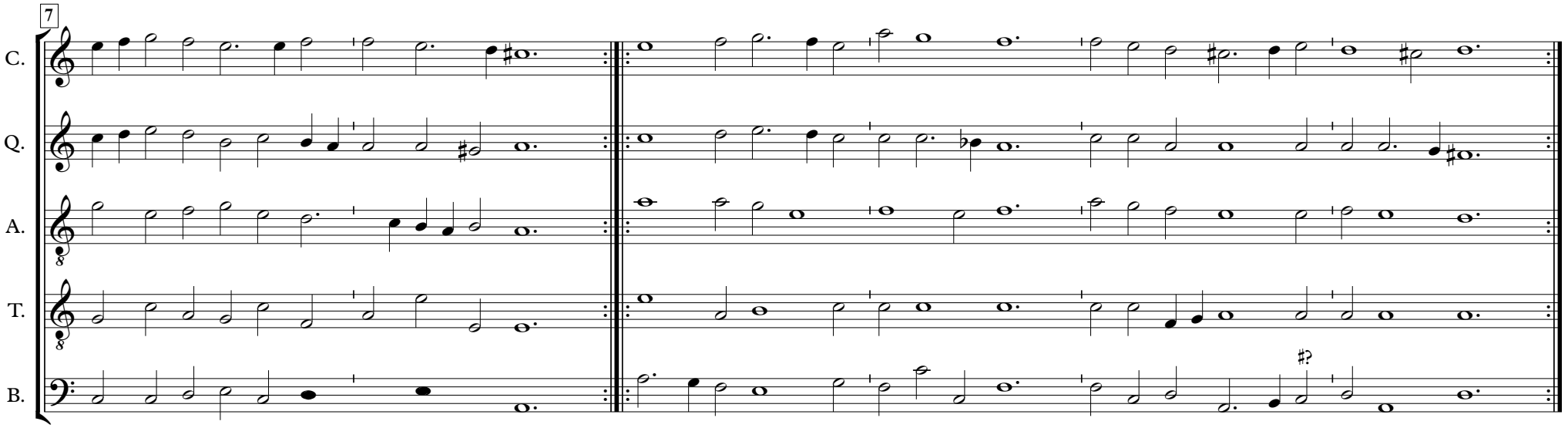
## 7. PAuan.






## 8. THe Marie-golde. [Galliard]



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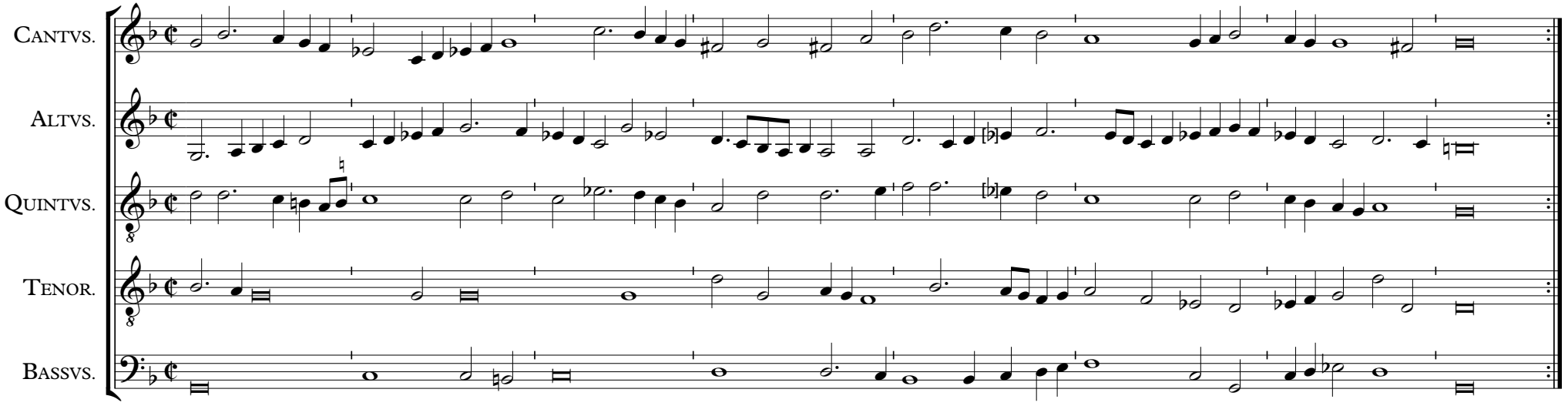

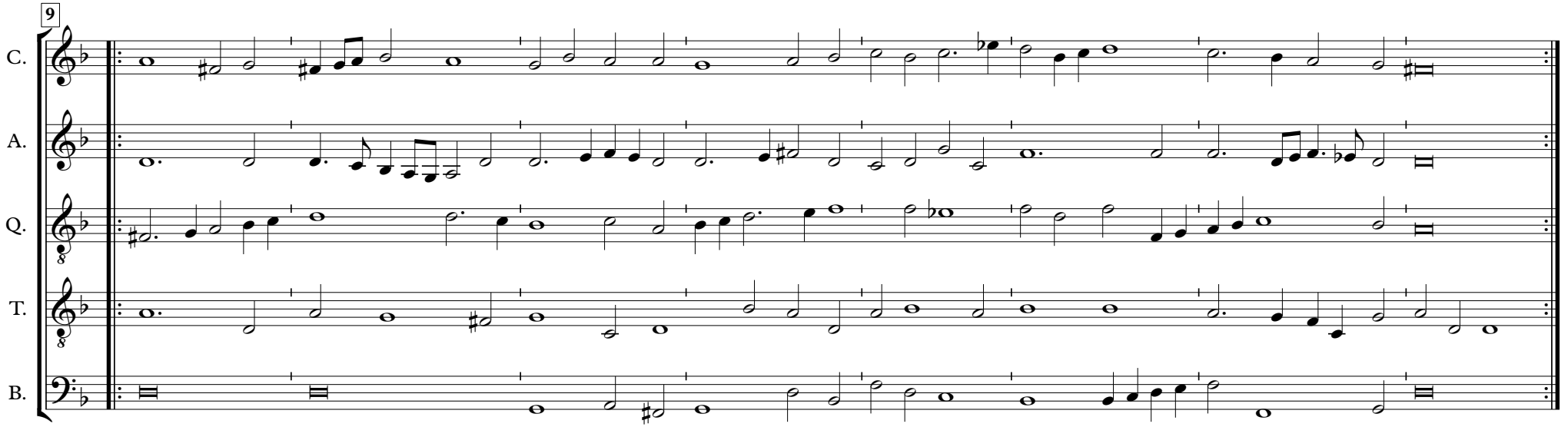
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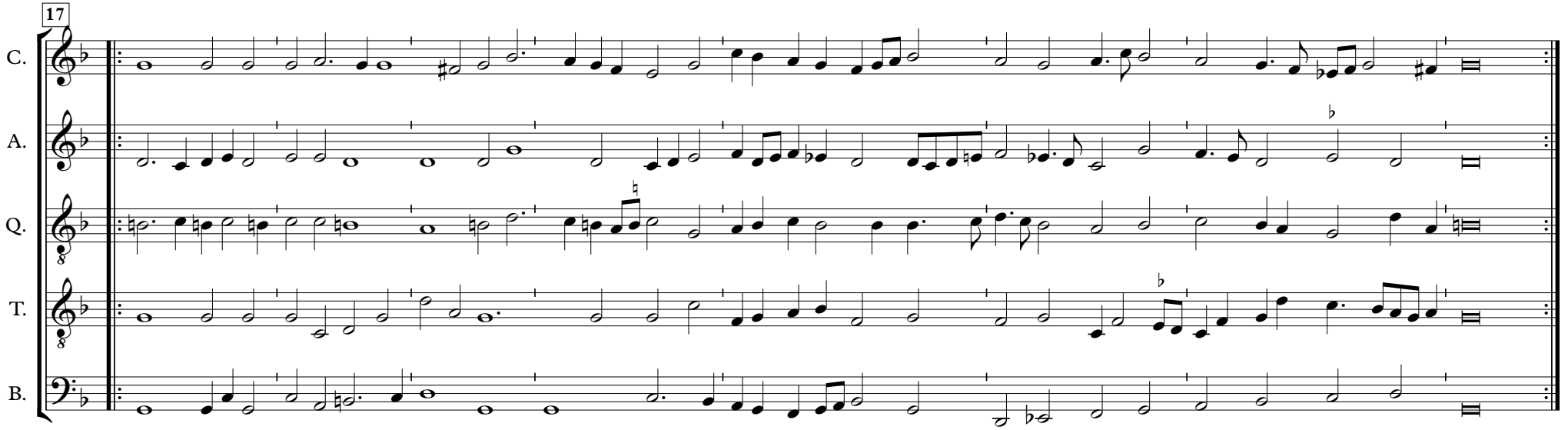
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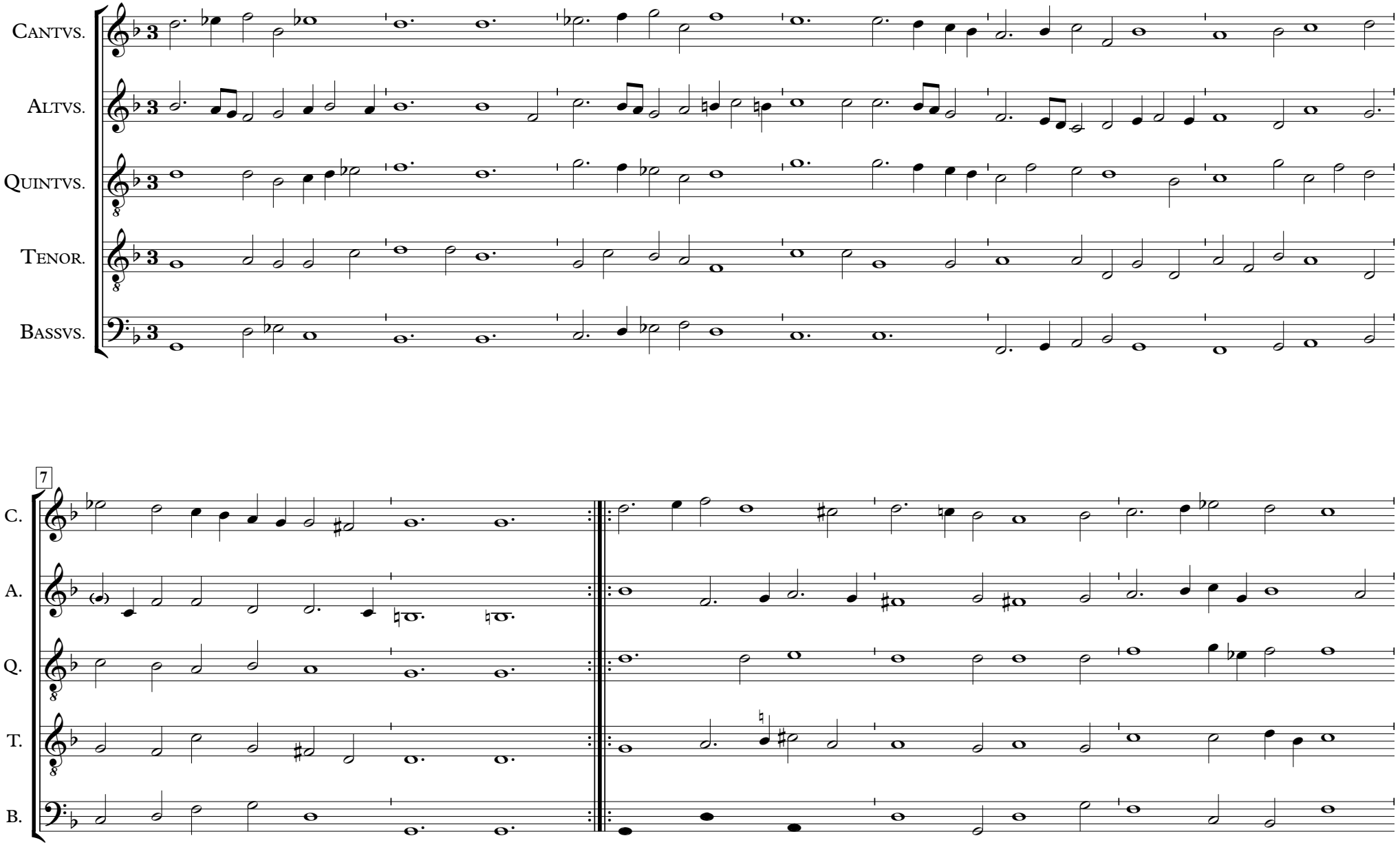
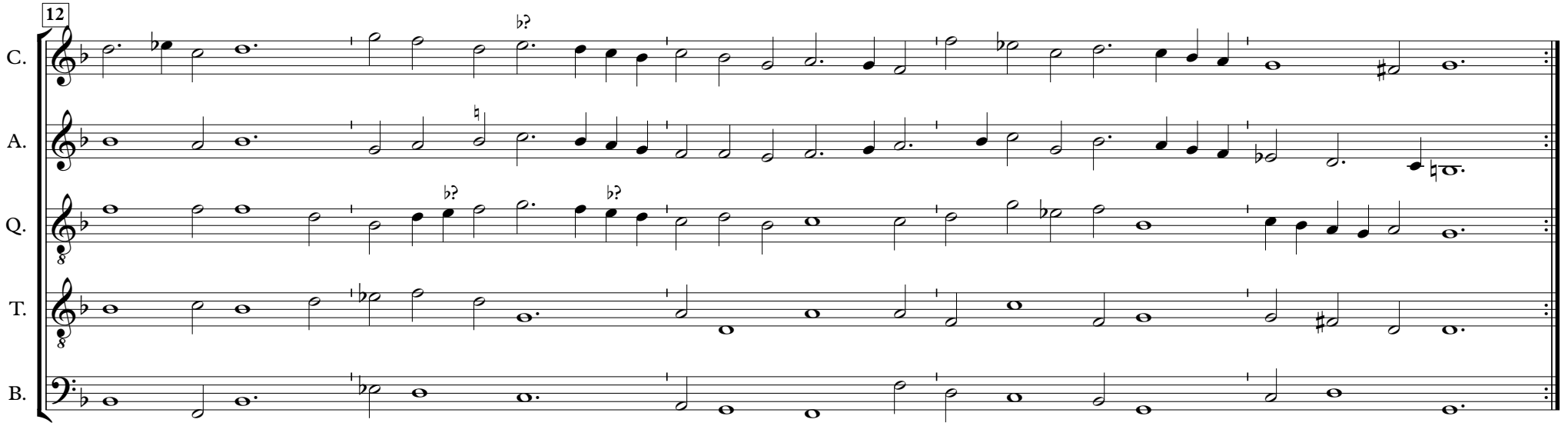
## 10. GAlliard.



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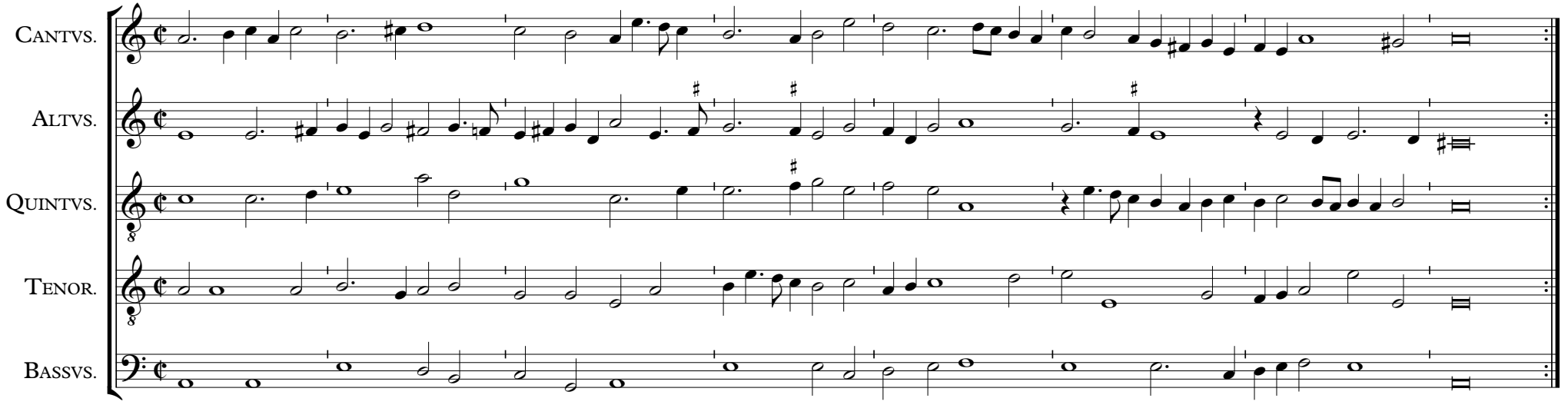

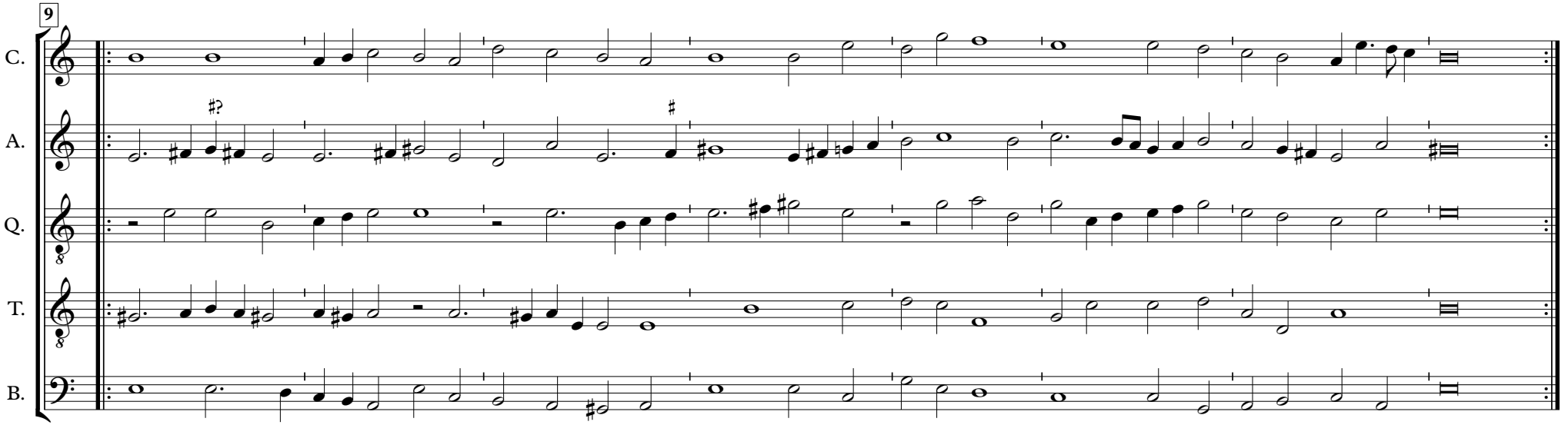
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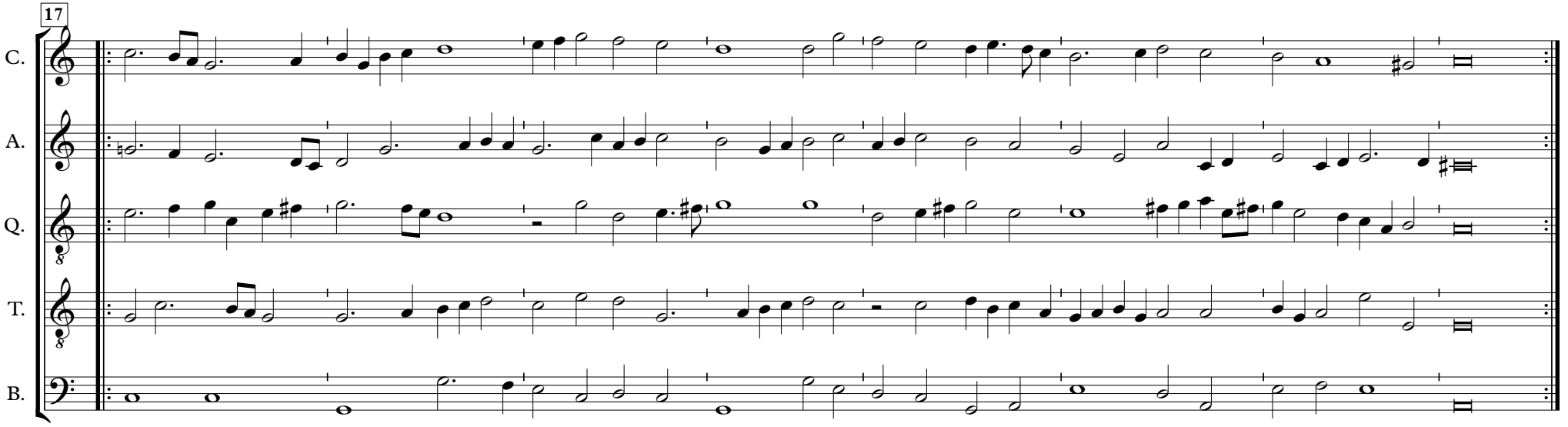
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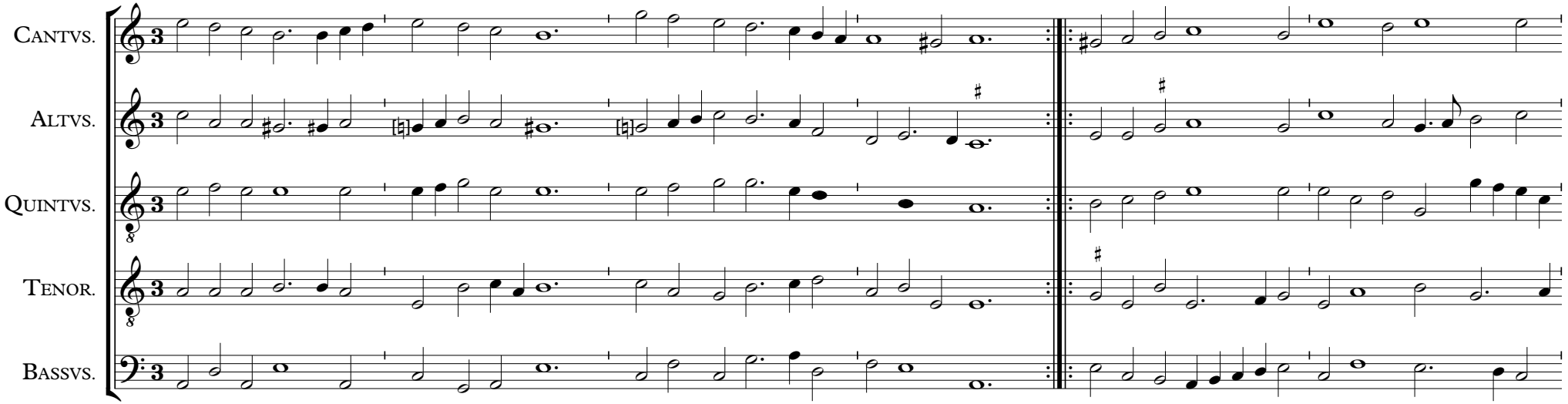
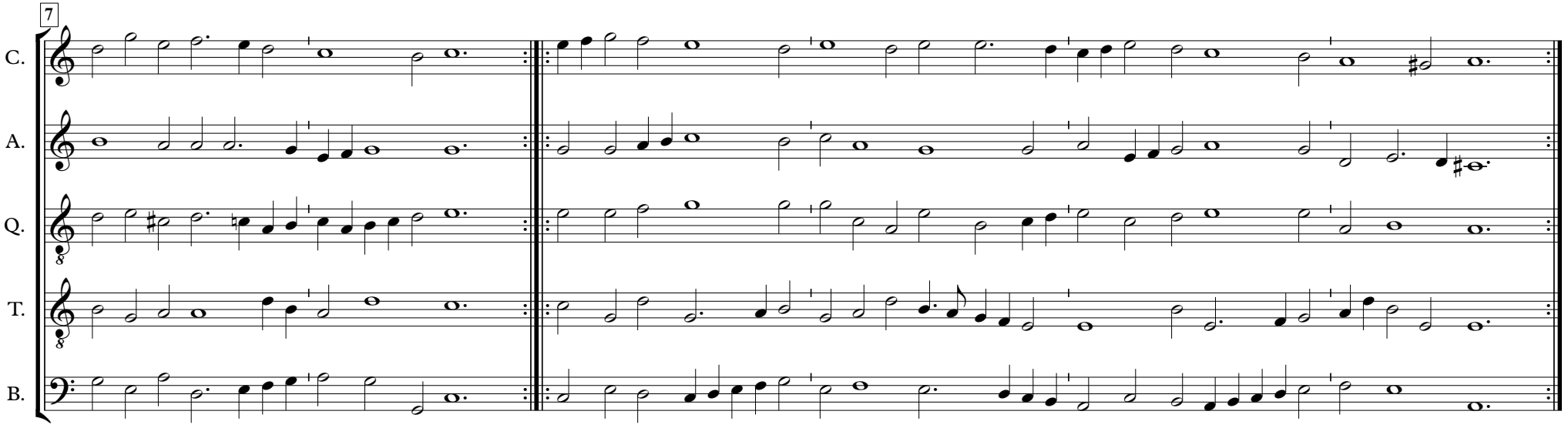
## 12. GAlliard.



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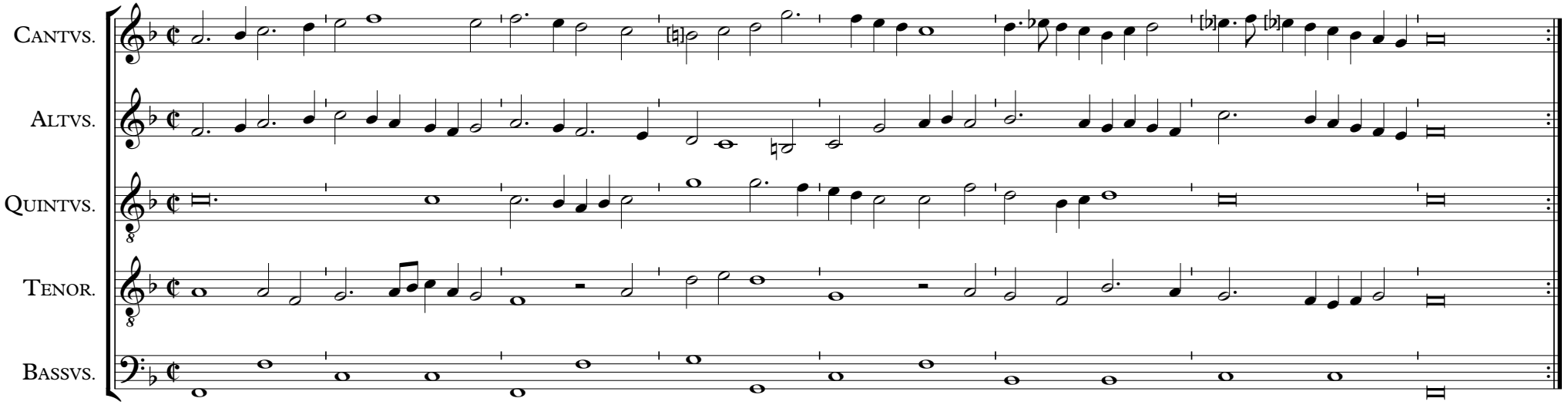
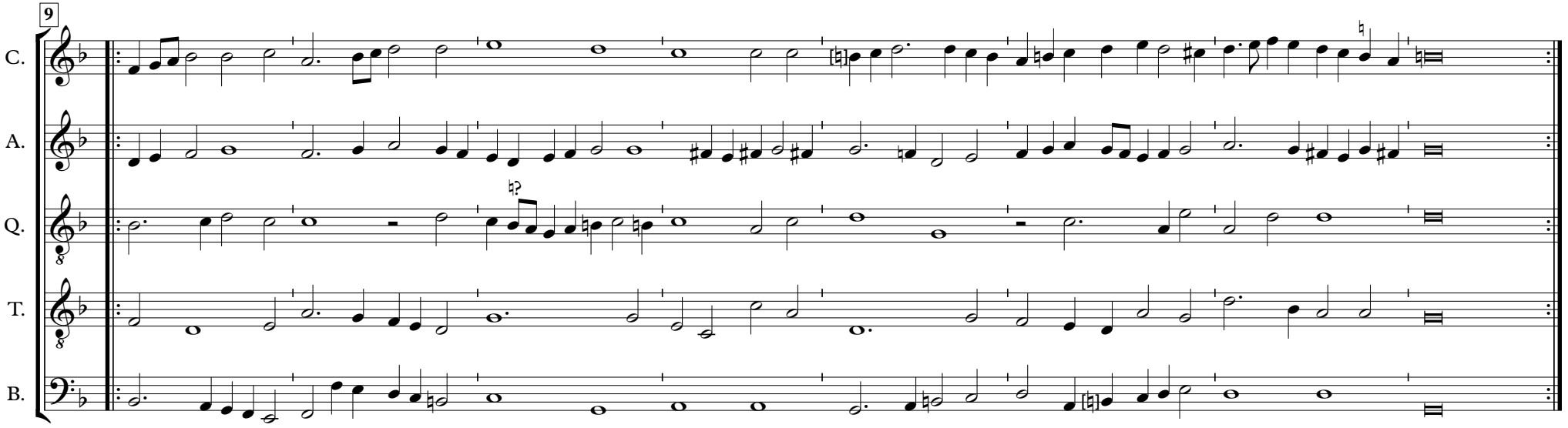
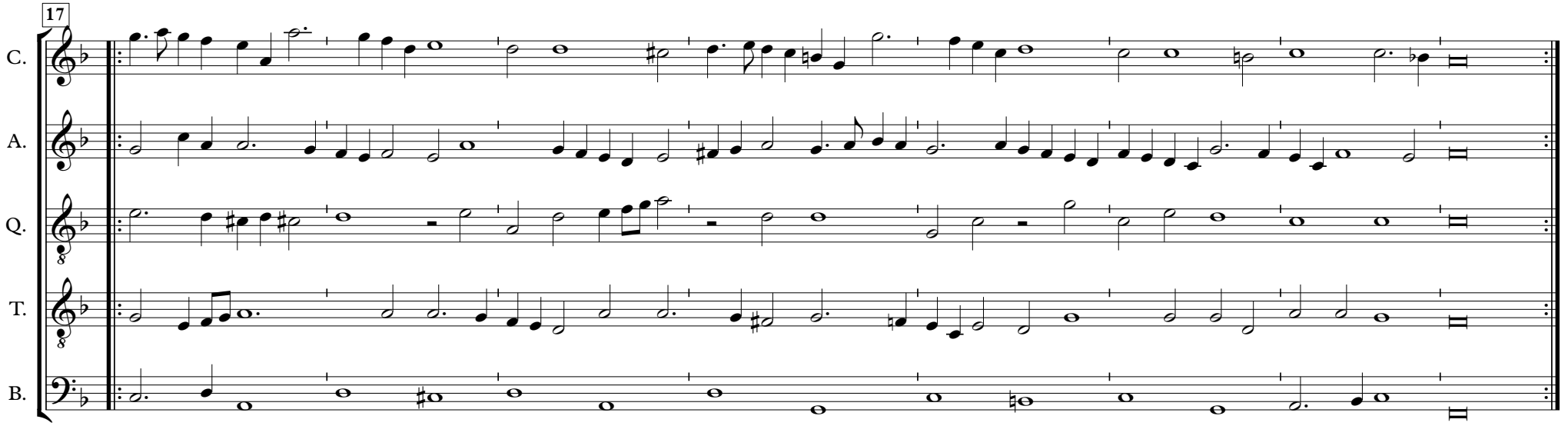
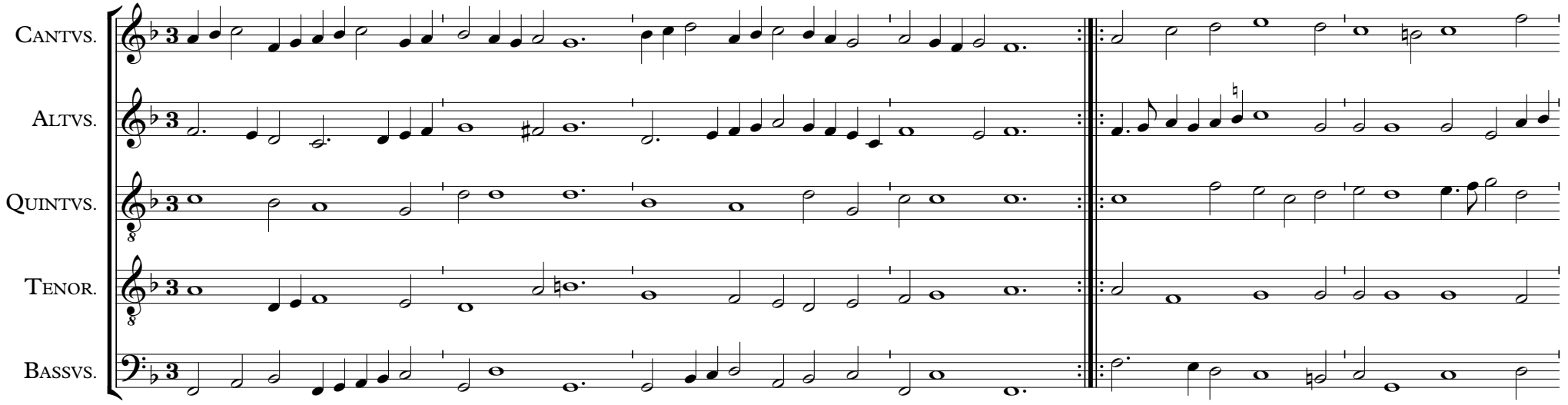
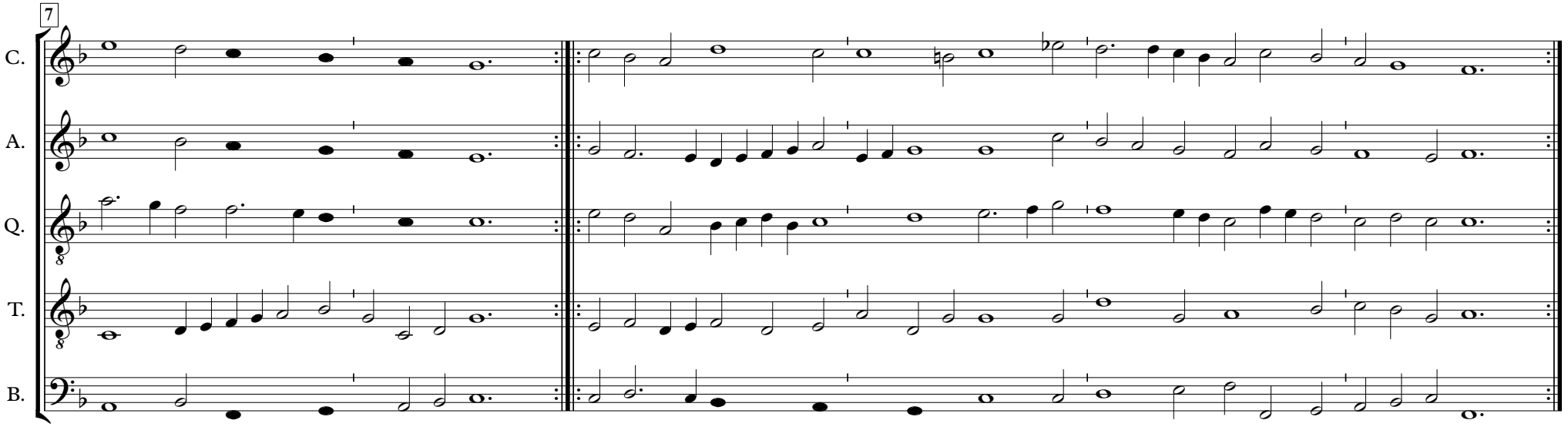


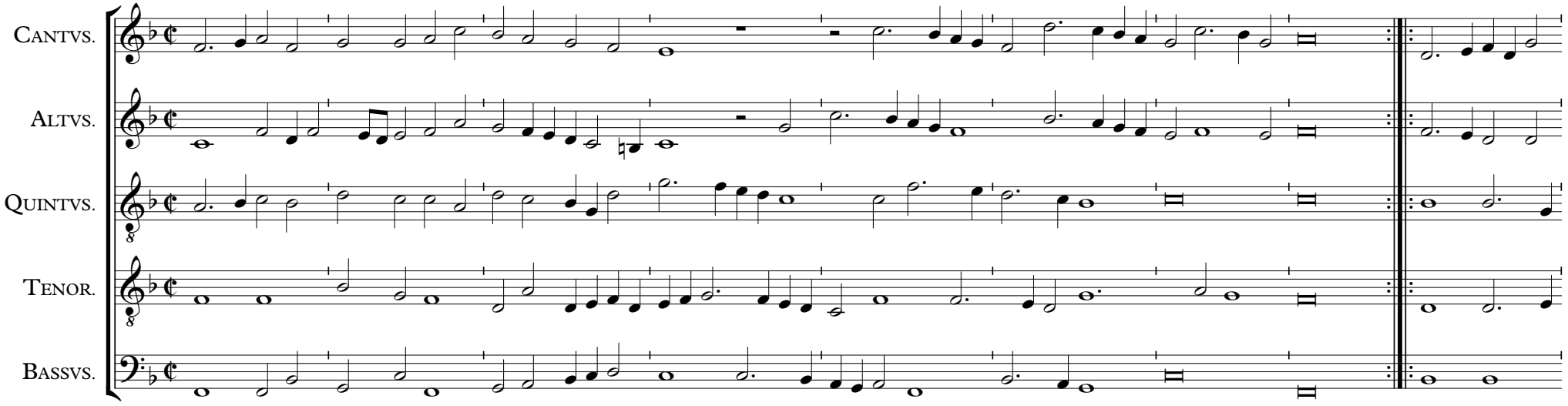


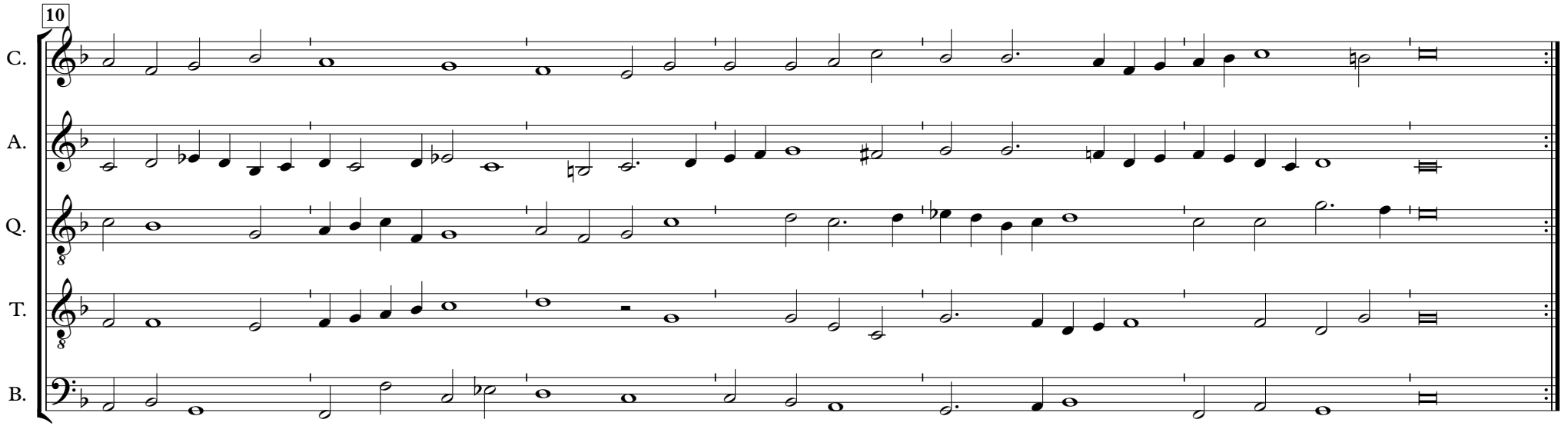

## 14. GAlliard.






15. **P**Auan.




10
C.
A.
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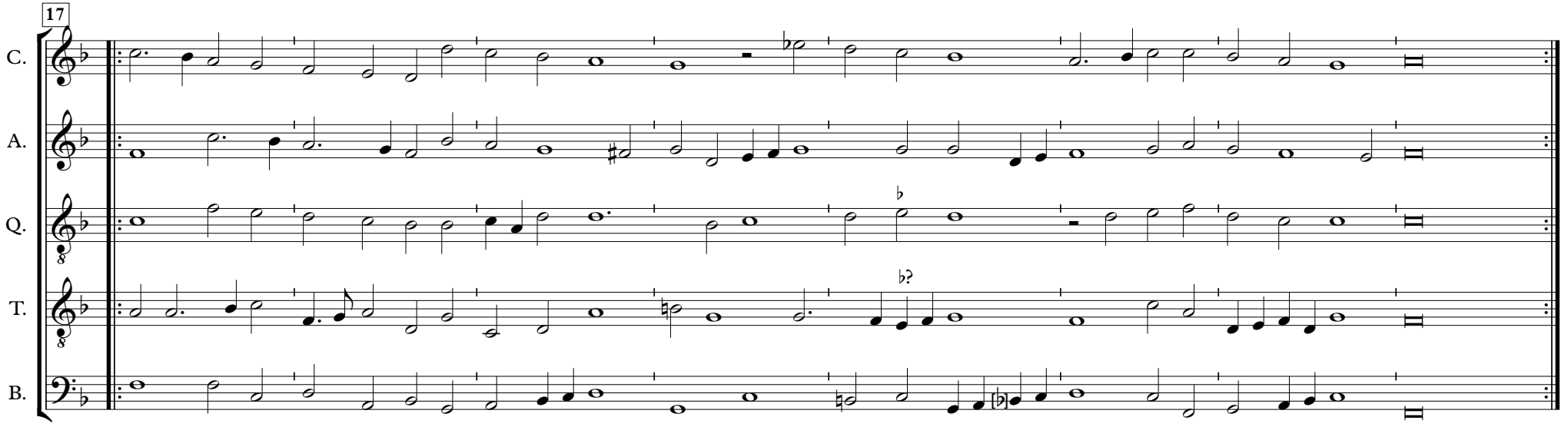
17
C.
A.
Q.
T.
B.
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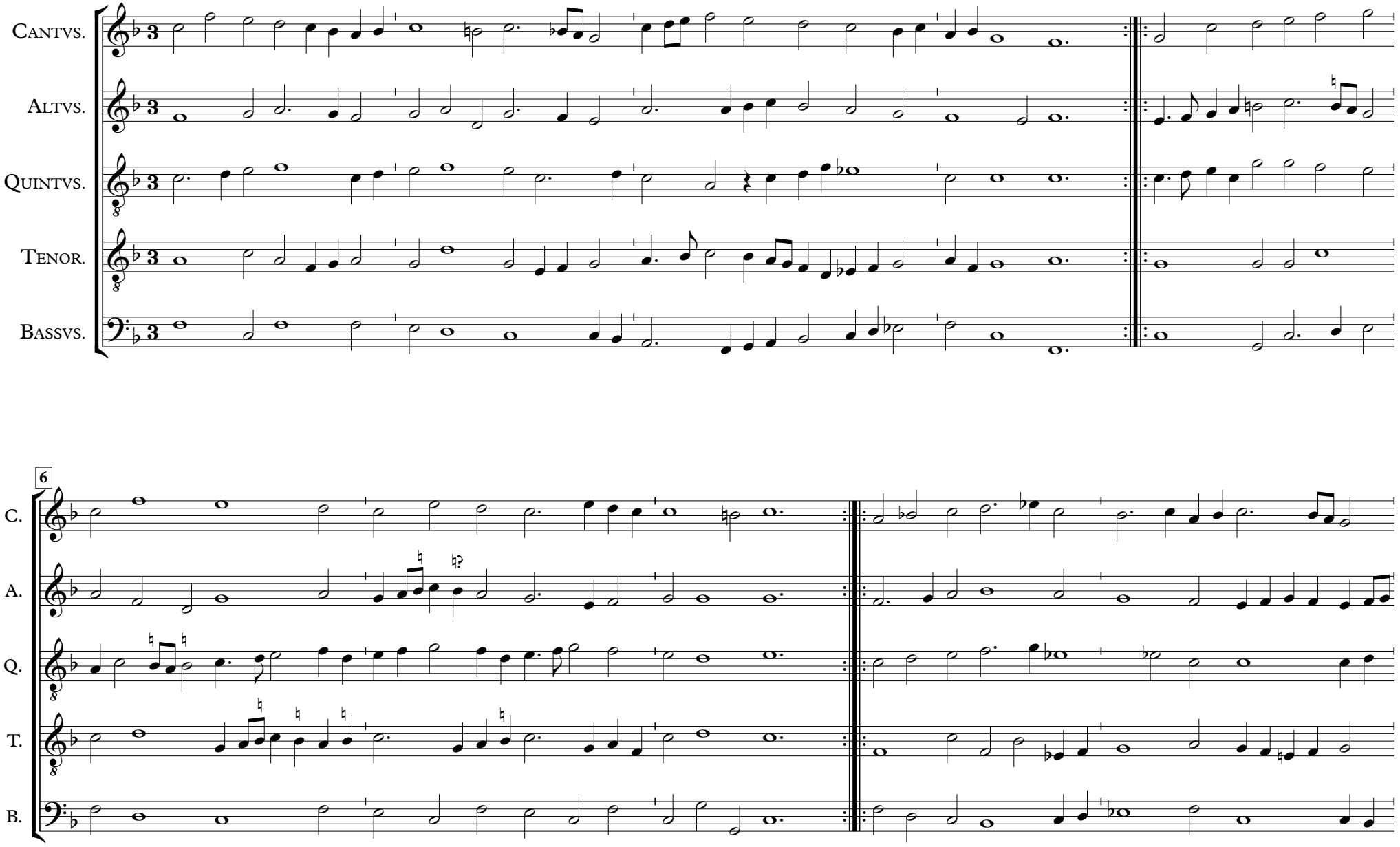
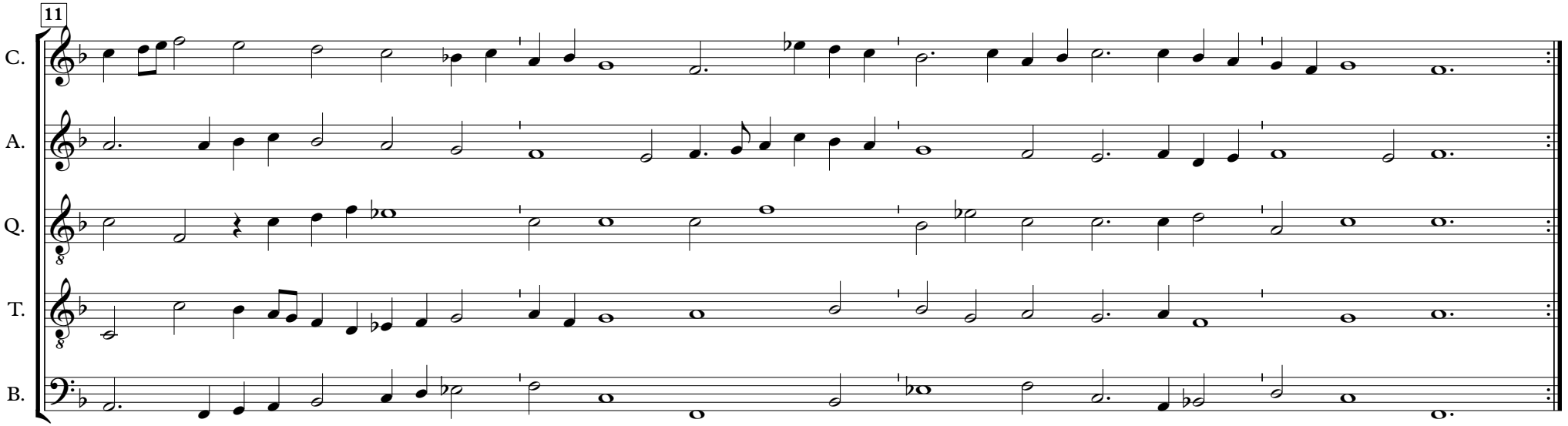
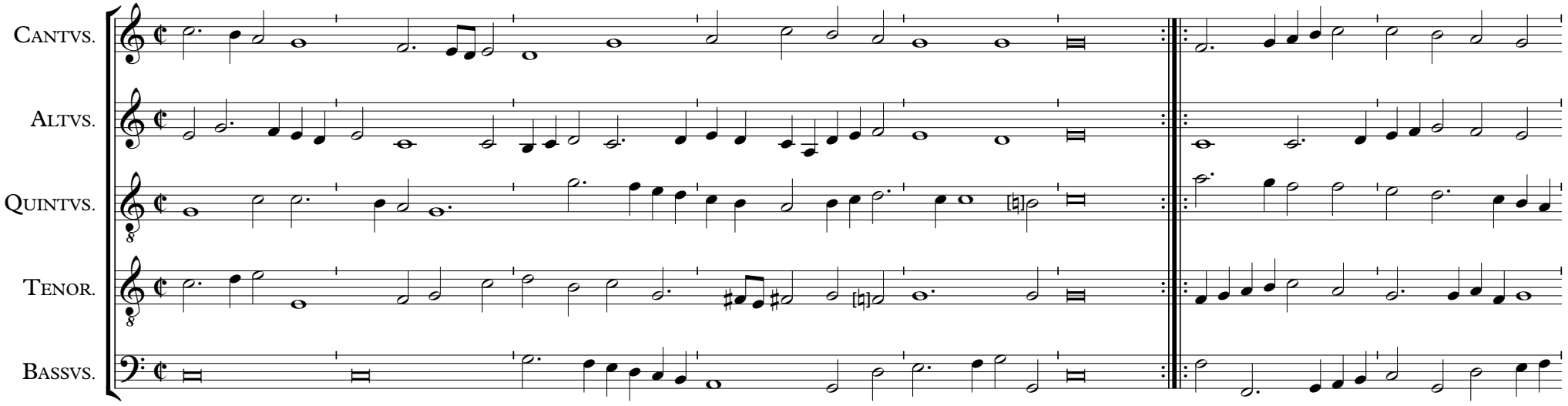
♭?

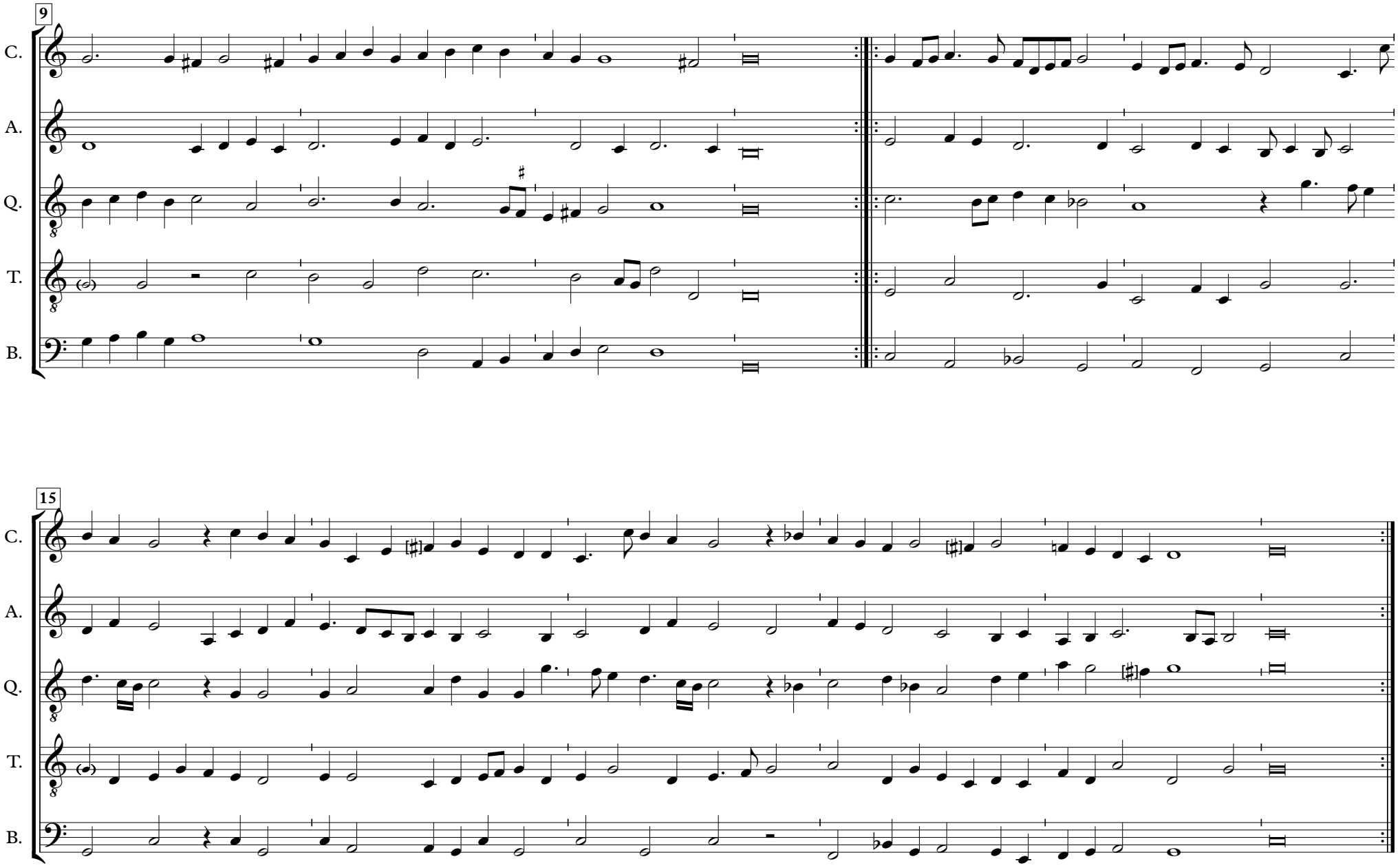
## 16. GAlliard.



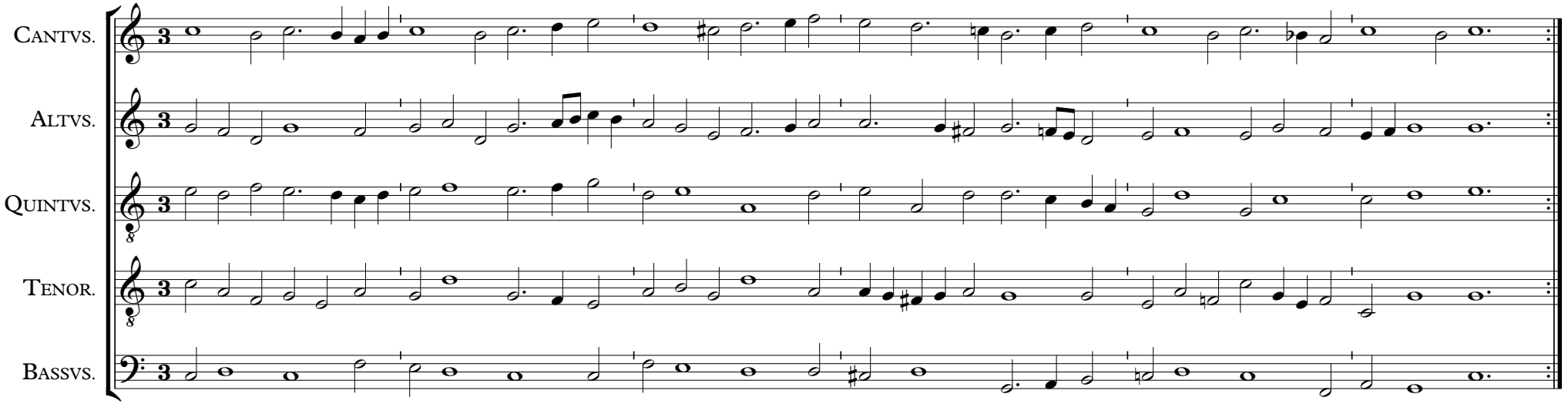


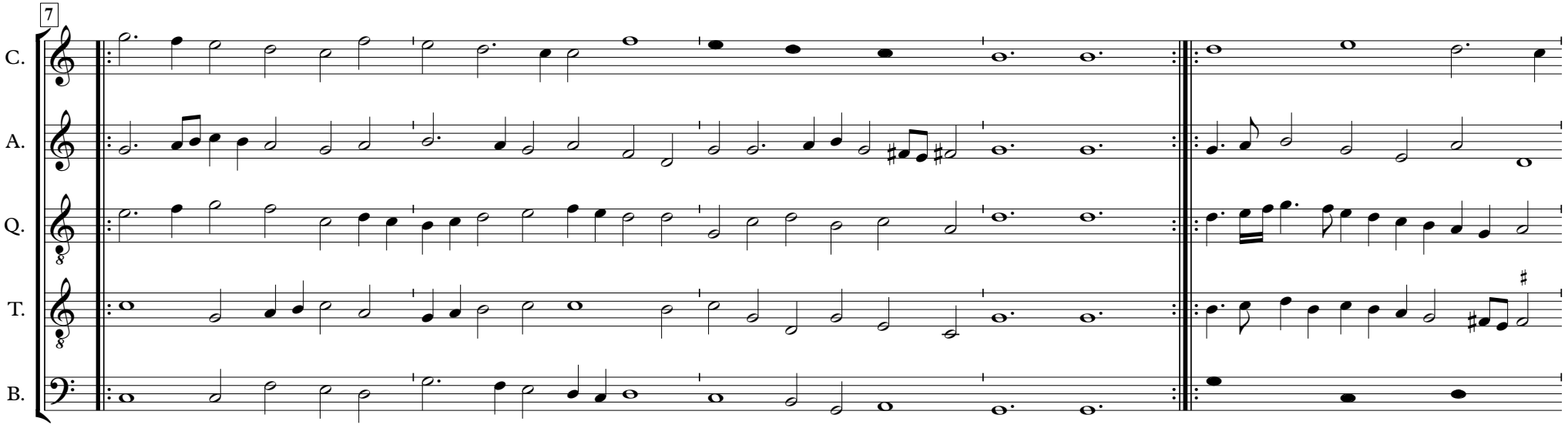

## 17. PAradizo. [Pavan]

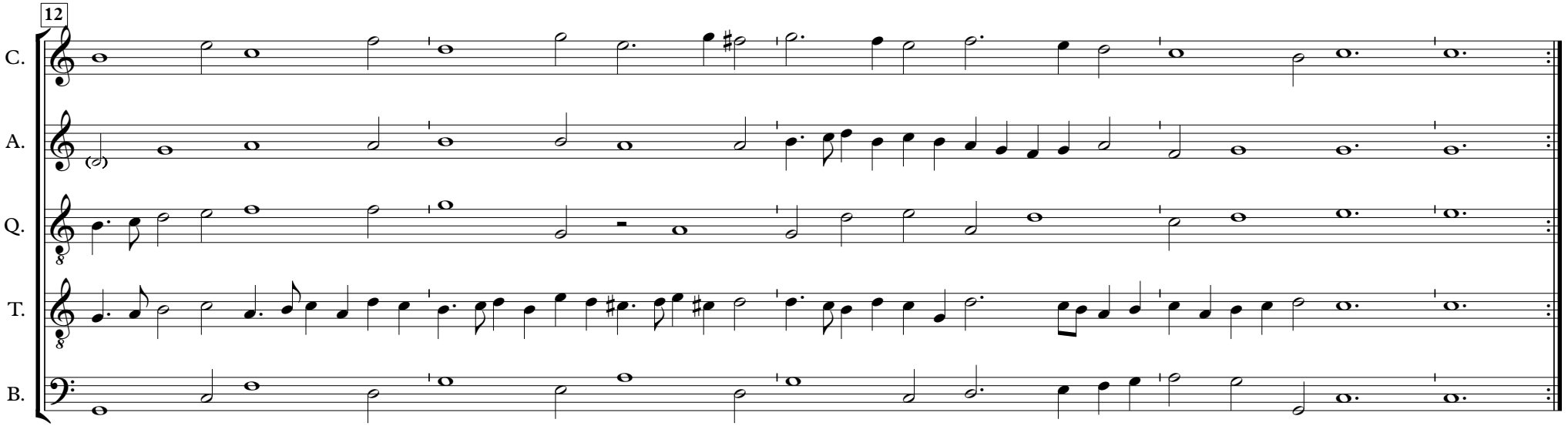



9
C.
A.
Q.
T.
B.
15
C.
A.
Q.
T.
B.

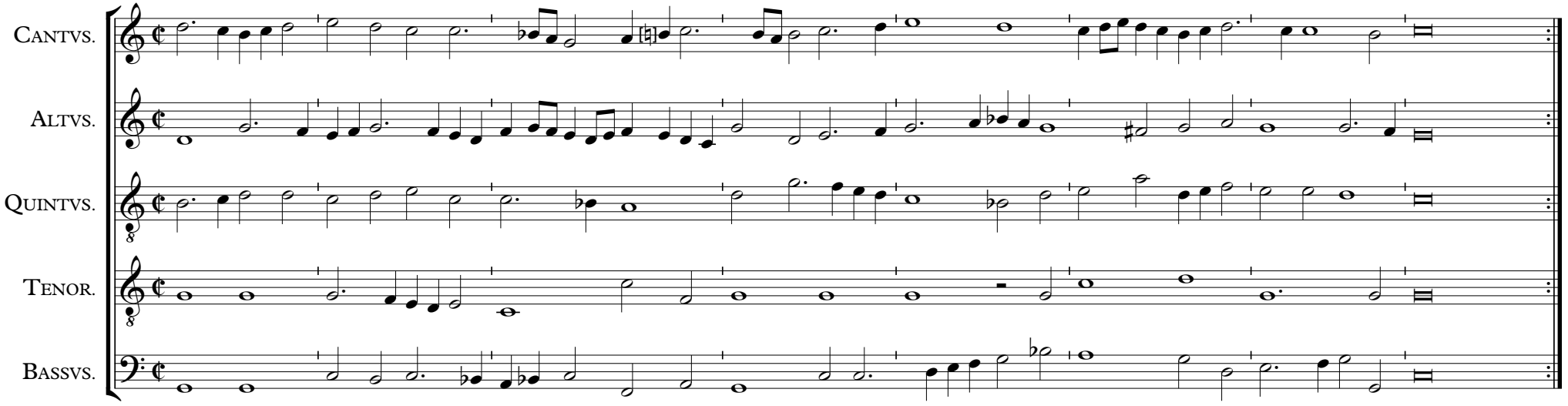
## 18. THe Sighes. [Galliard]

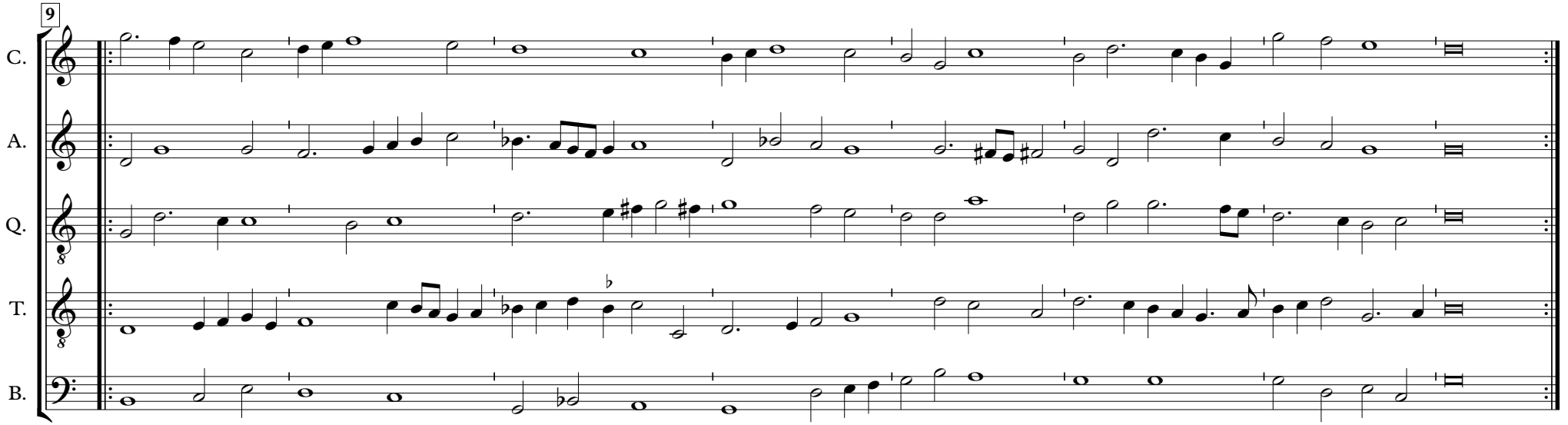





## 19. SEdet Sola. [Pavan]




9
C.
A.
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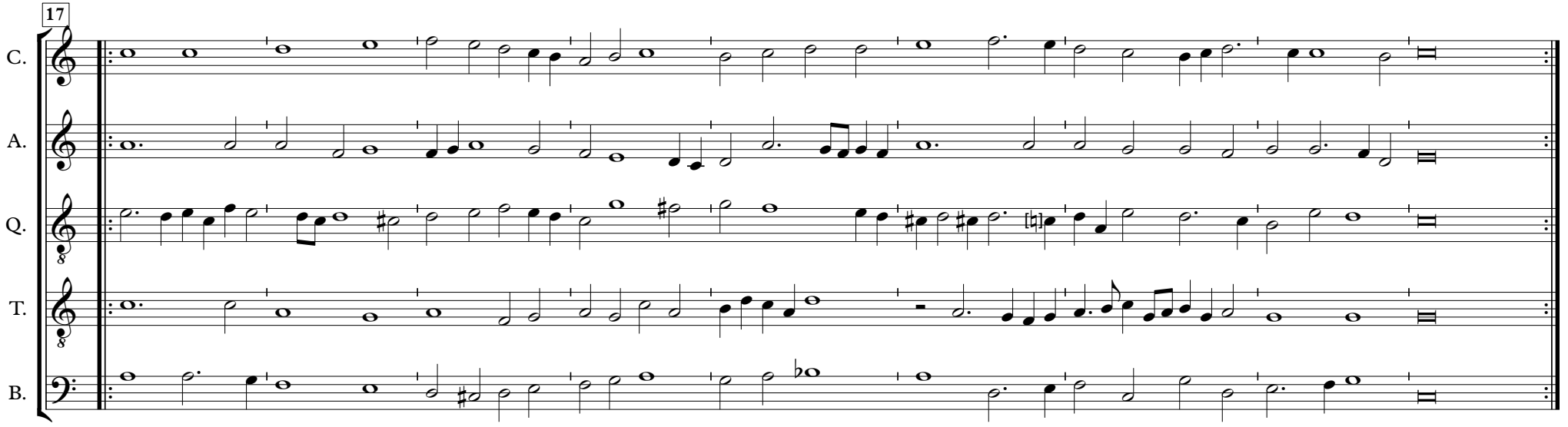
17
C.
A.
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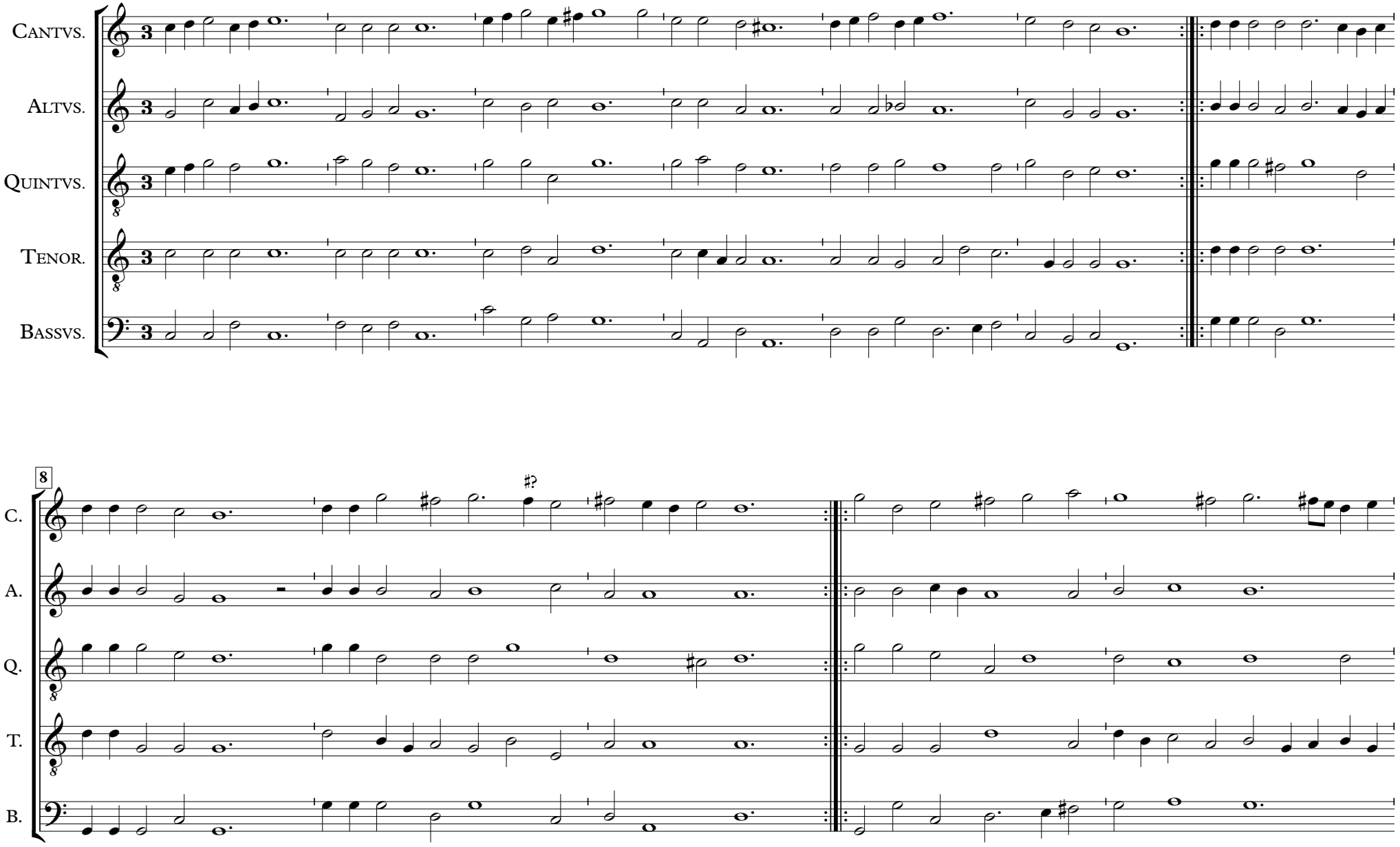
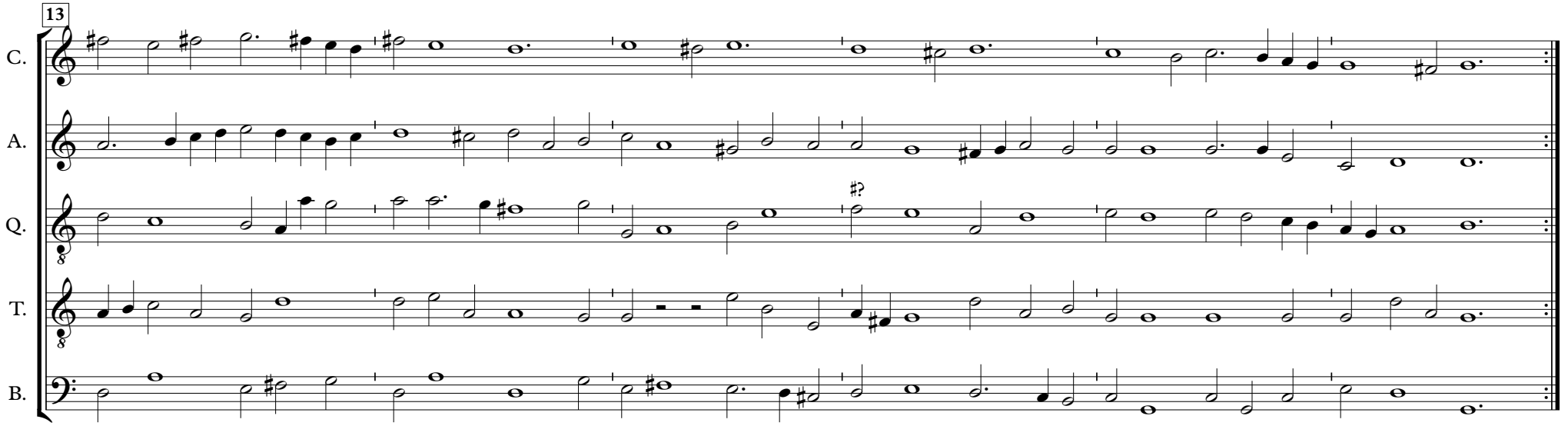
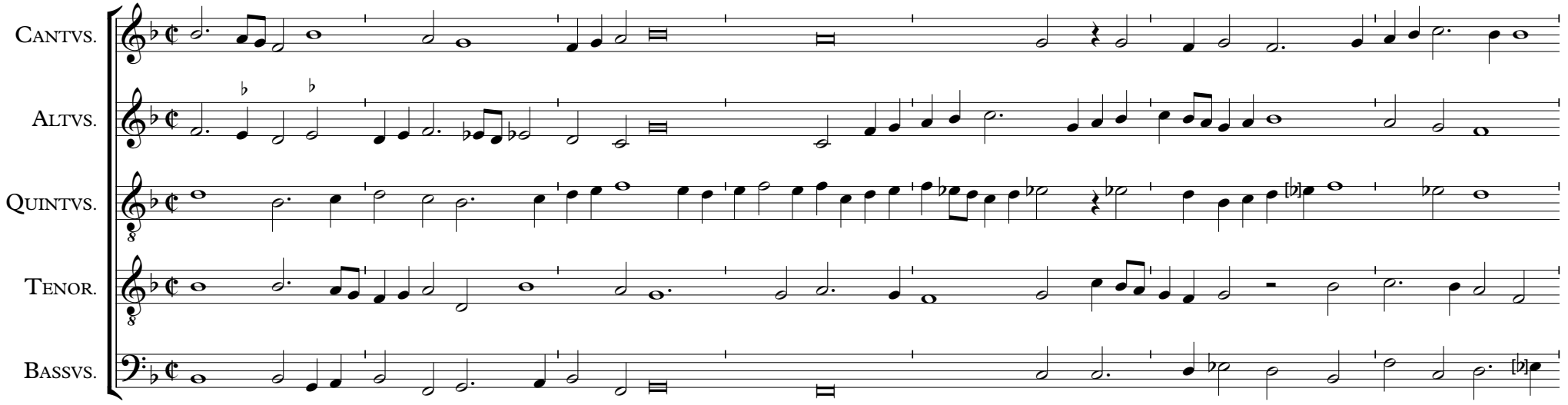
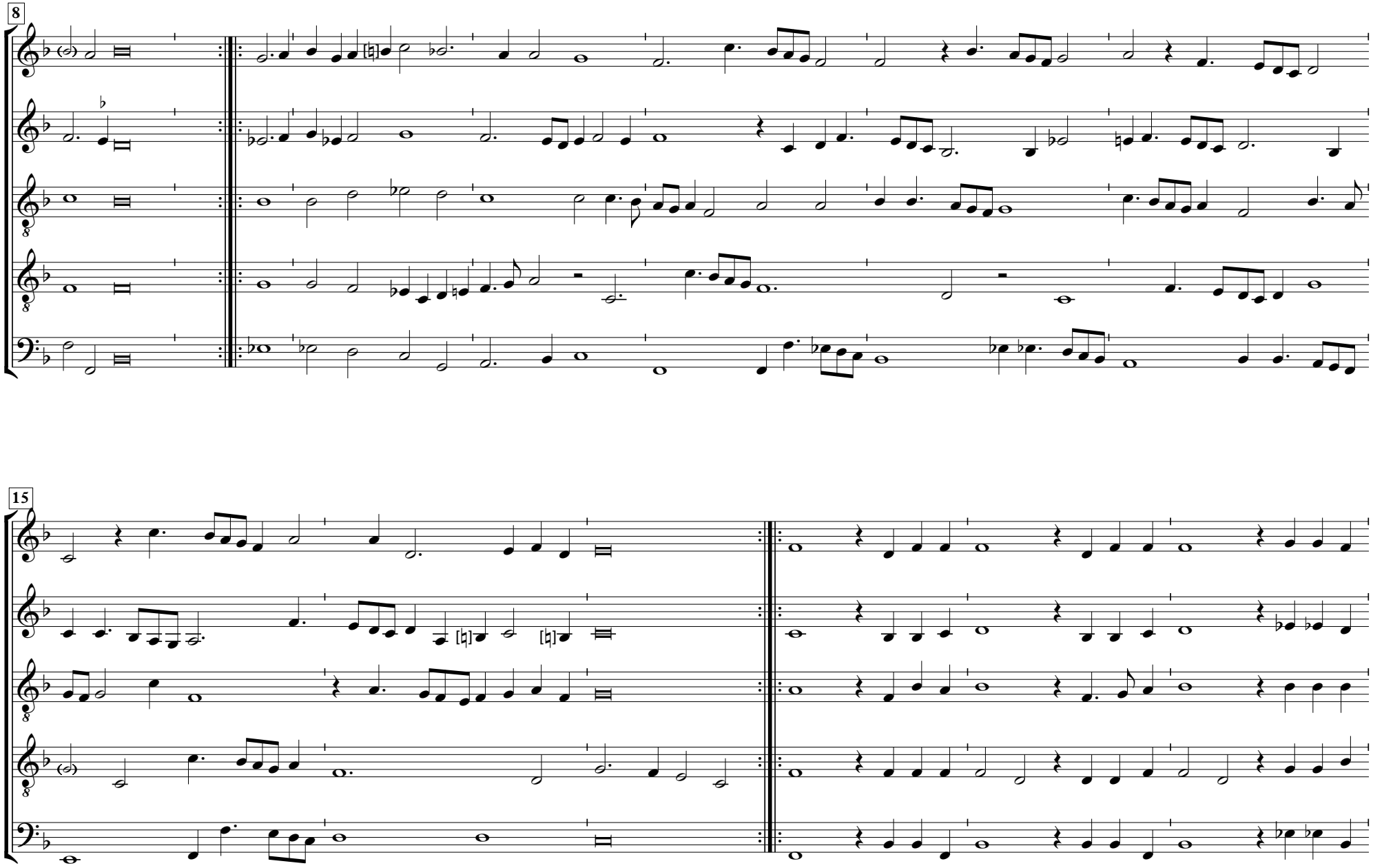
## 20. GAlliard.






## 21. INfernum. [Pavan]




8
C.
A.
Q.
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15
C.
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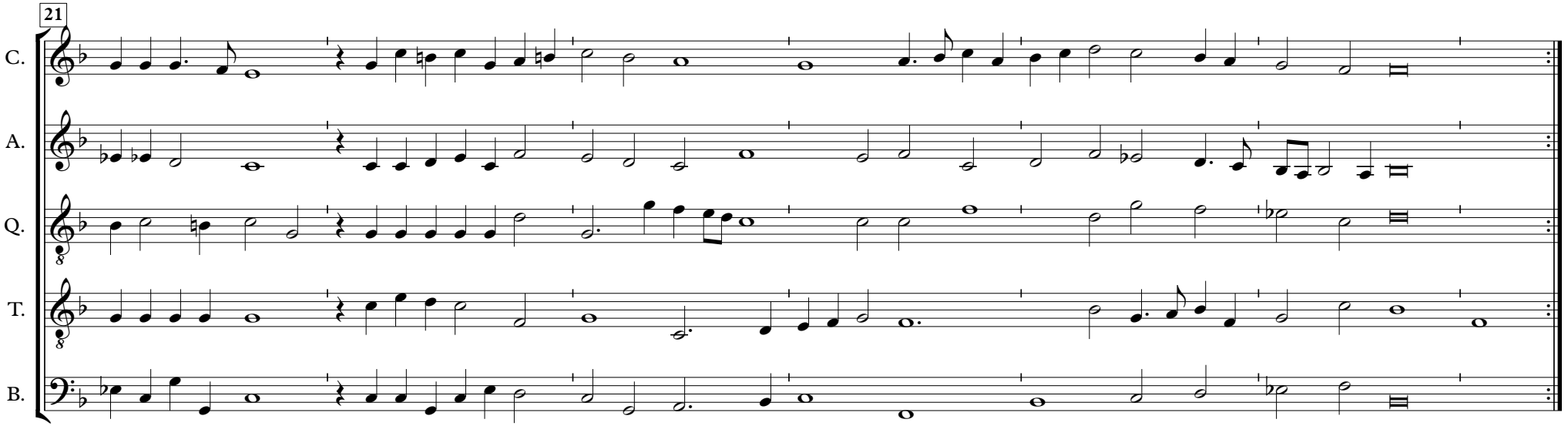
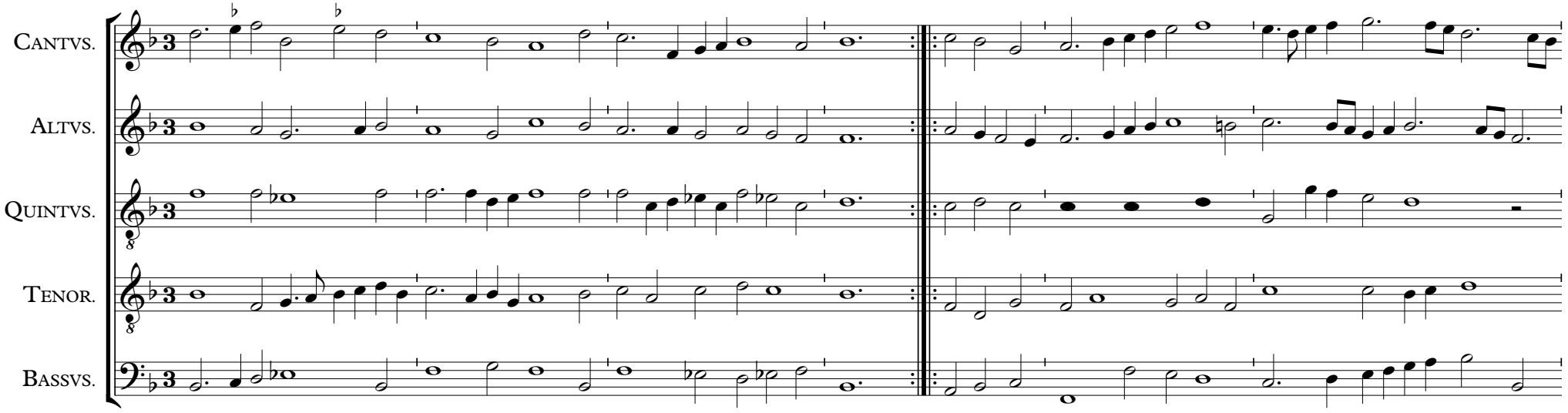
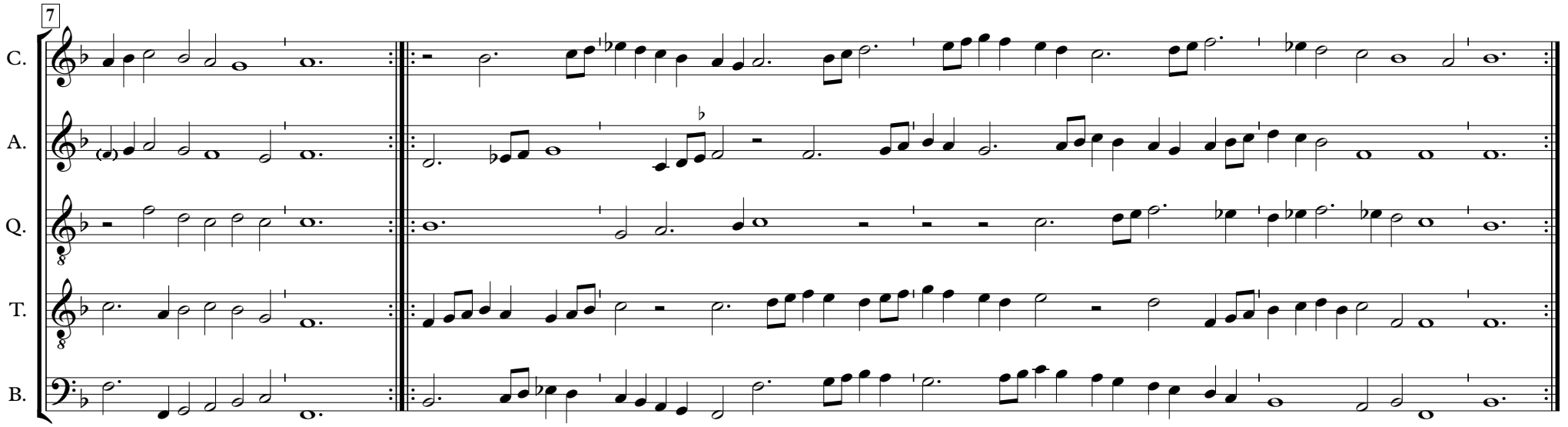
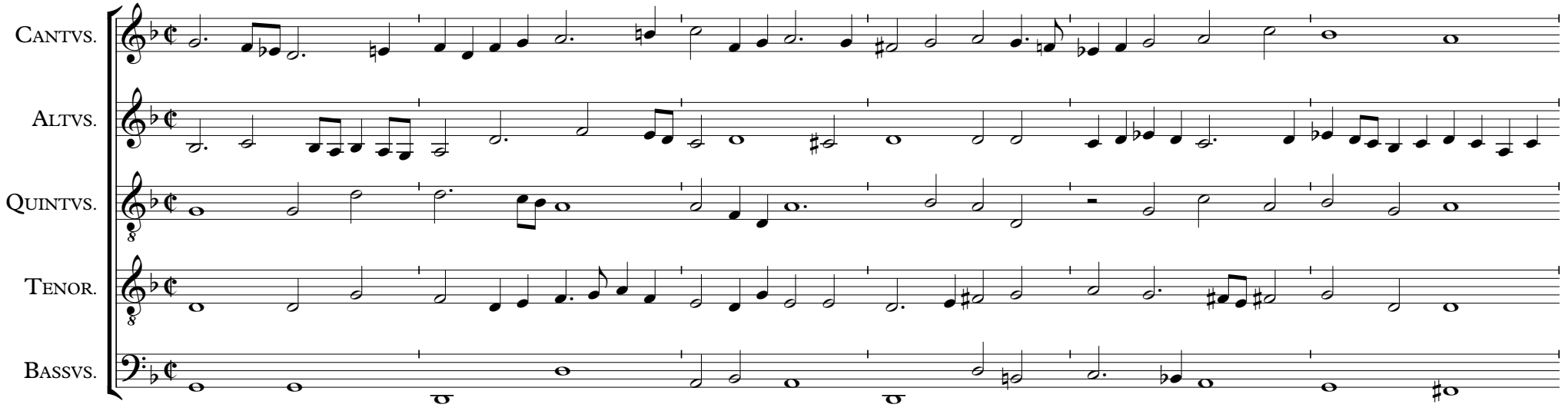


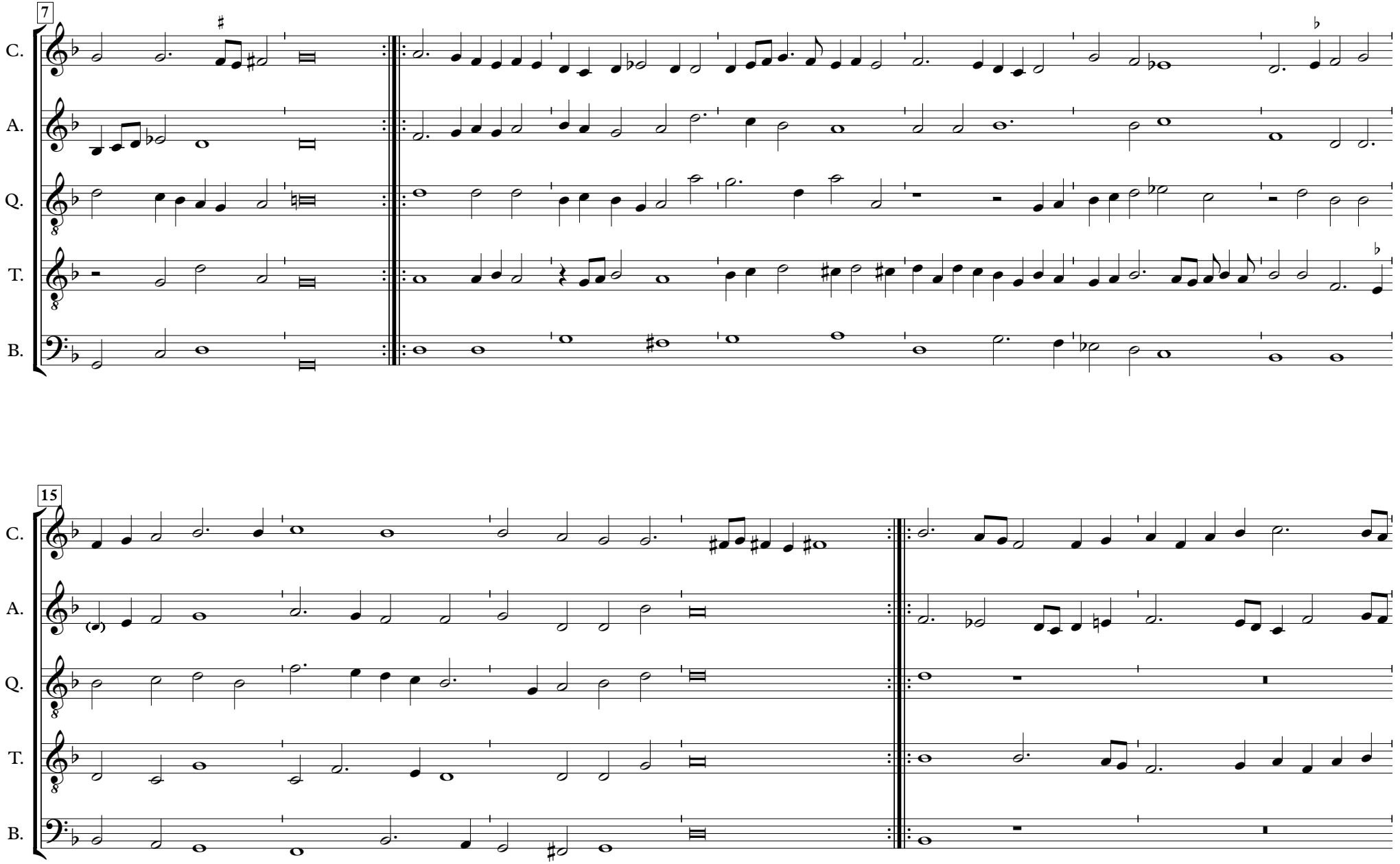

## 22. GAlliard.






## 23. **S**Pero. [Pavan]




7
C.
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15
C.
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T.
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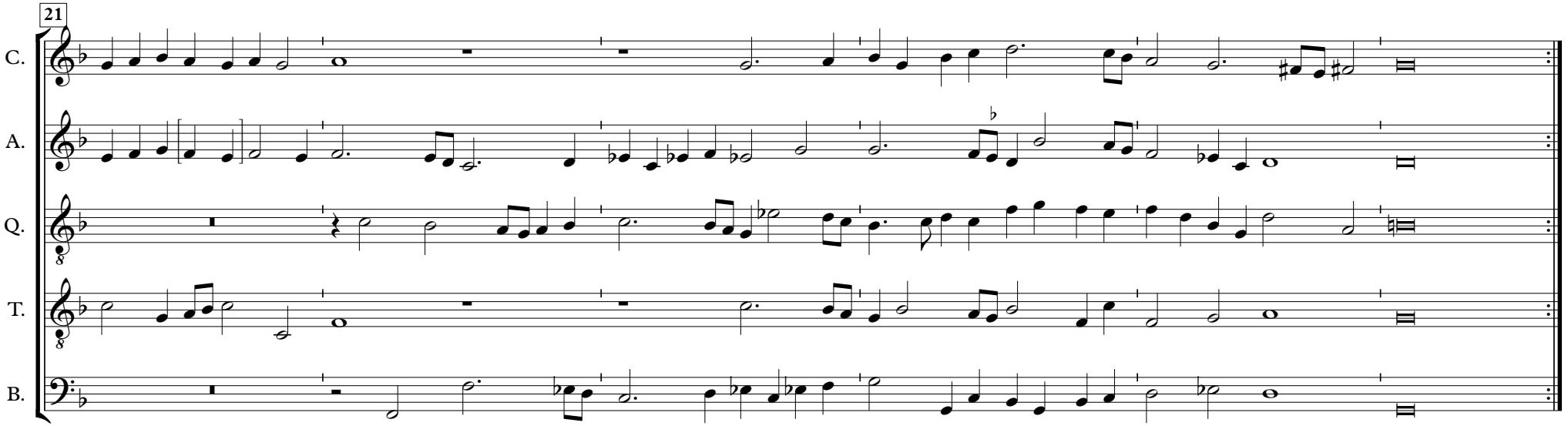
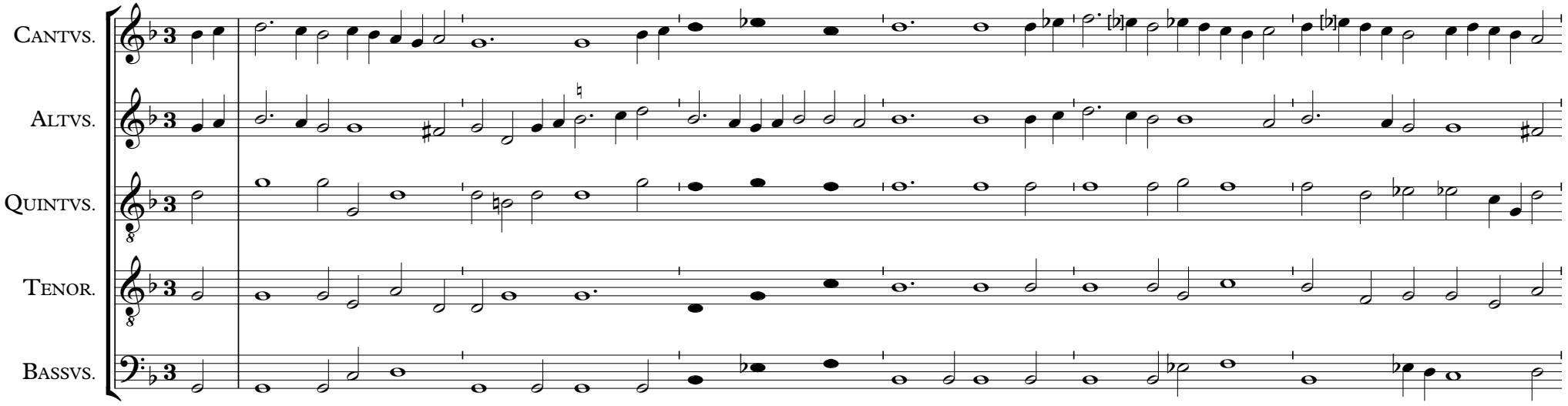
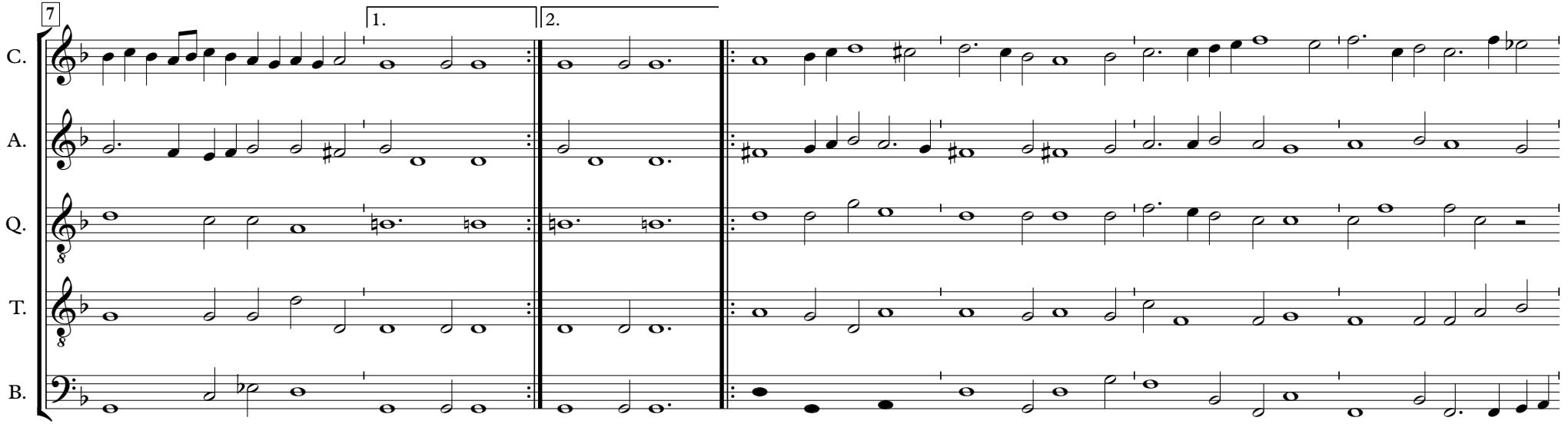



## 24. GAlliard.




7
1.
2.
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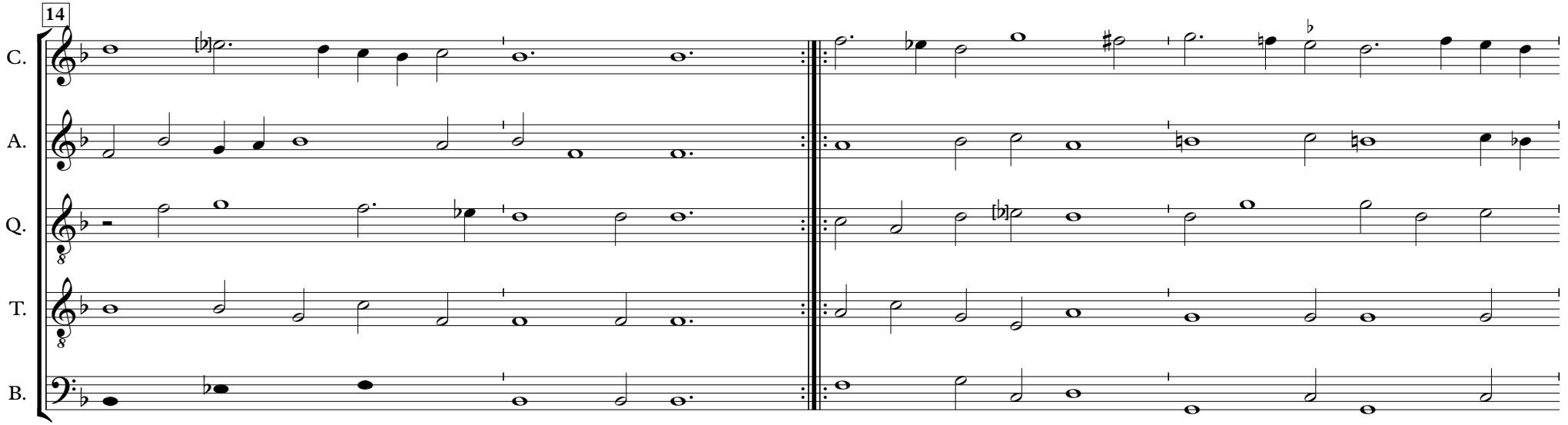
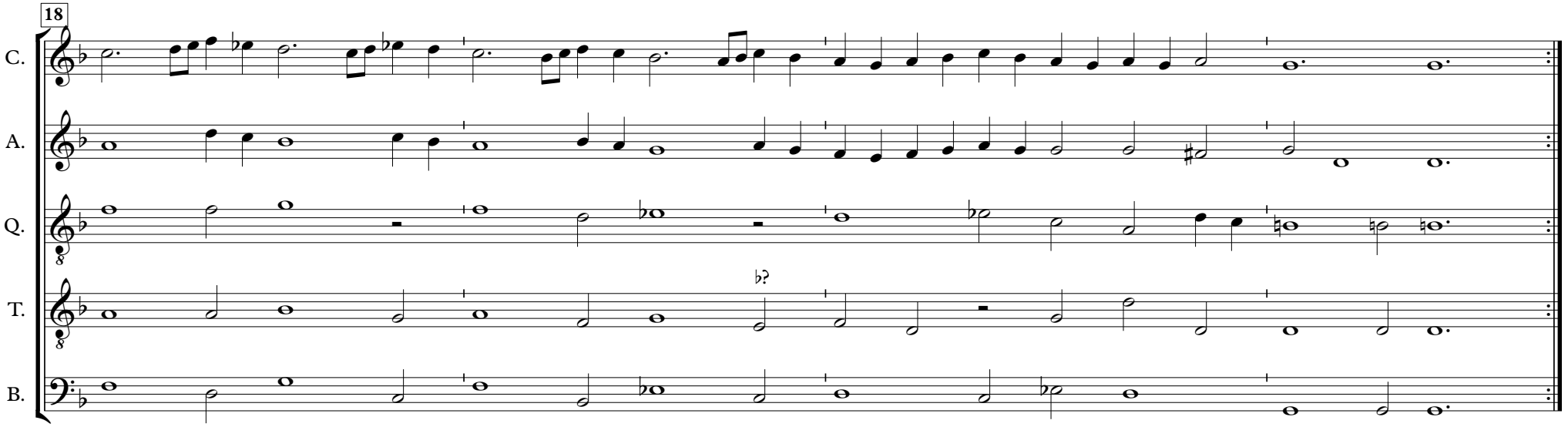
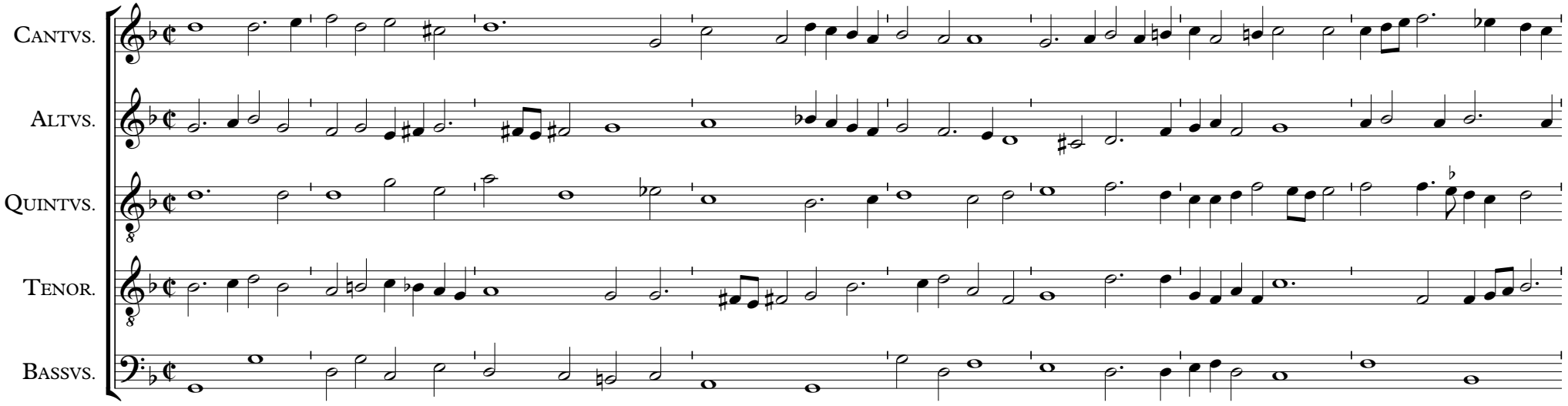
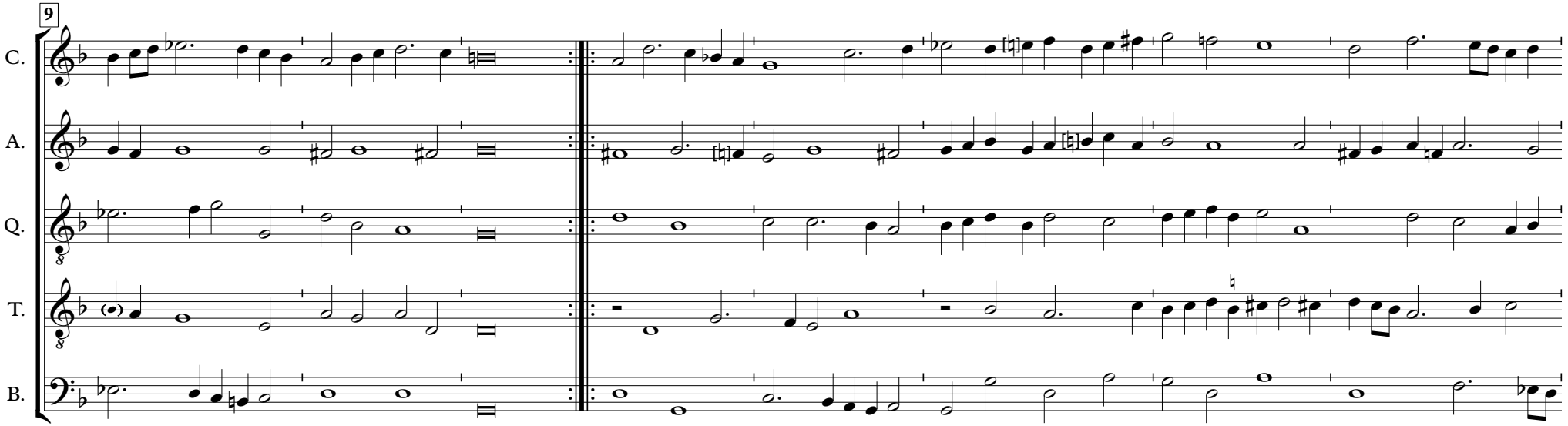
B.


14
C.
A.
Q.
T.
B.




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




9
C.
A.
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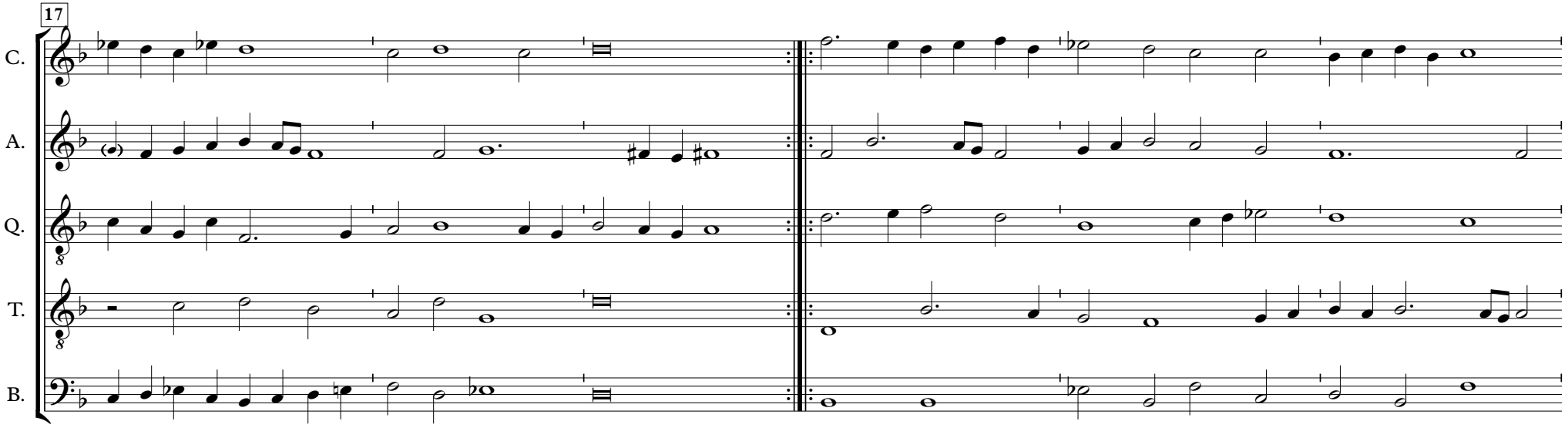
17
C.
A.
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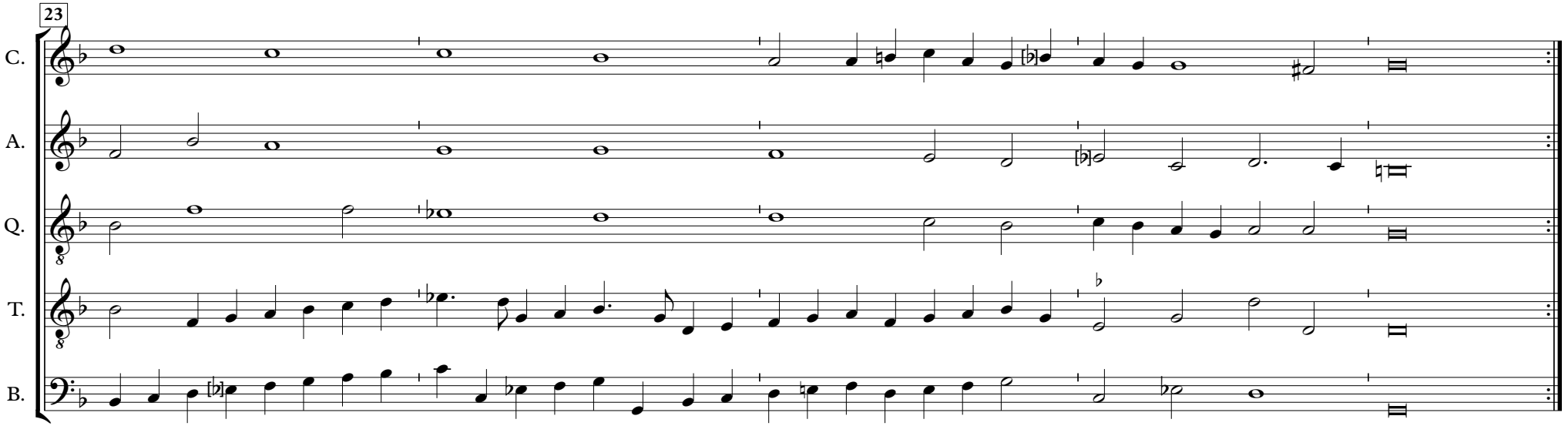
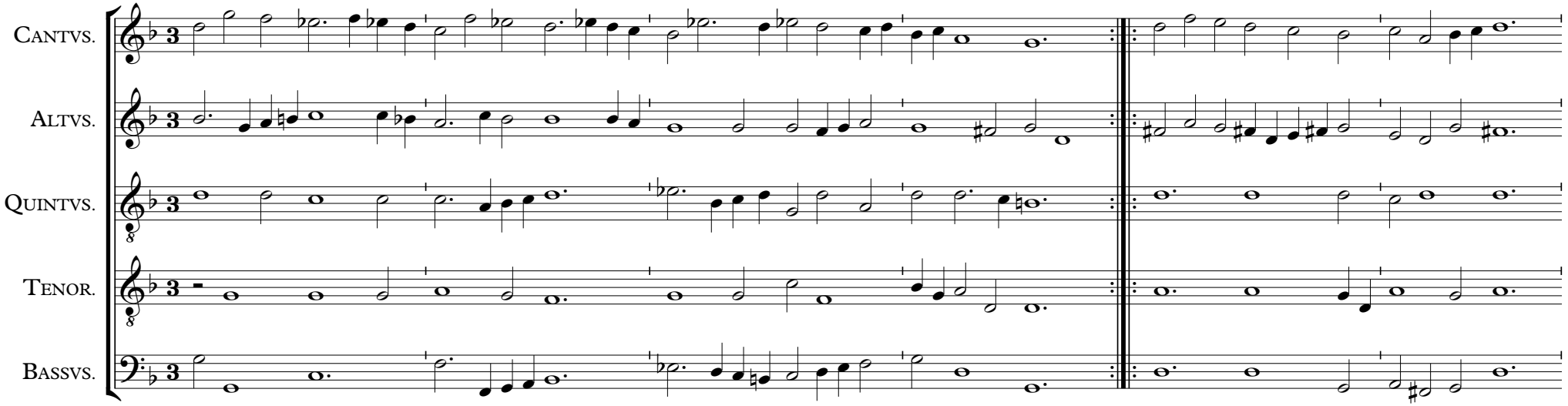
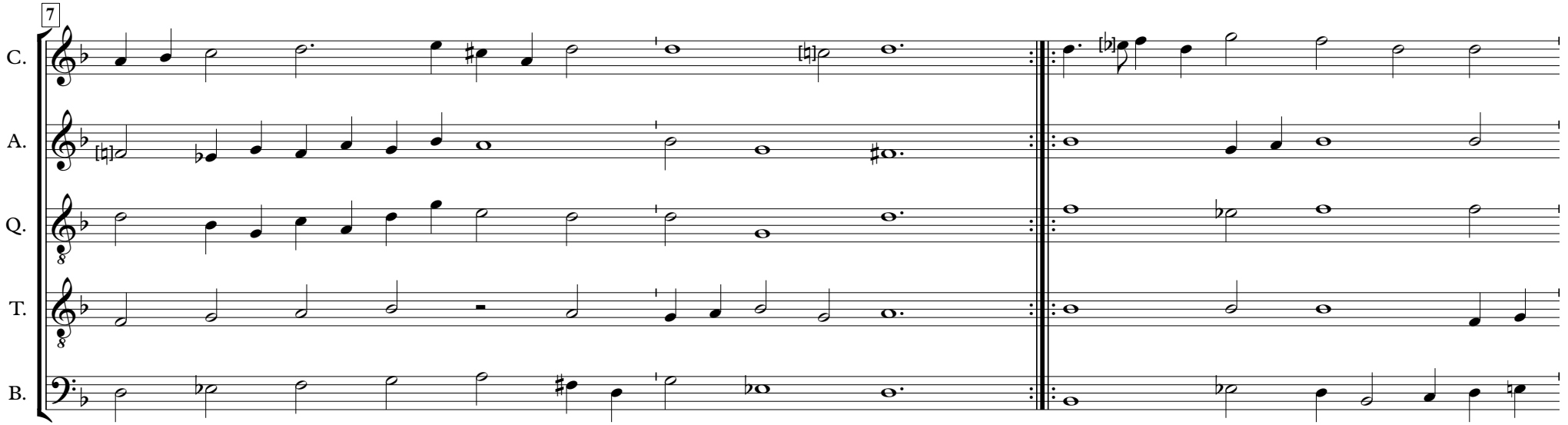
T.
B.




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




7
C.
A.
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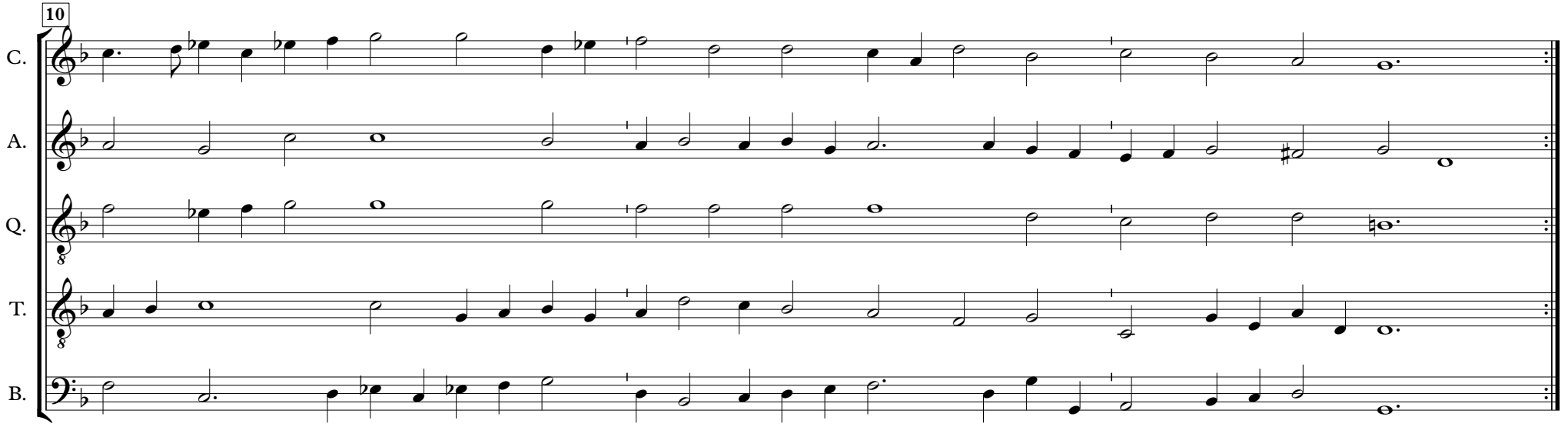
10
C.
A.
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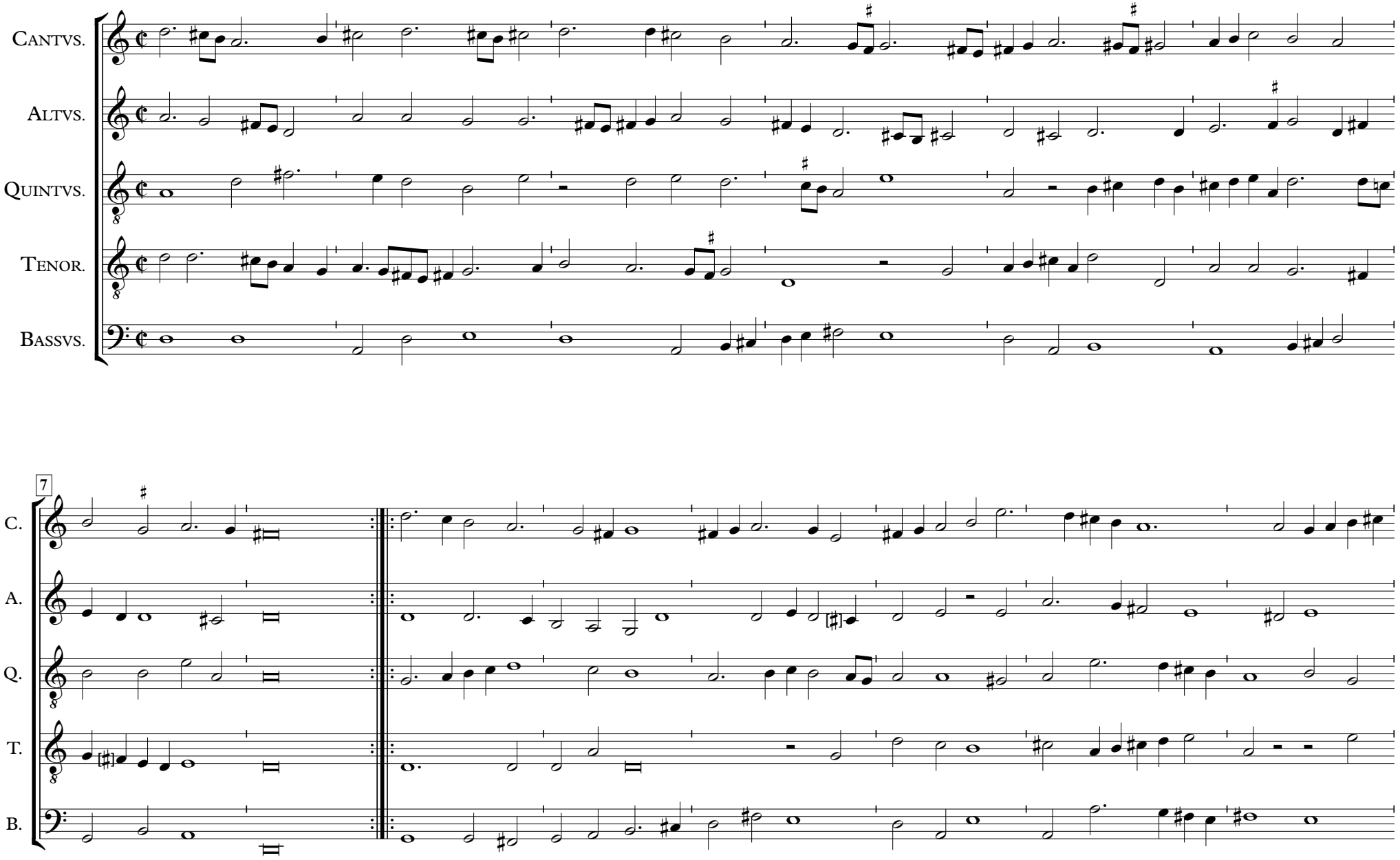
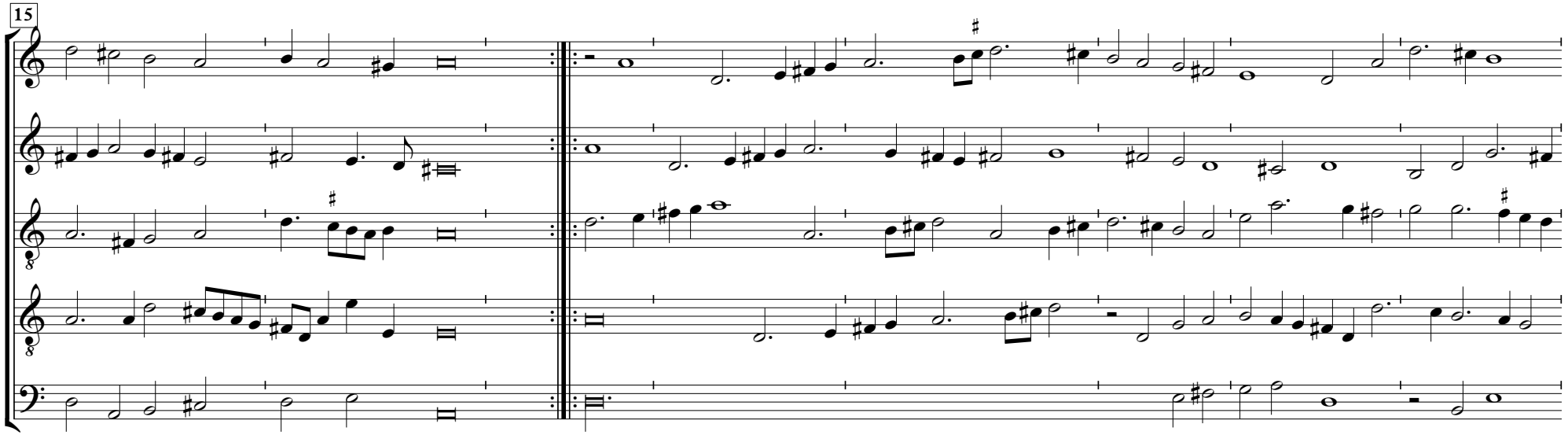
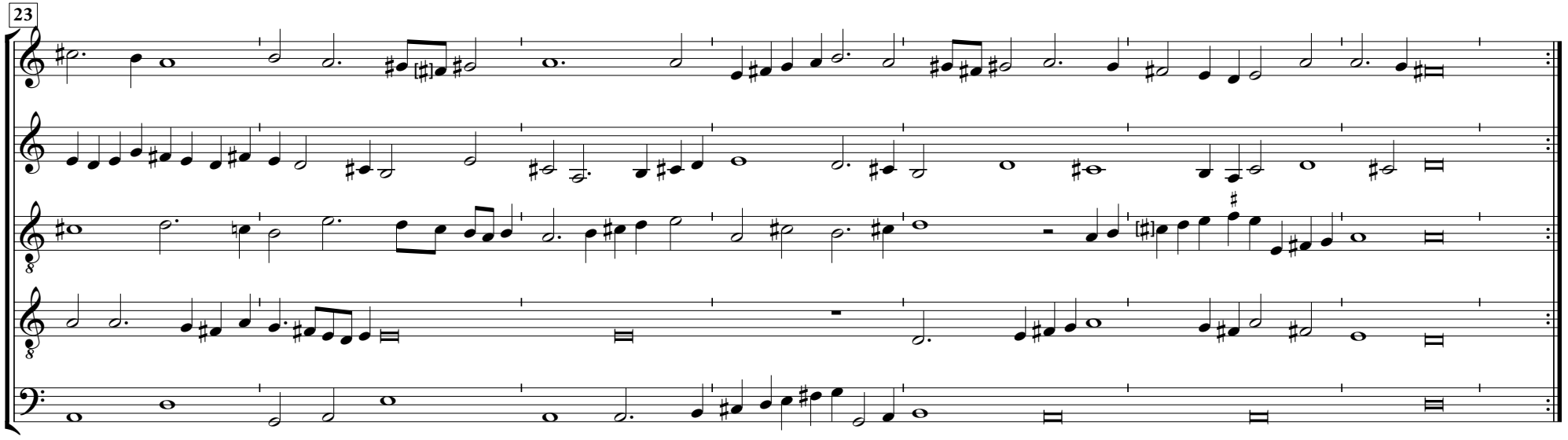
## 27. THe image of Melancholly. [Pavan]




15
C.
A.
Q.
T.
B.


23
C.
A.
Q.
T.
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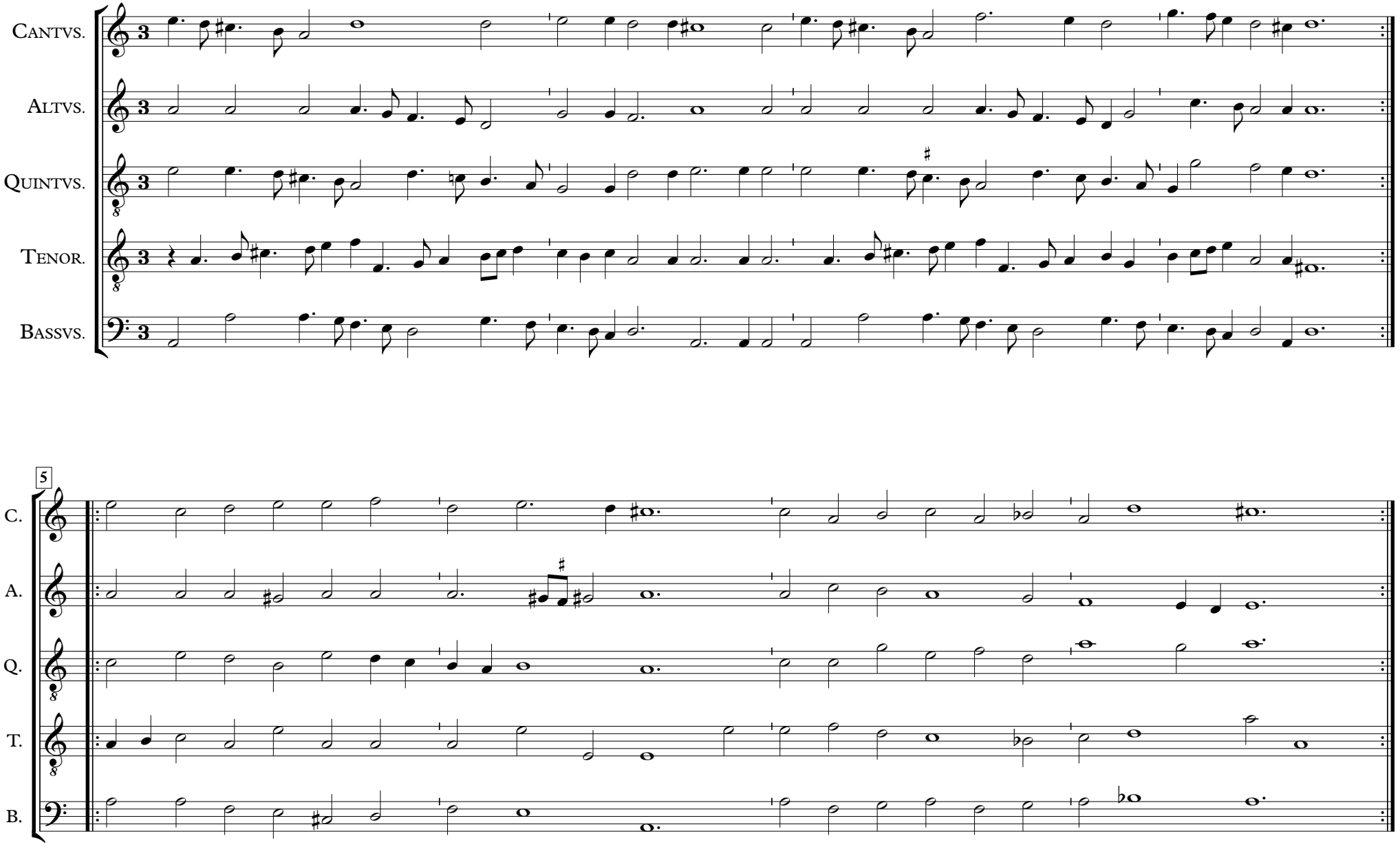
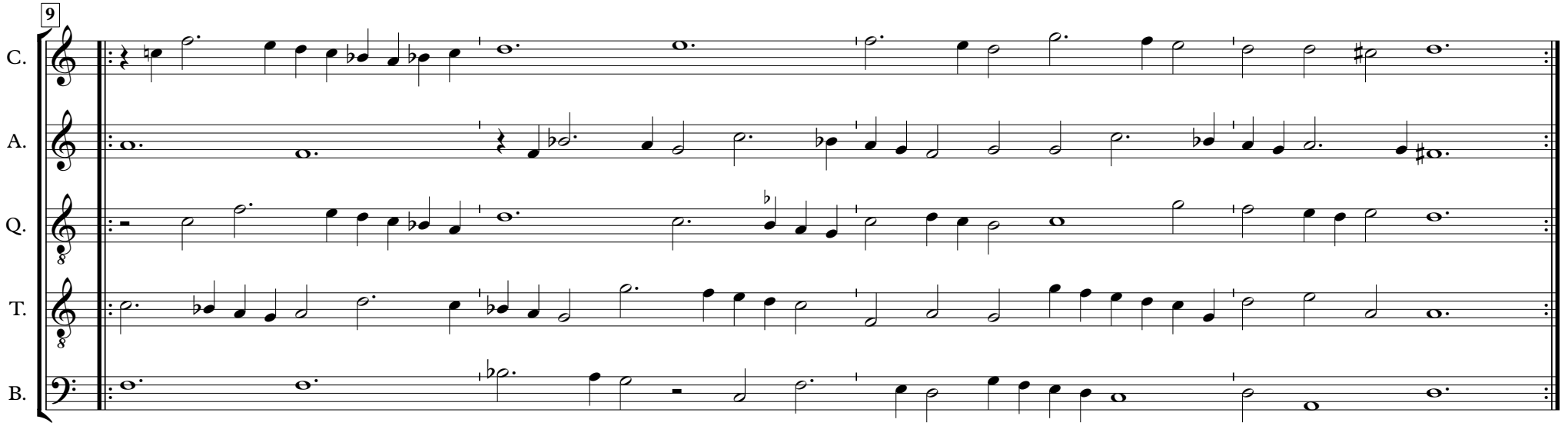
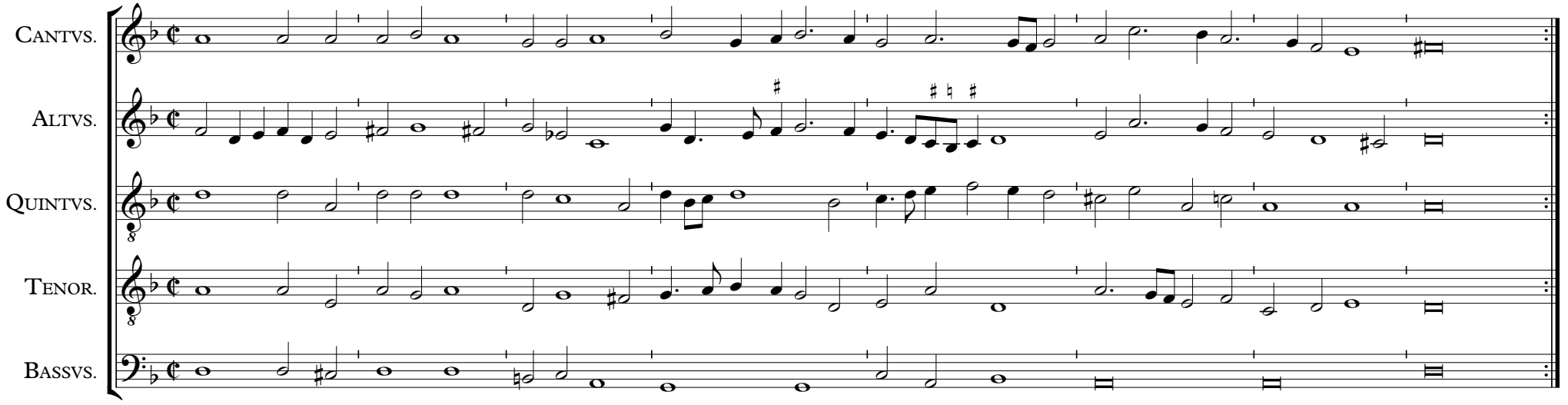
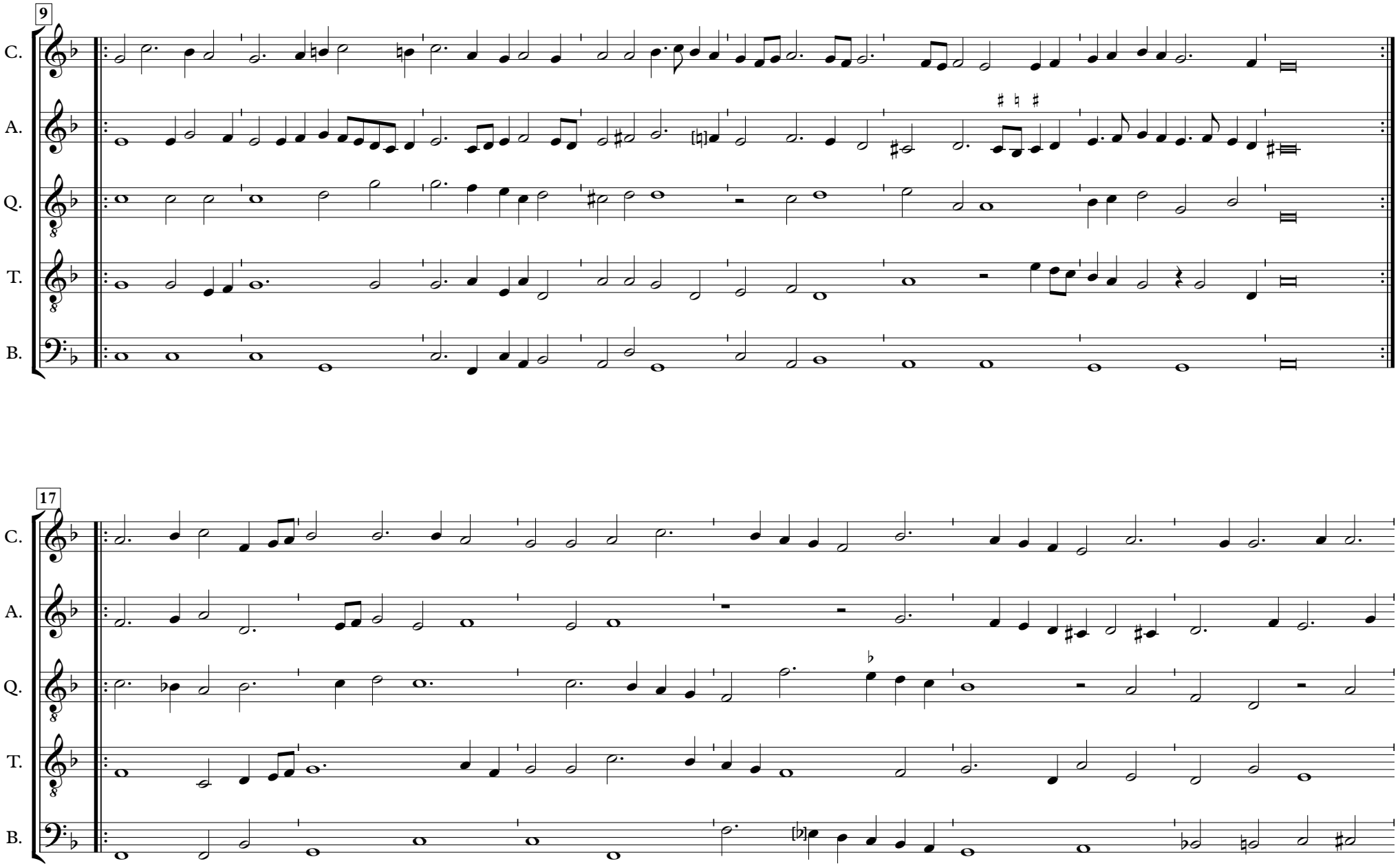
## 28. ECce quam bonum. [Galliard]

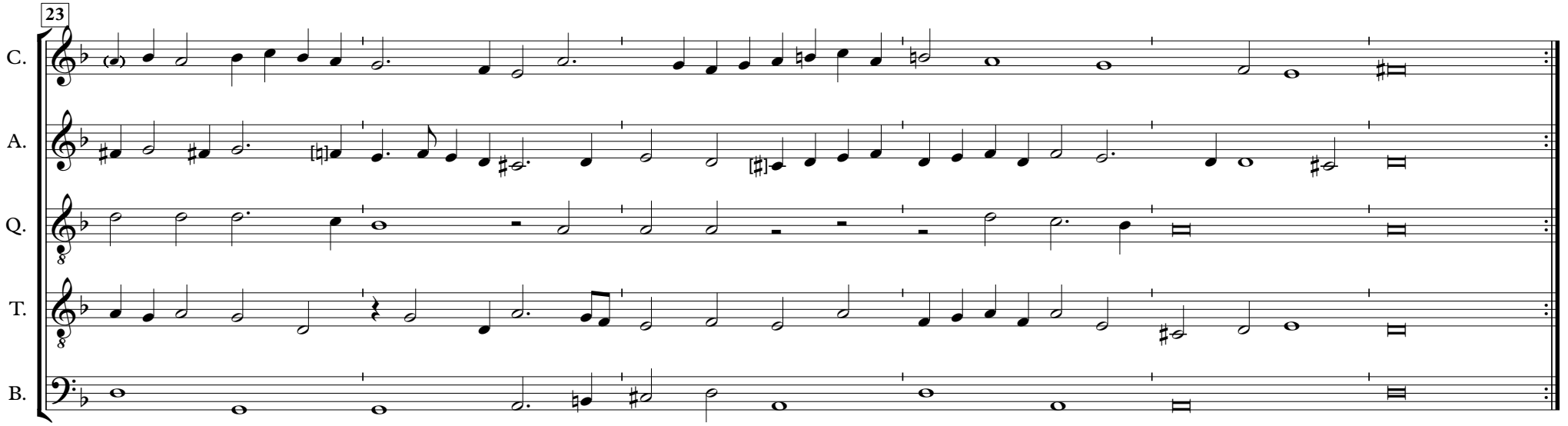




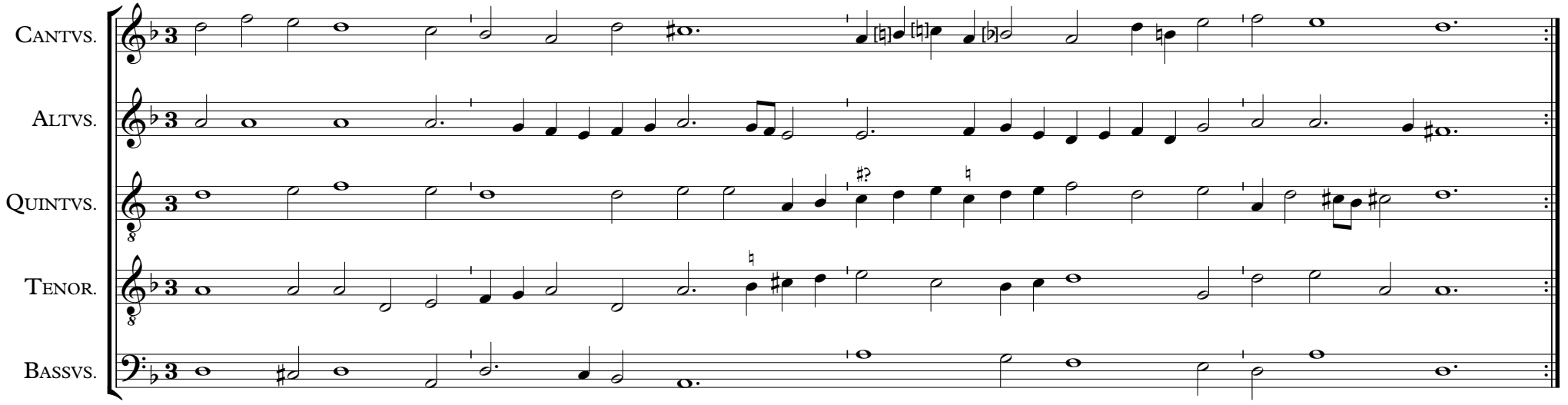

## 29. **M**Ens innouata. [Pavan]

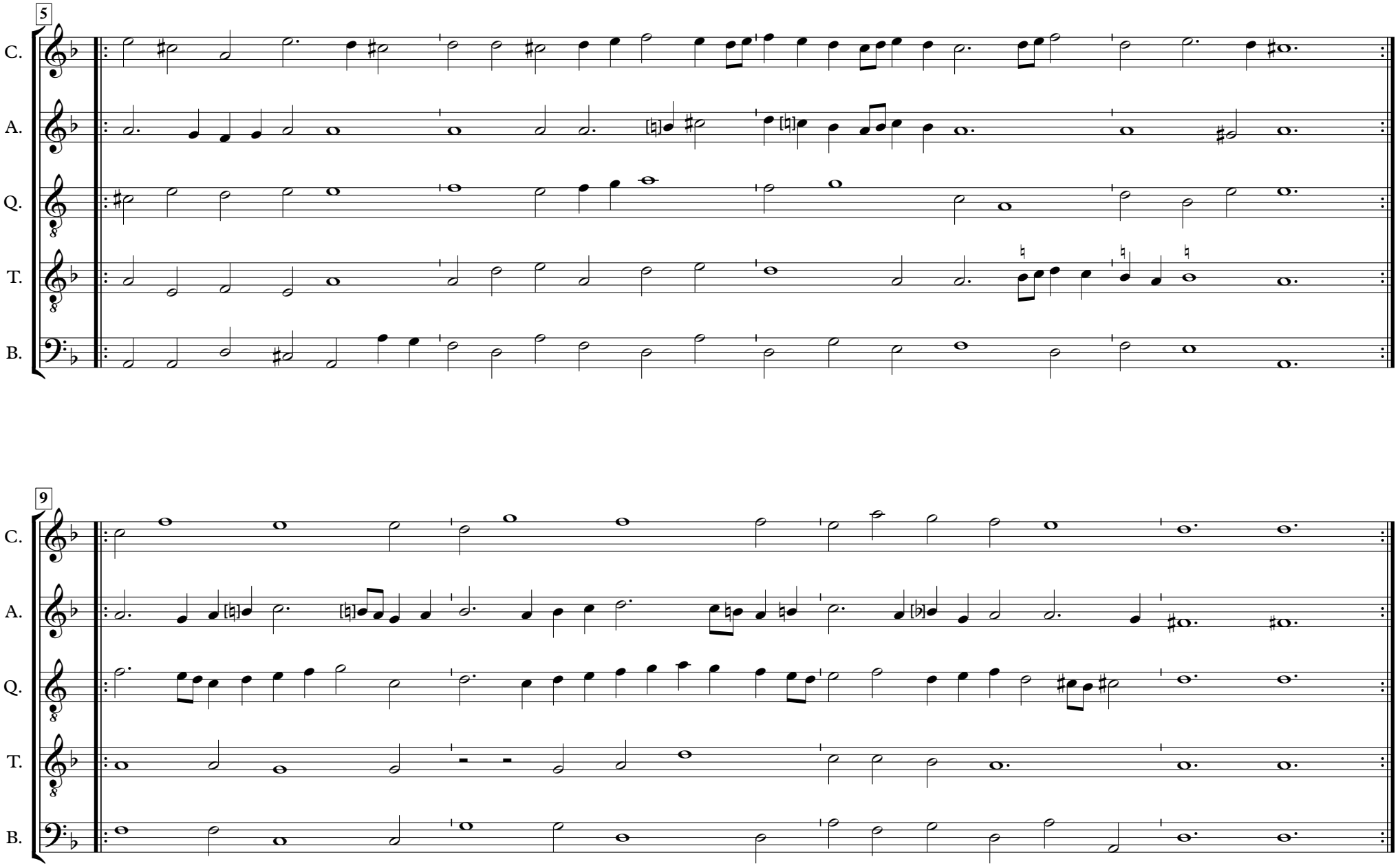



9
C.
A.
Q.
T.
B.
17
C.
A.
Q.
T.
B.

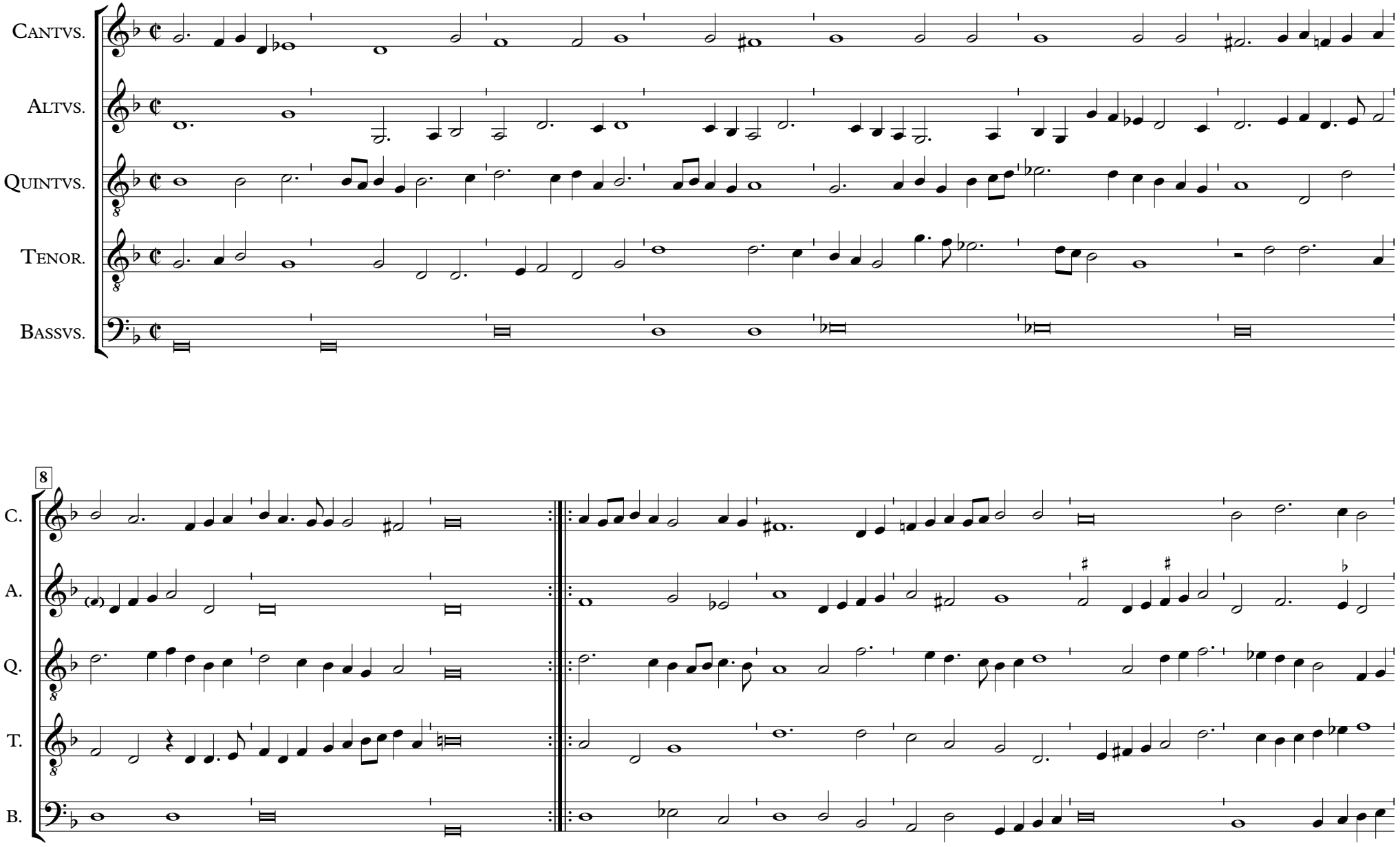


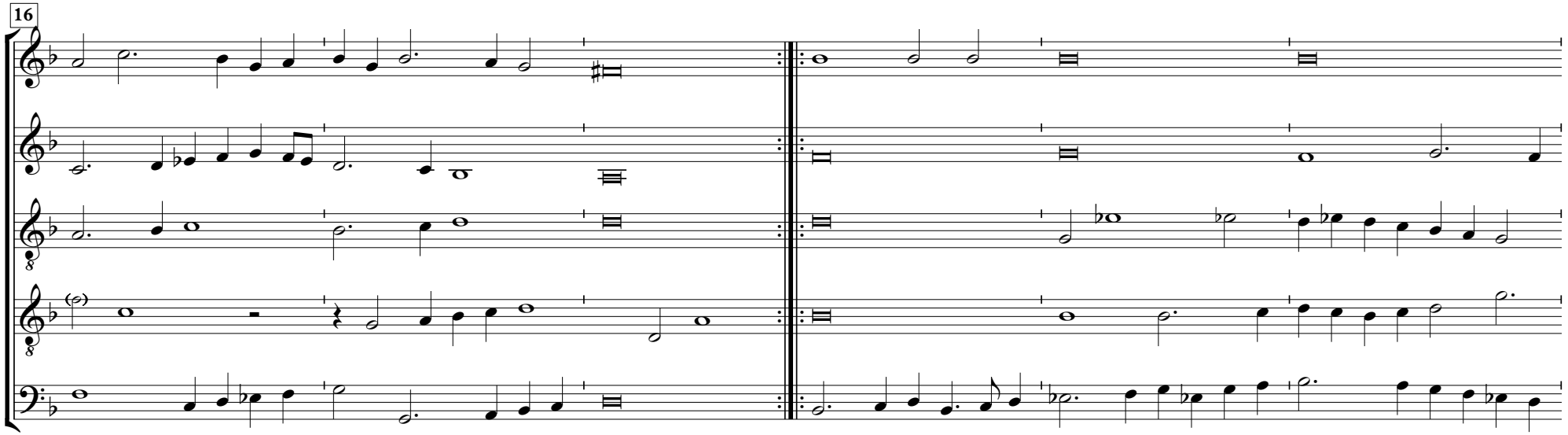

30. **G**Alliard.

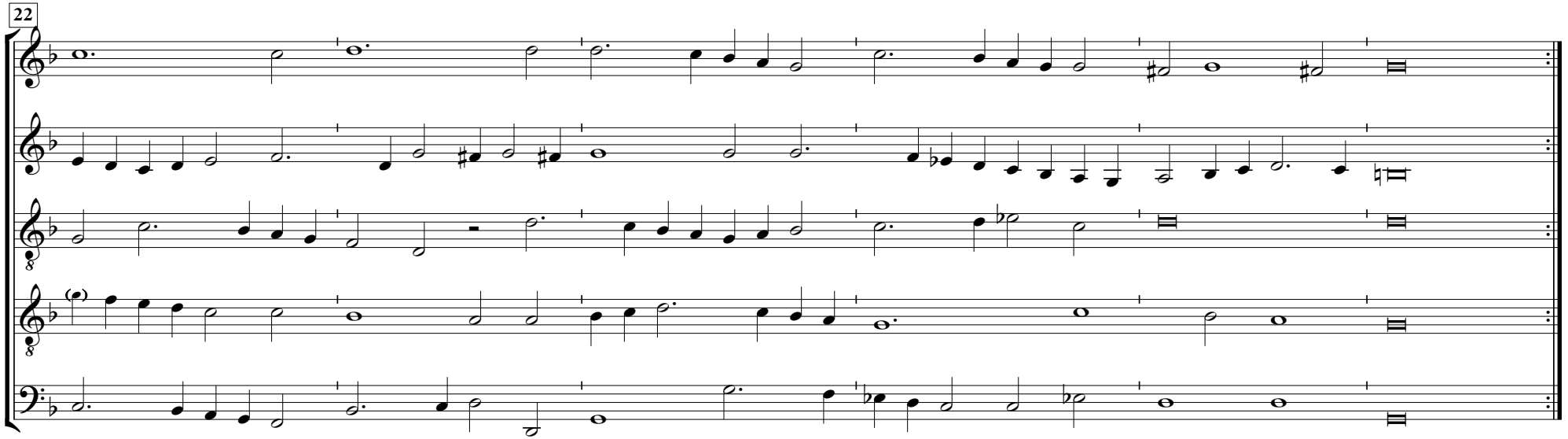



5
C.
A.
Q.
T.
B.
9
C.
A.
Q.
T.
B.

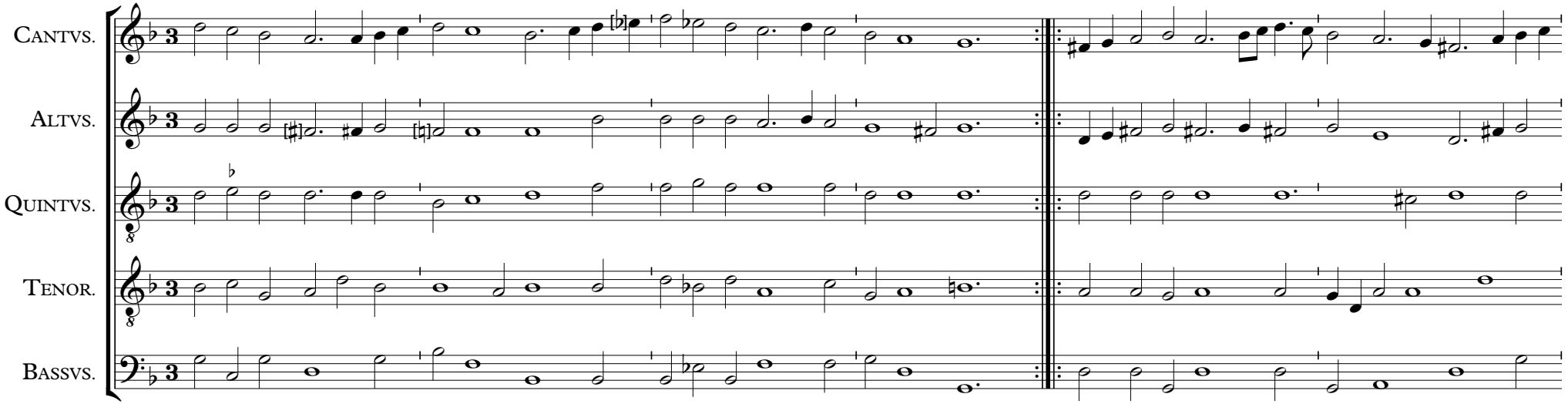
## 31. THe funeralles. [Pavan]

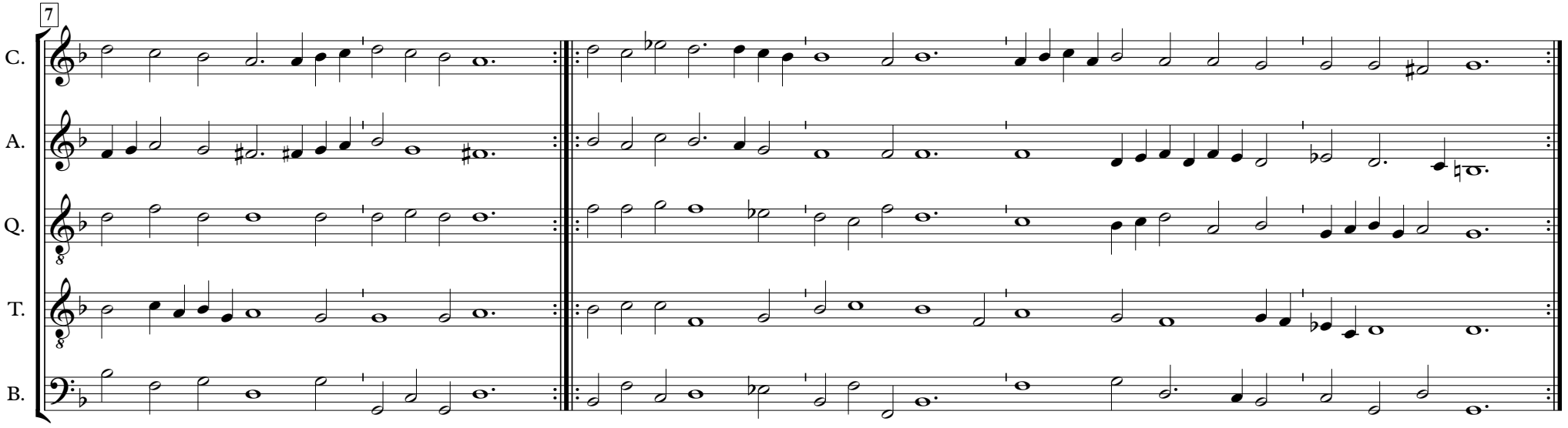



16
C.
A.
Q.
T.
B.

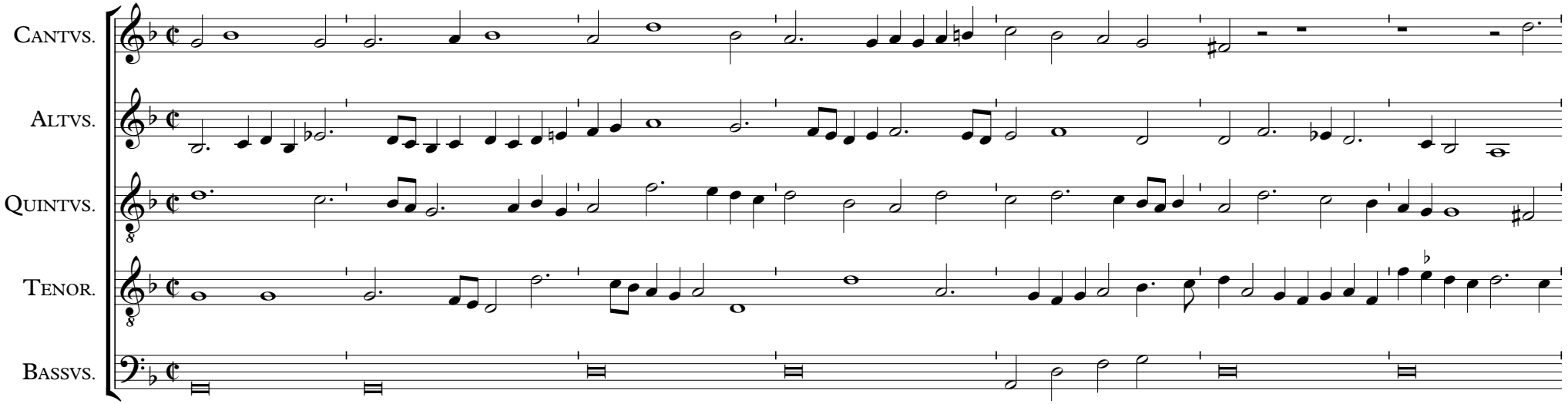

22
C.
A.
Q.
T.
B.

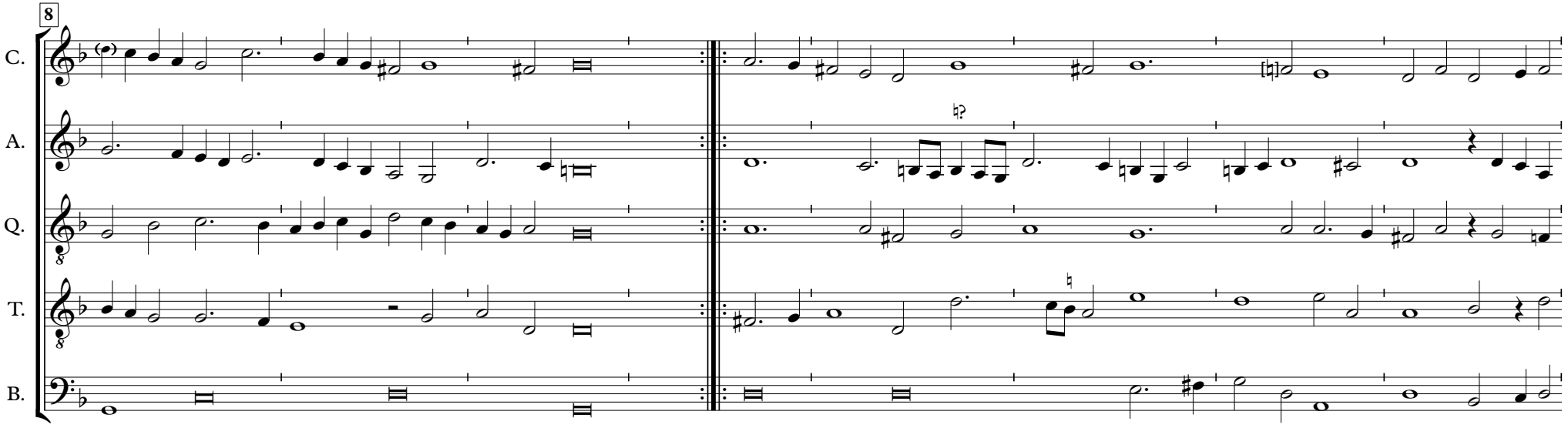
## 32. GAlliard.

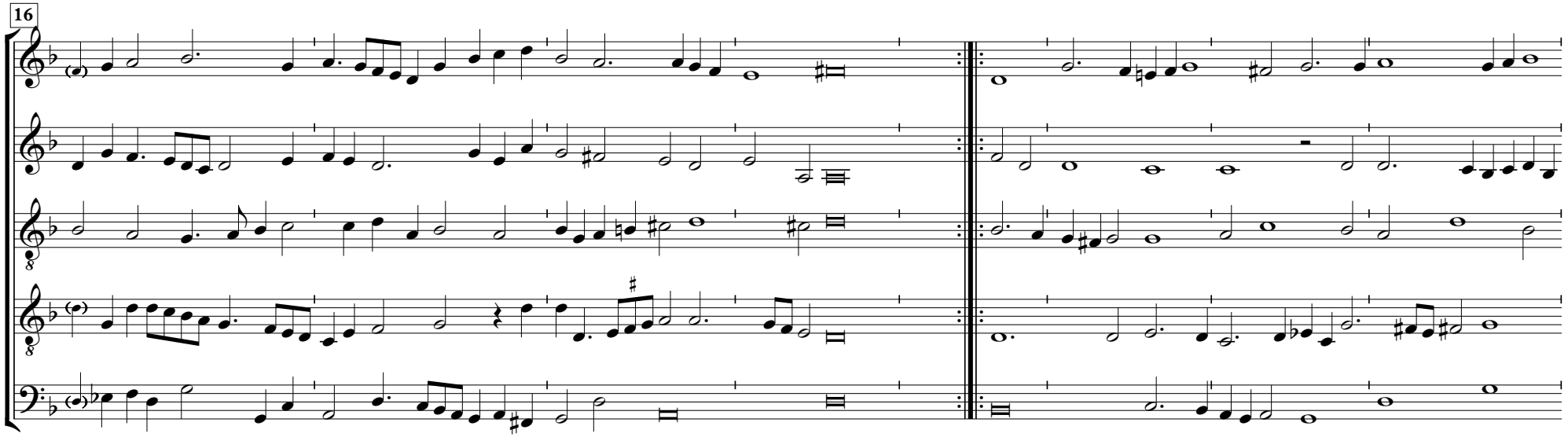


## 33. **H**Eres paternus. [Pavan]




16
C.
A.
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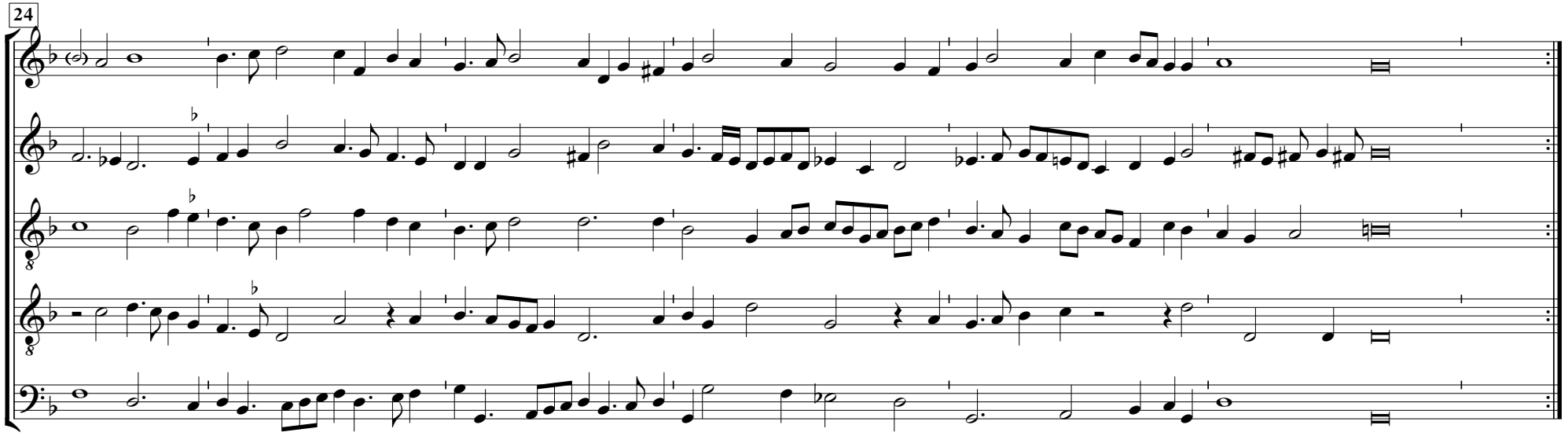
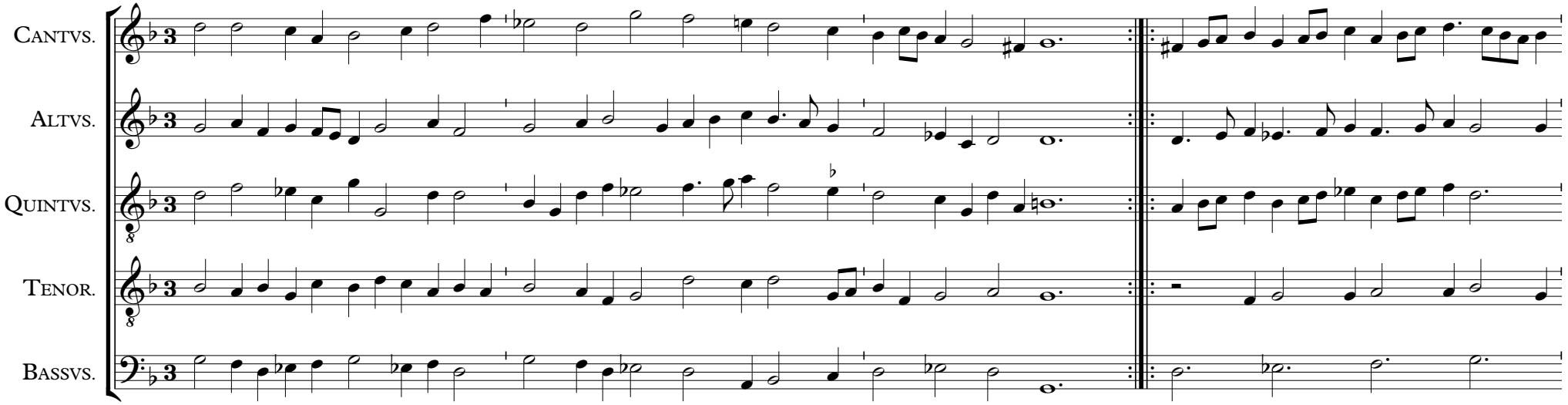
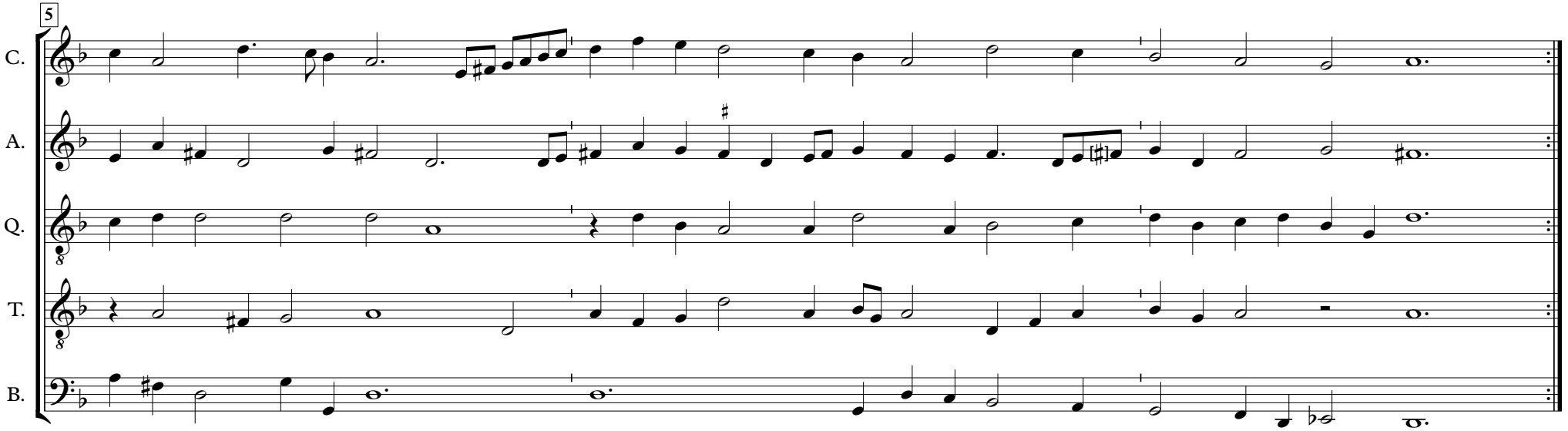
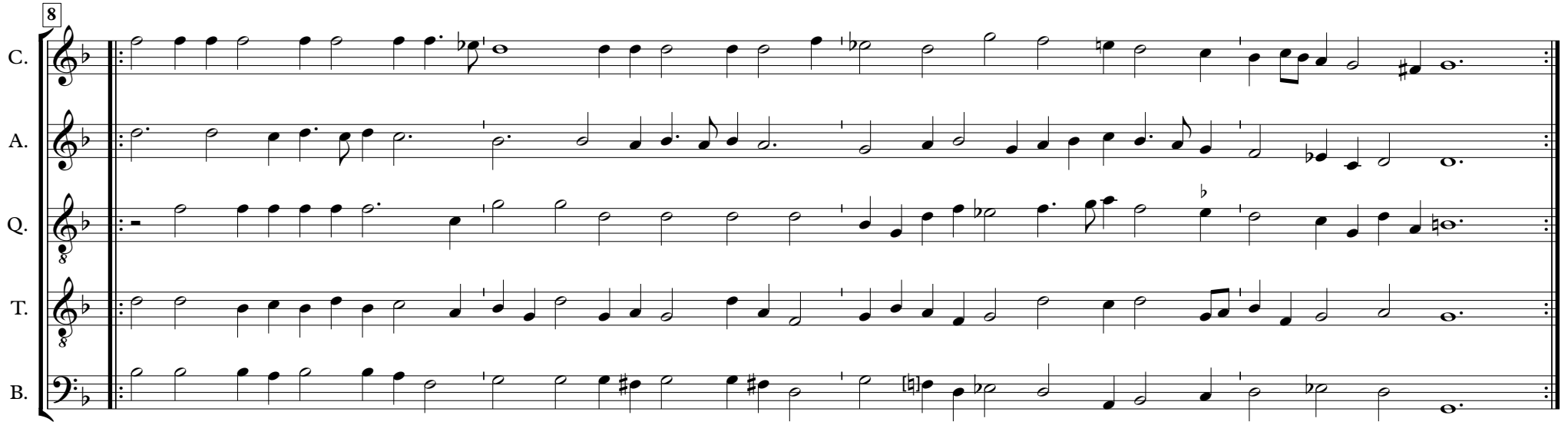
T.
B.


24
C.
A.
Q.
T.
B.

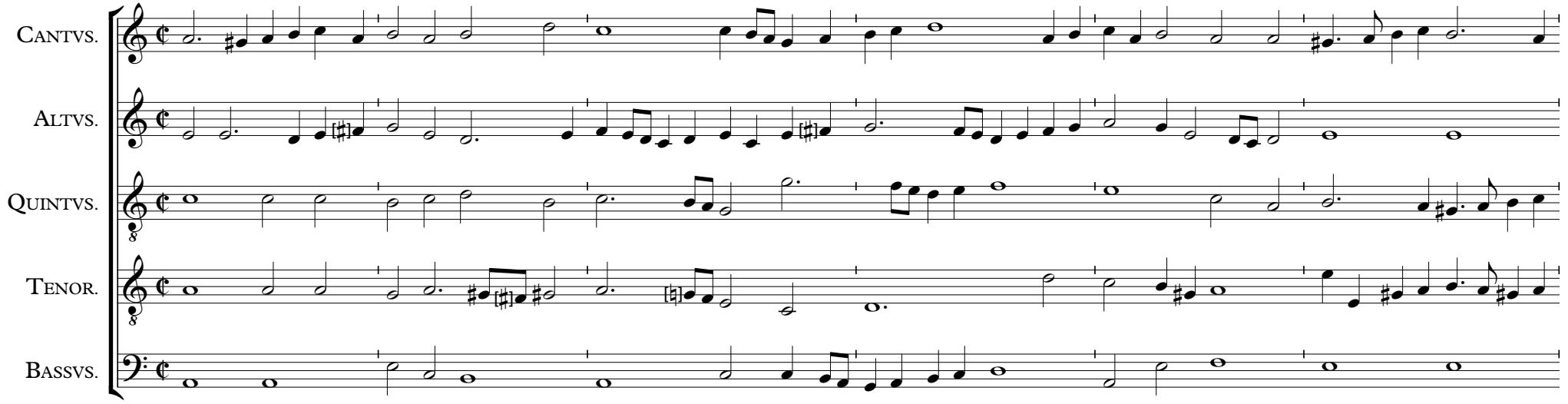
## 34. MVy linda. [Galliard]

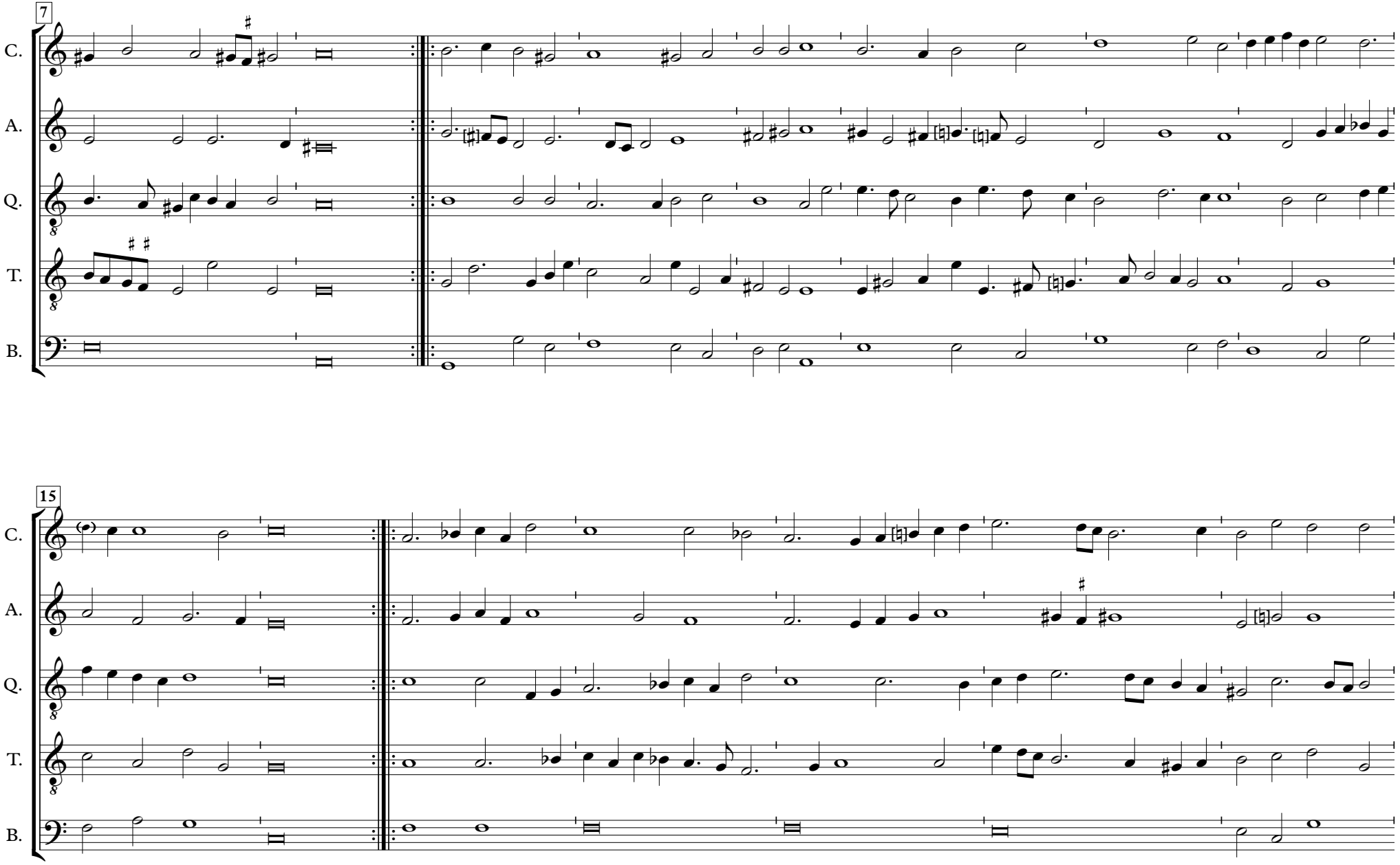


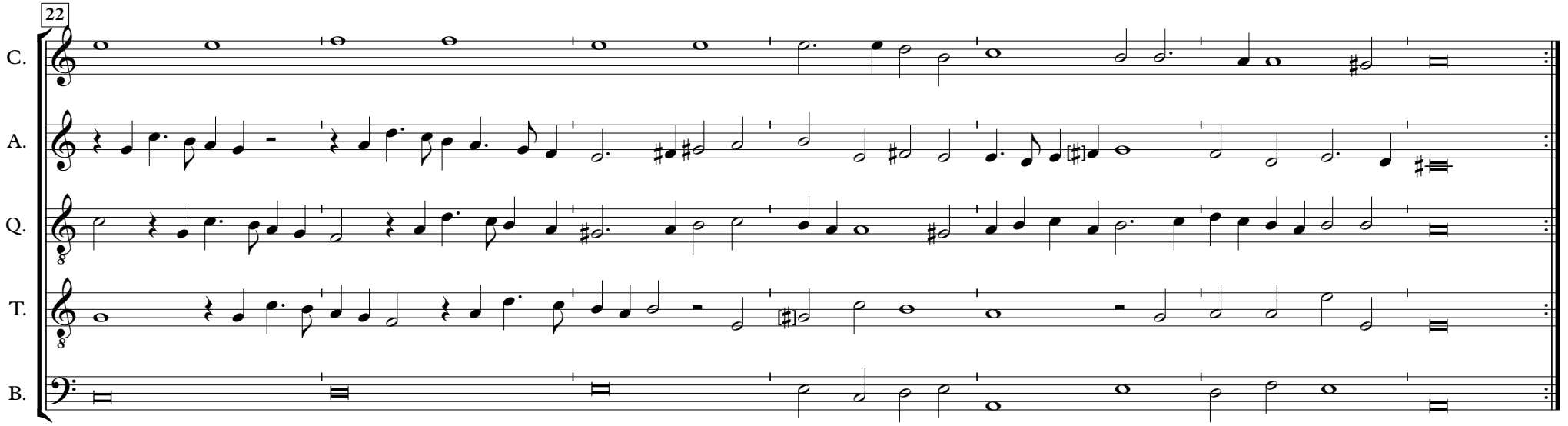





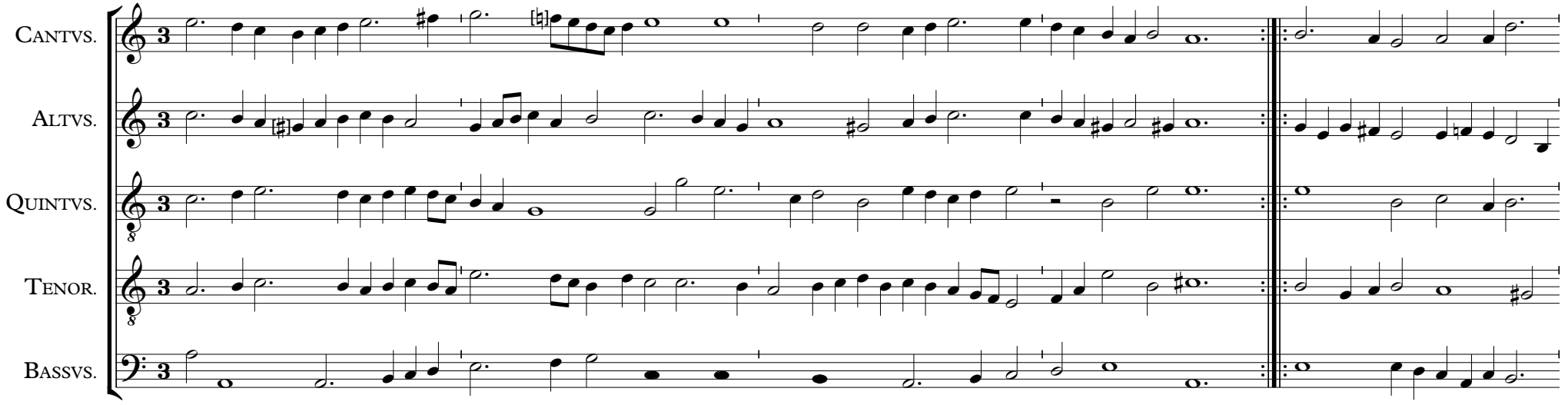

## 35. DEcreui. [Pavan]

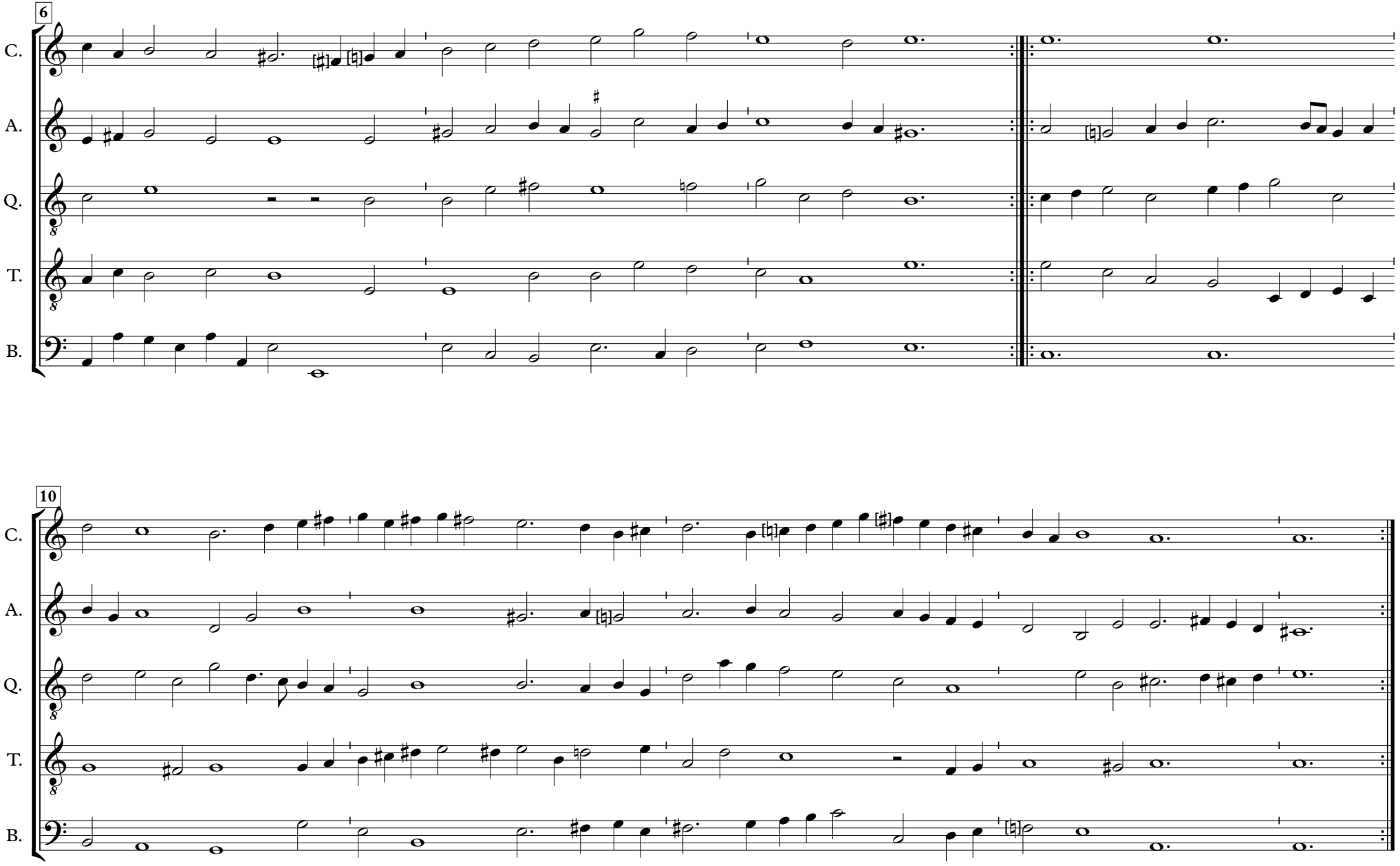



7
C.
A.
Q.
T.
B.
15
C.
A.
Q.
T.
B.

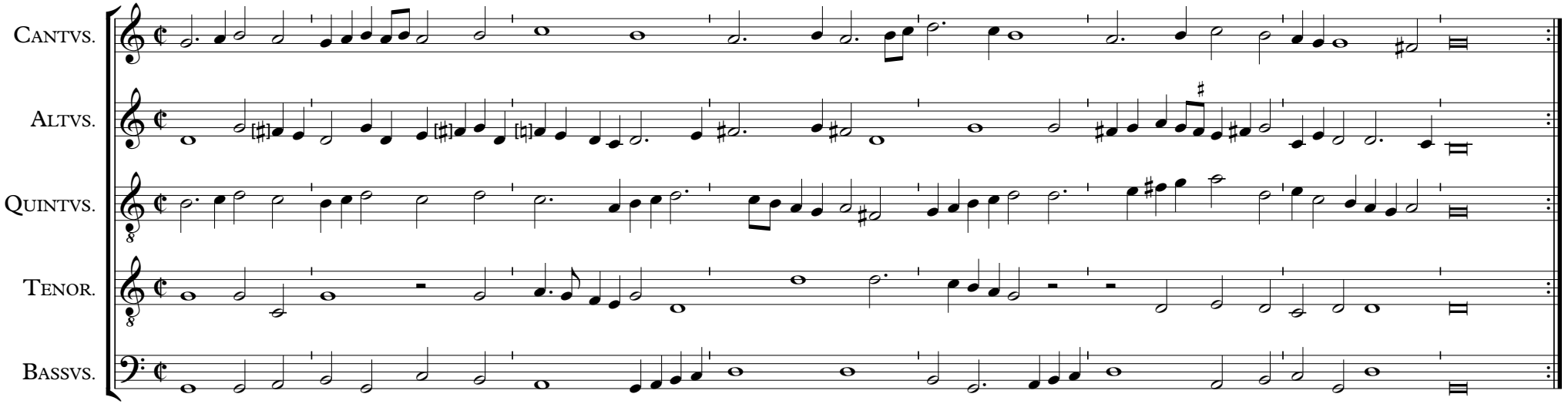


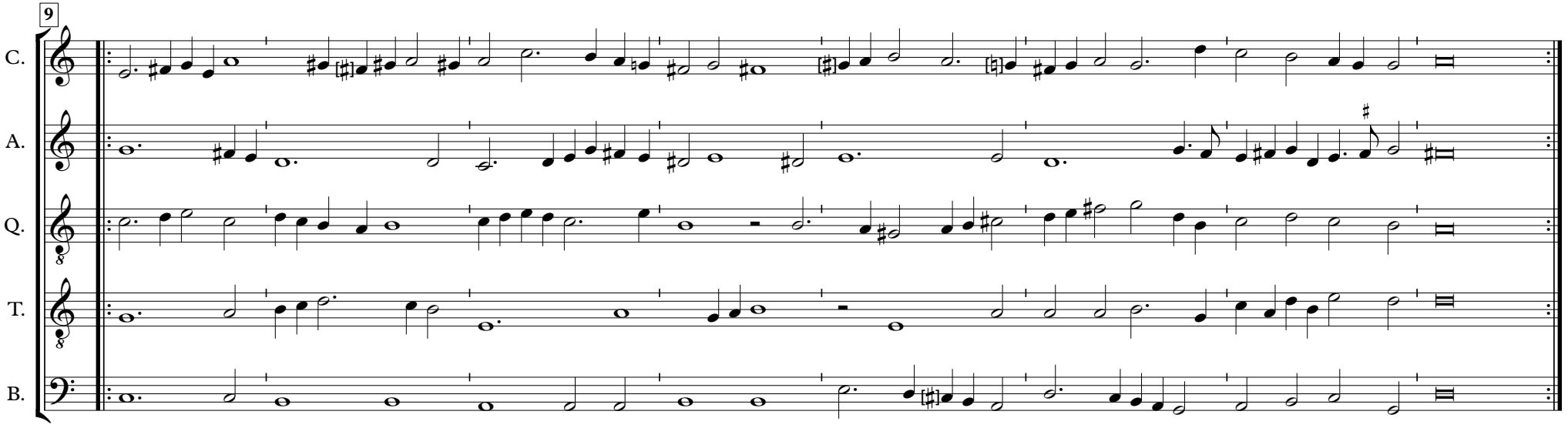

## 36. MY felfe. [Galliard]

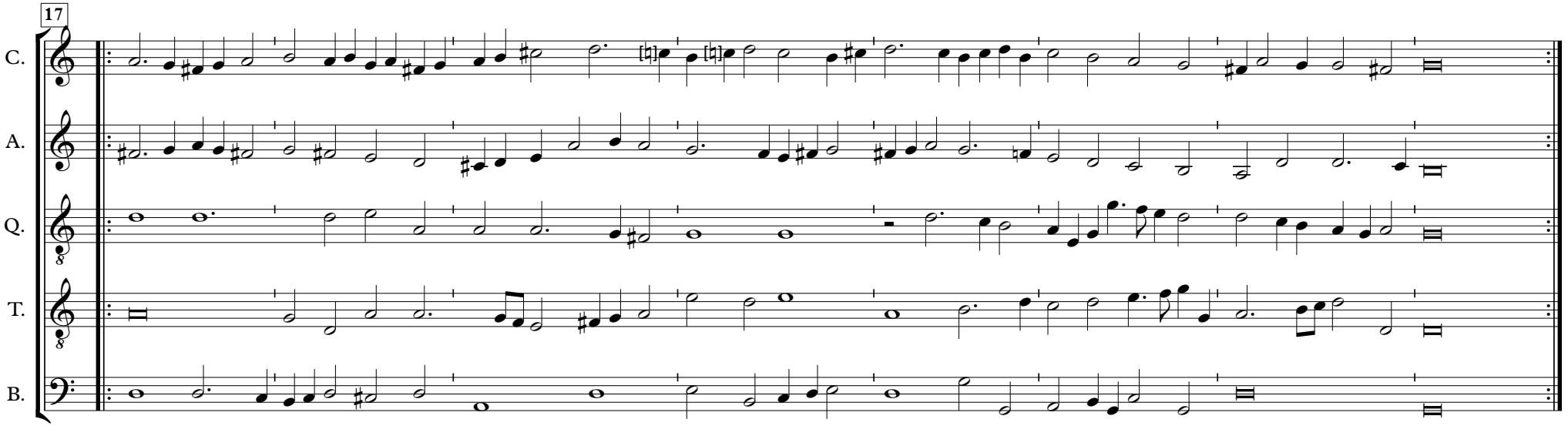



6
C.
A.
Q.
T.
B.
10
C.
A.
Q.
T.
B.

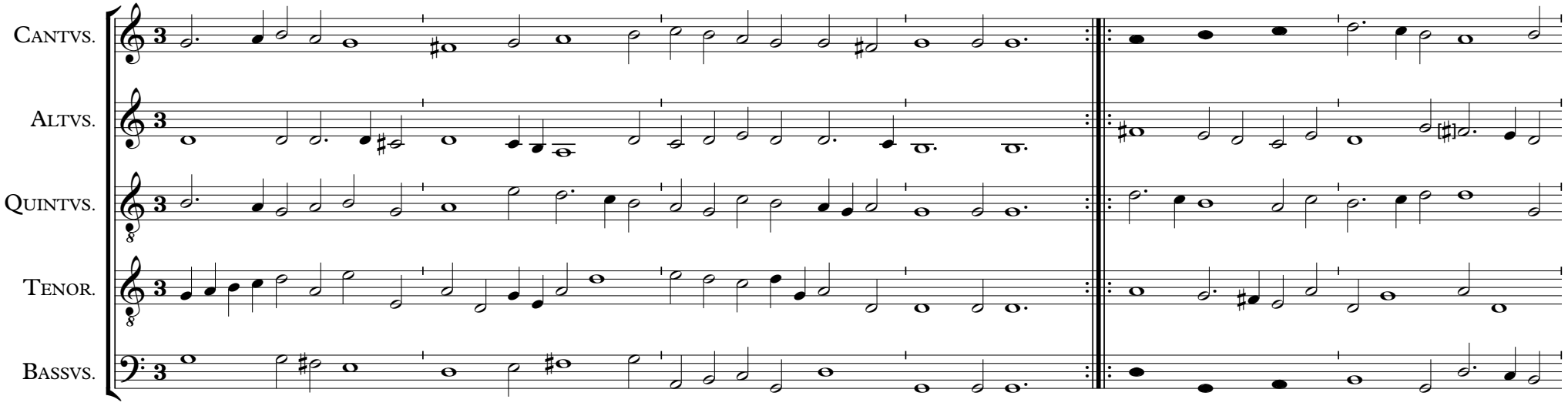
## 37. **P**Auan.

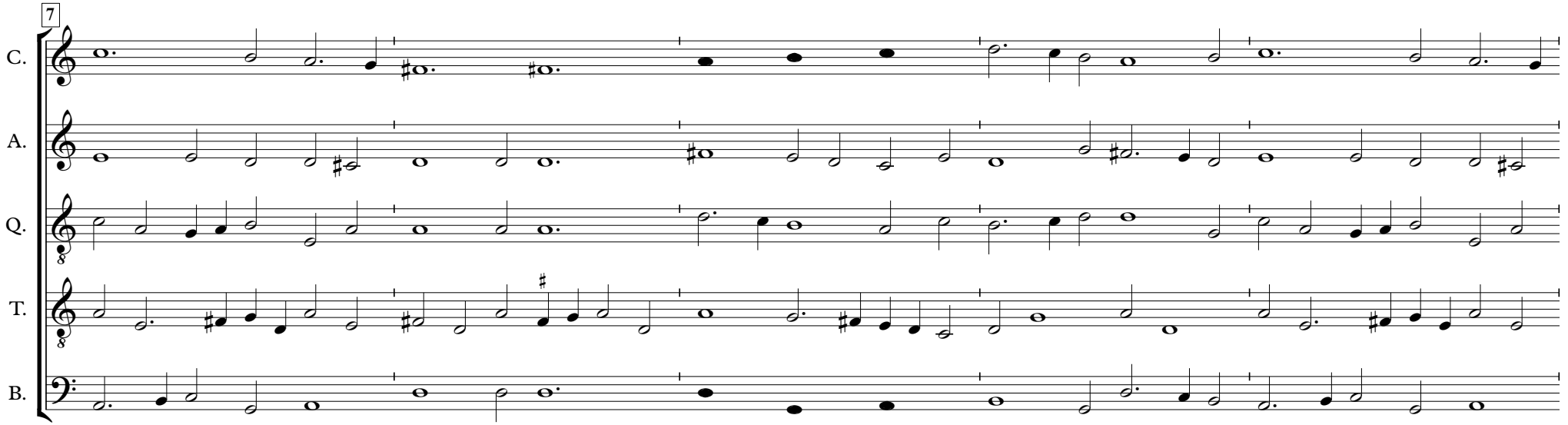


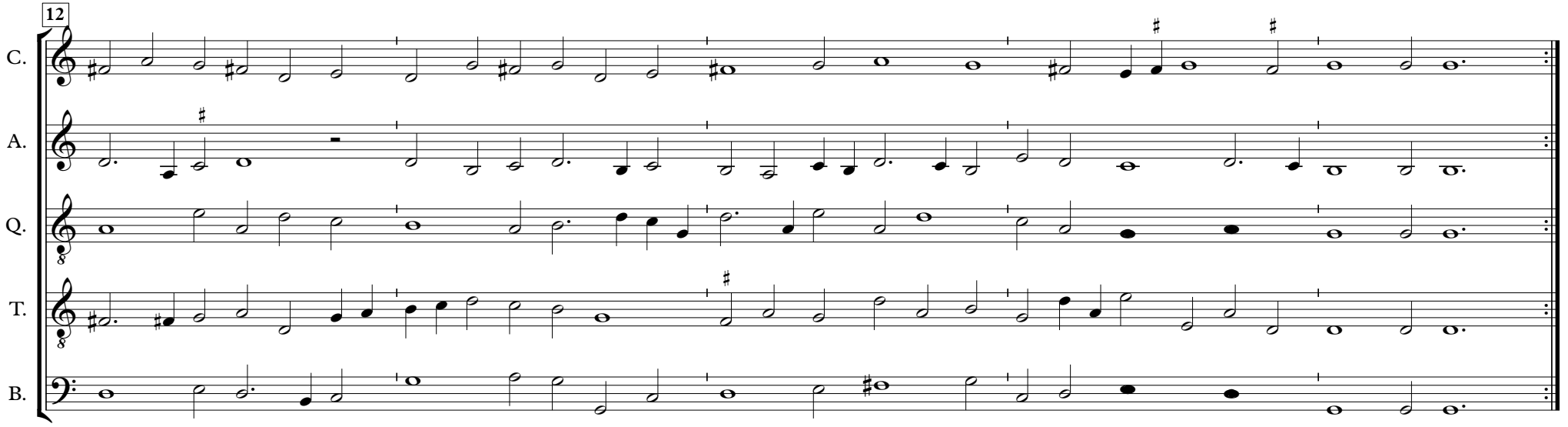





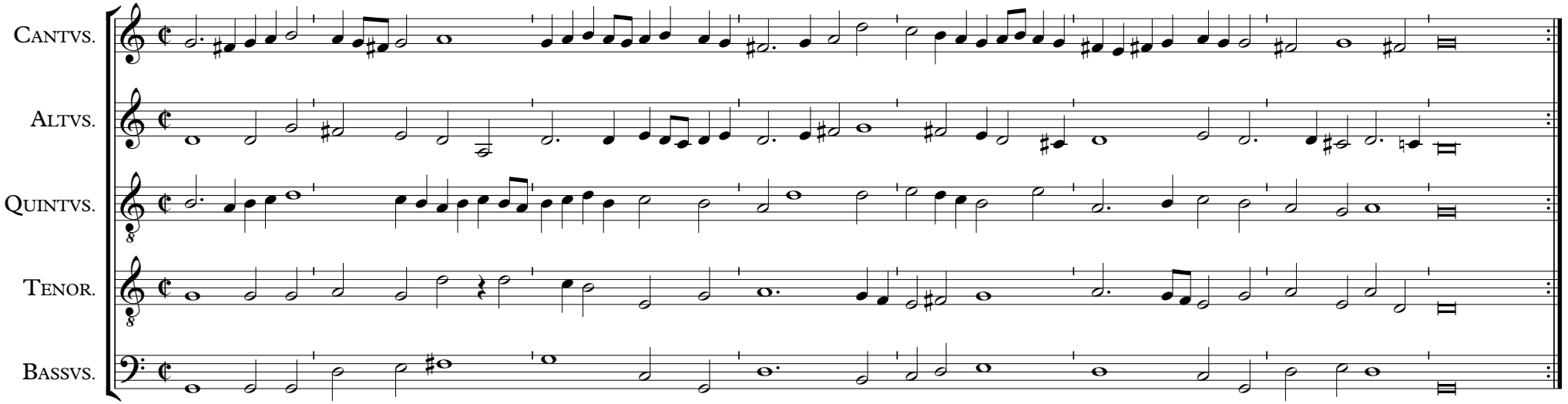

## 38. GAlliard.

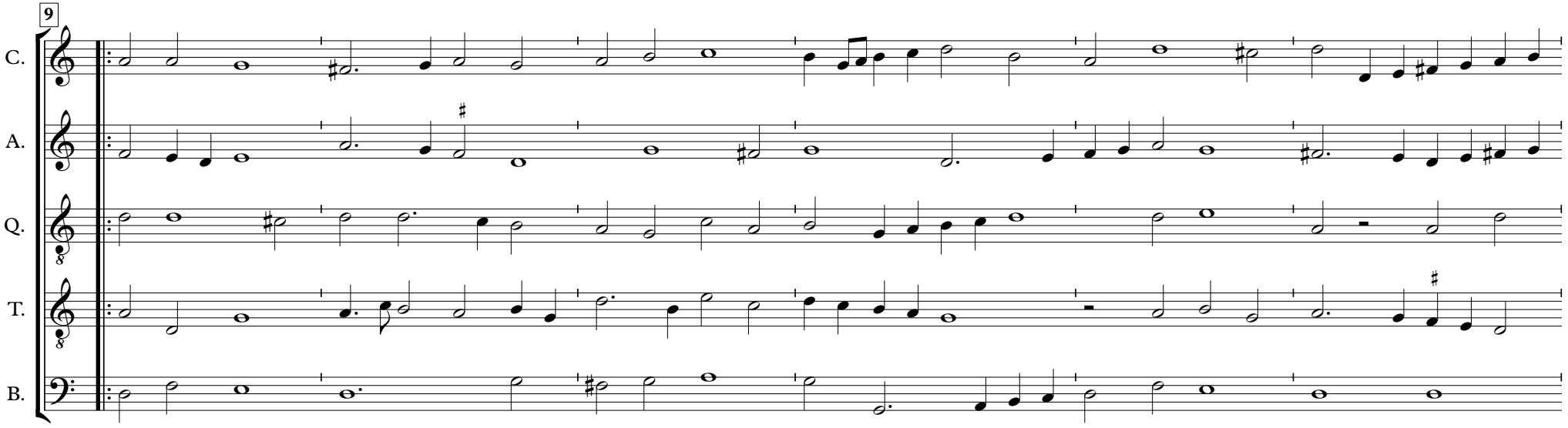


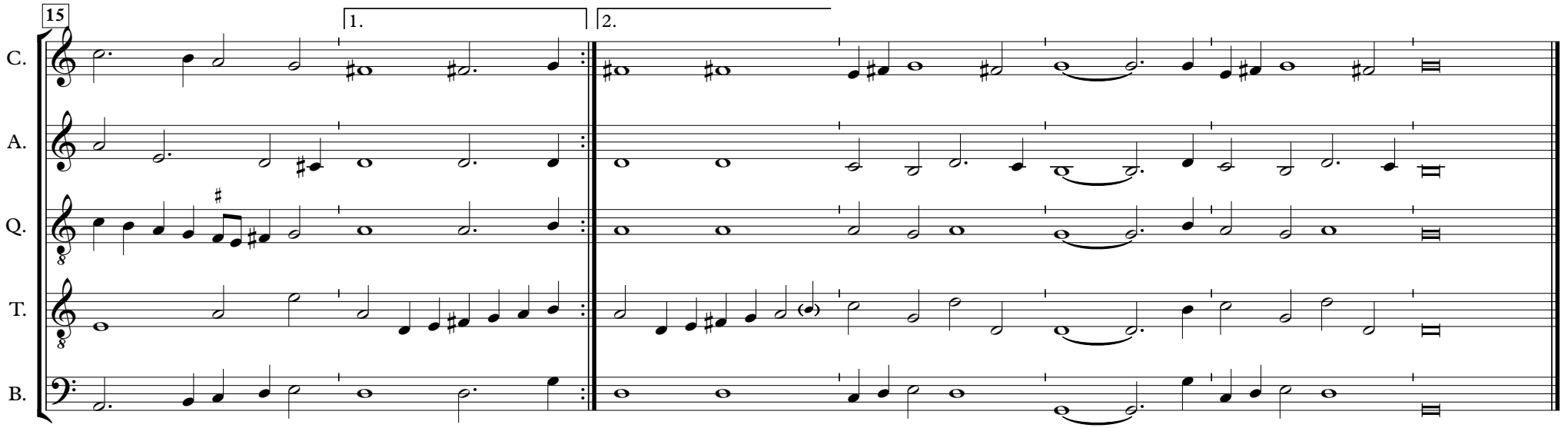

7
C.
A.
Q.
T.
B.


12
C.
A.
Q.
T.
B.

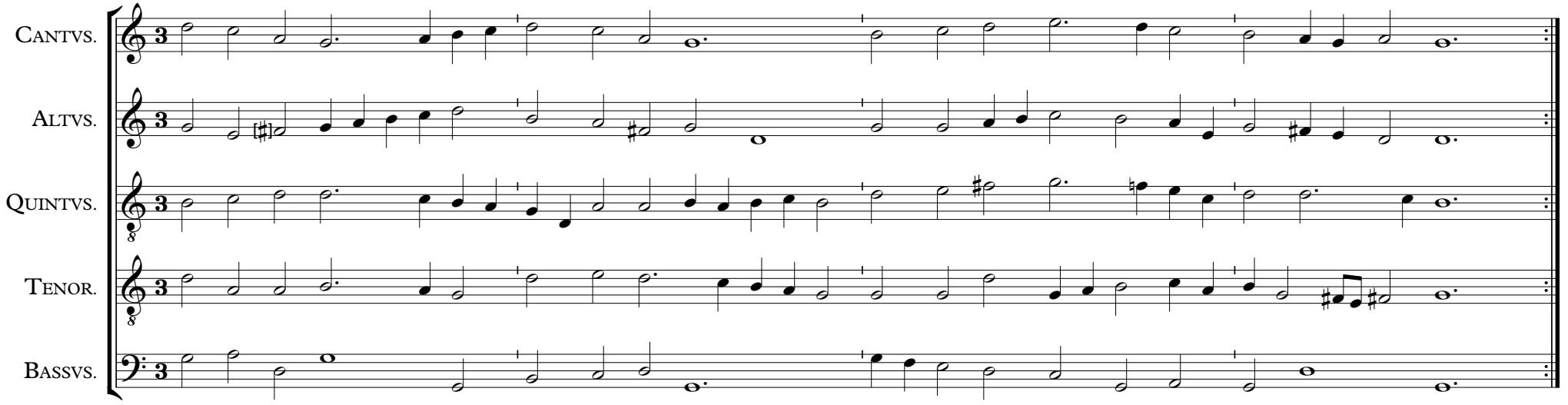
## 39. **P**Auan.

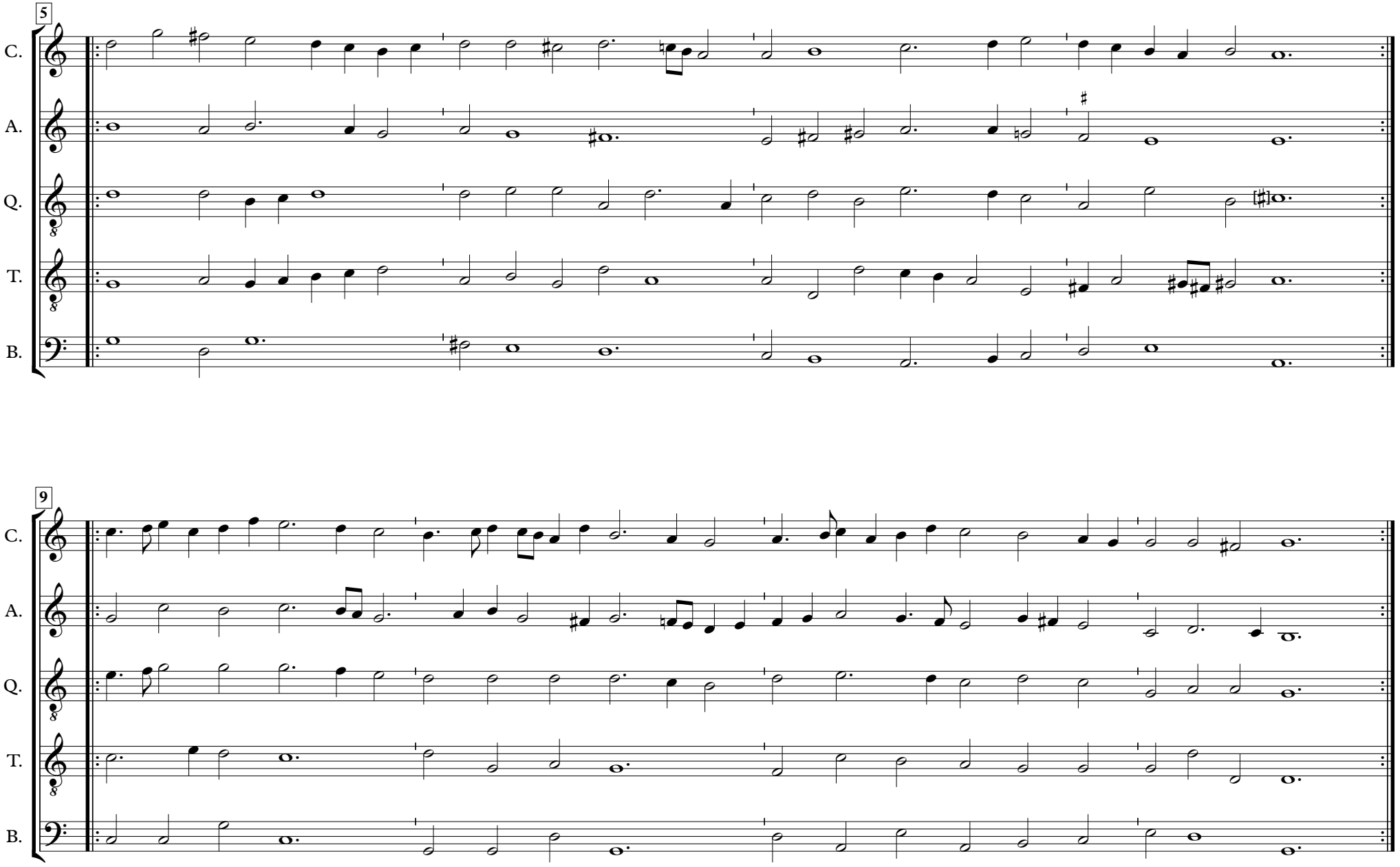


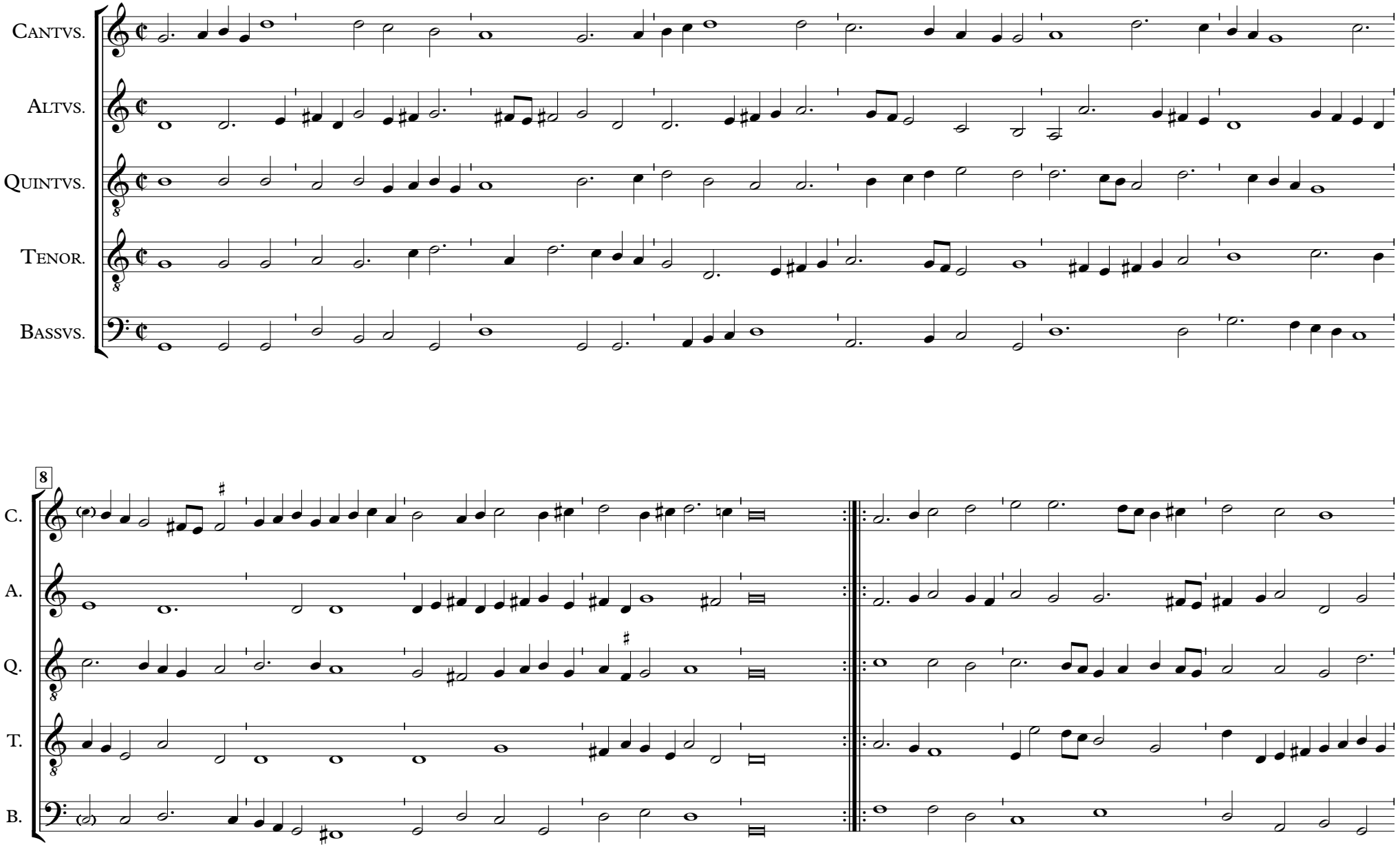


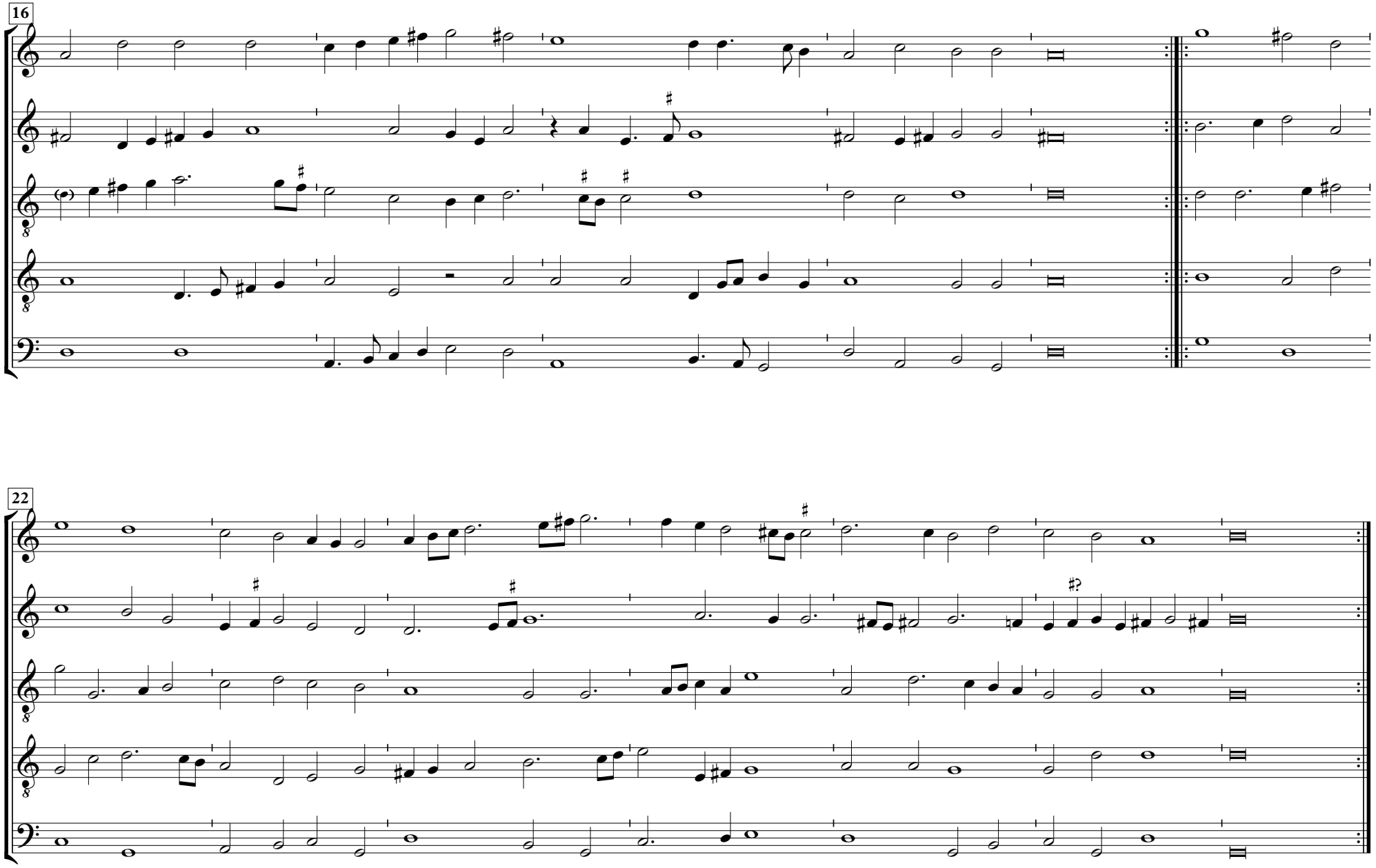

## 40. GAlliard.



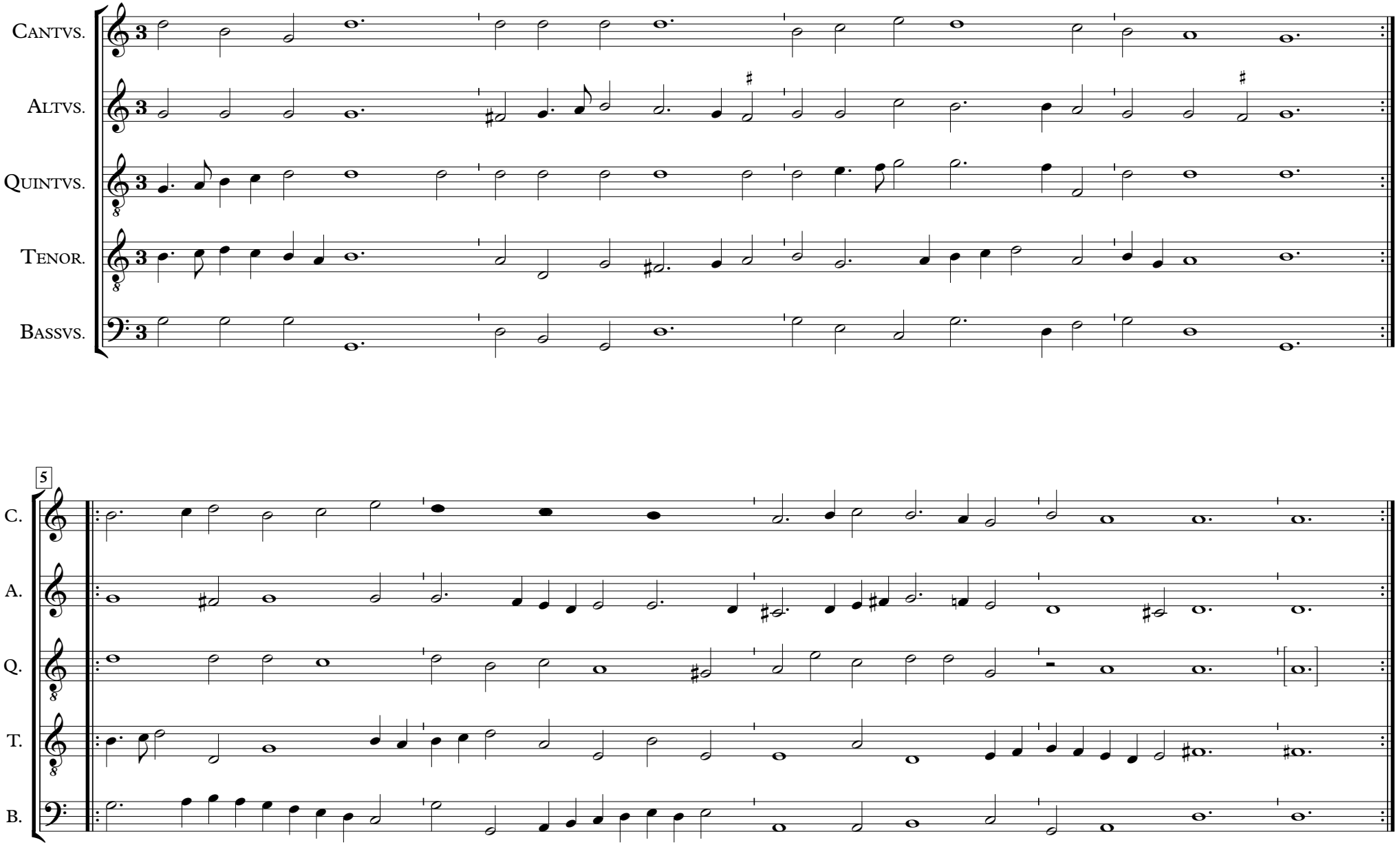

5
C.
A.
Q.
T.
B.
9
C.
A.
Q.
T.
B.

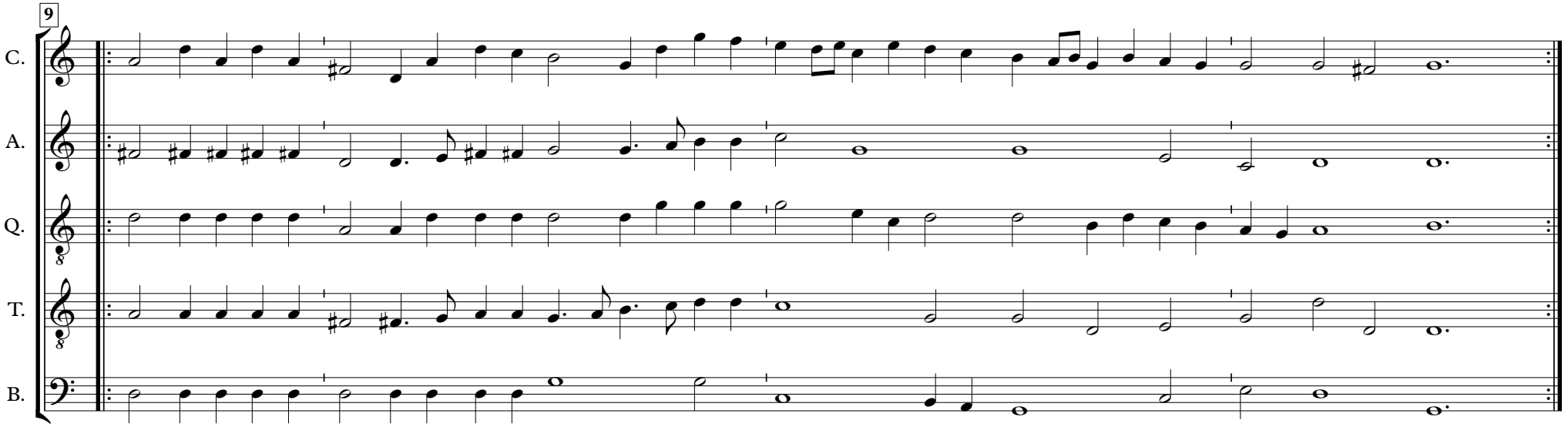
## 41. PAuan.



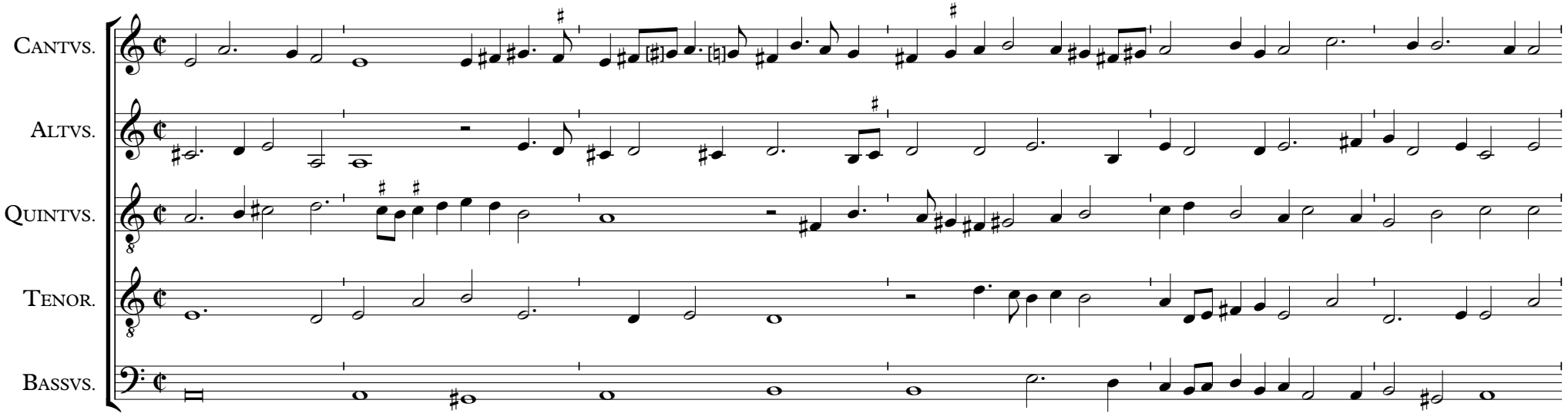

16
C.
A.
Q.
T.
B.
22
C.
A.
Q.
T.
B.

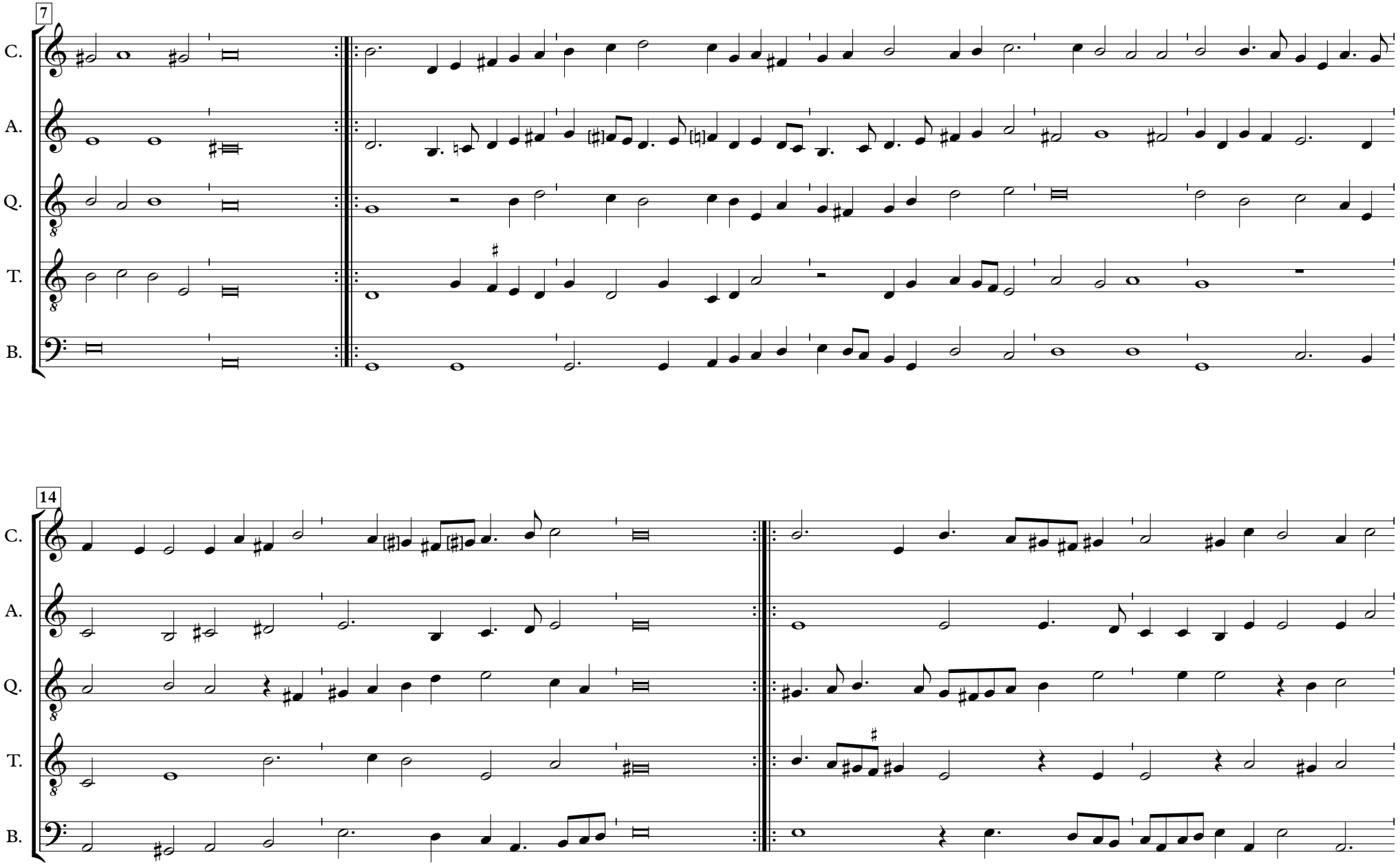
## 42. GAlliard.

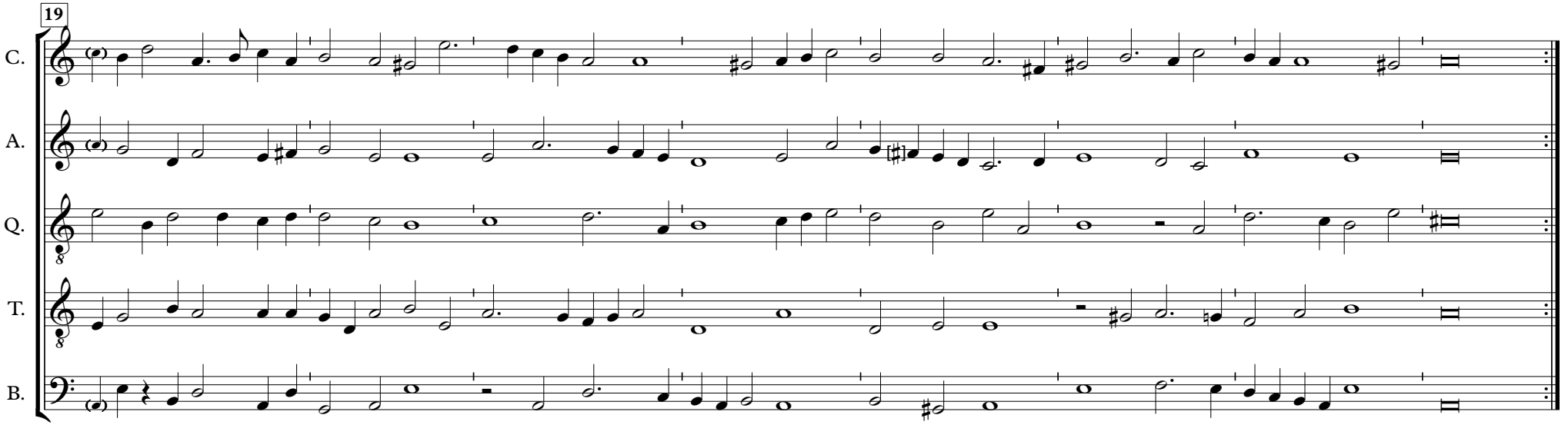




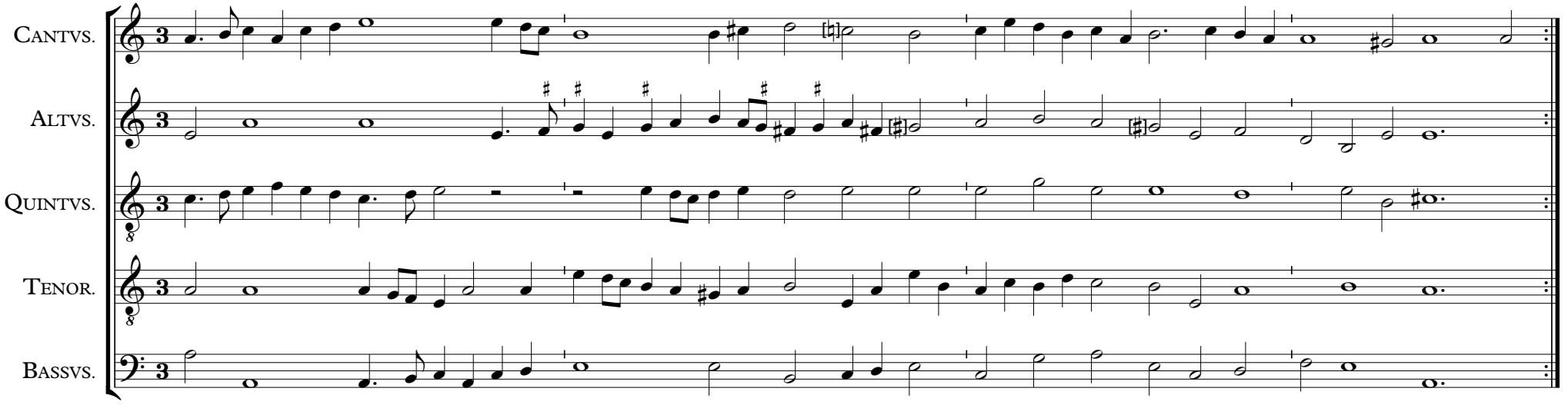

## 43. AMoretta. [Pavan]

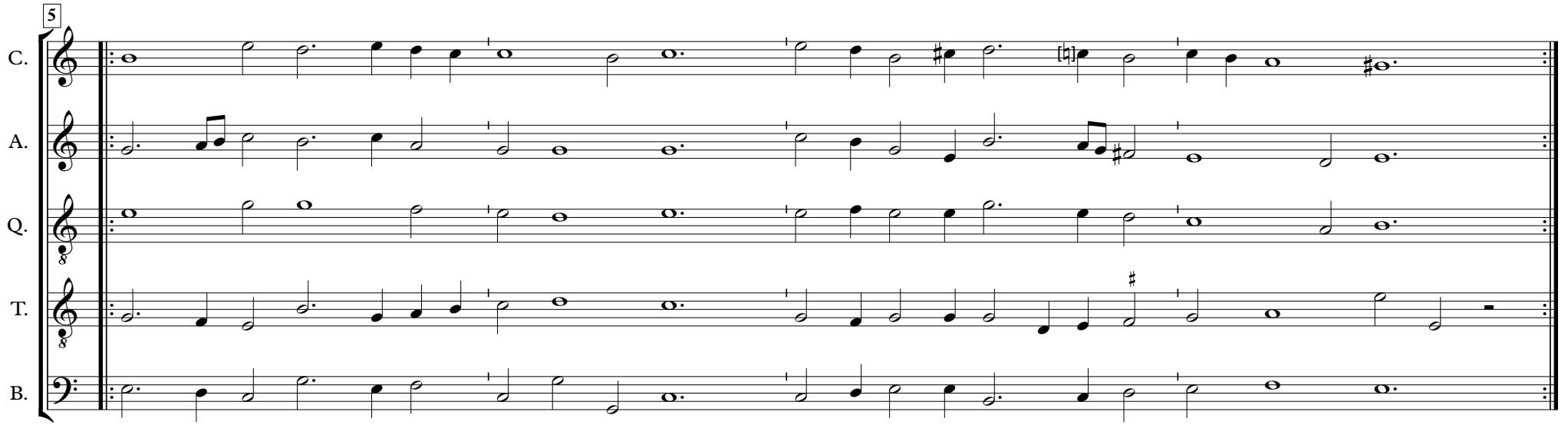



7
C.
A.
Q.
T.
B.
14
C.
A.
Q.
T.
B.




## 44. NEc inuideo. [Galliard]




5
C.
A.
Q.
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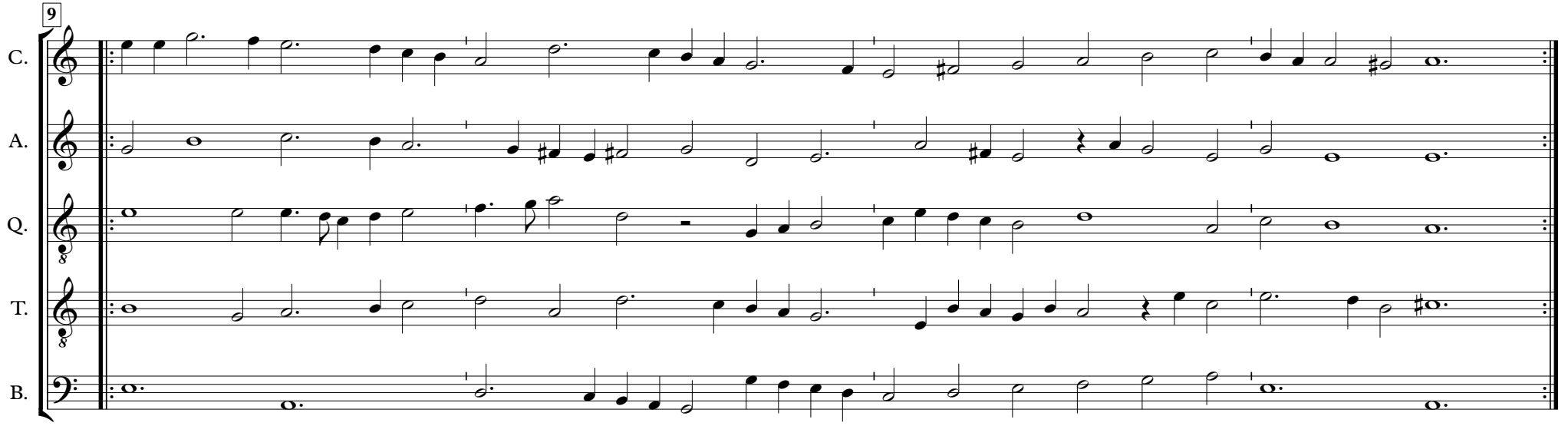
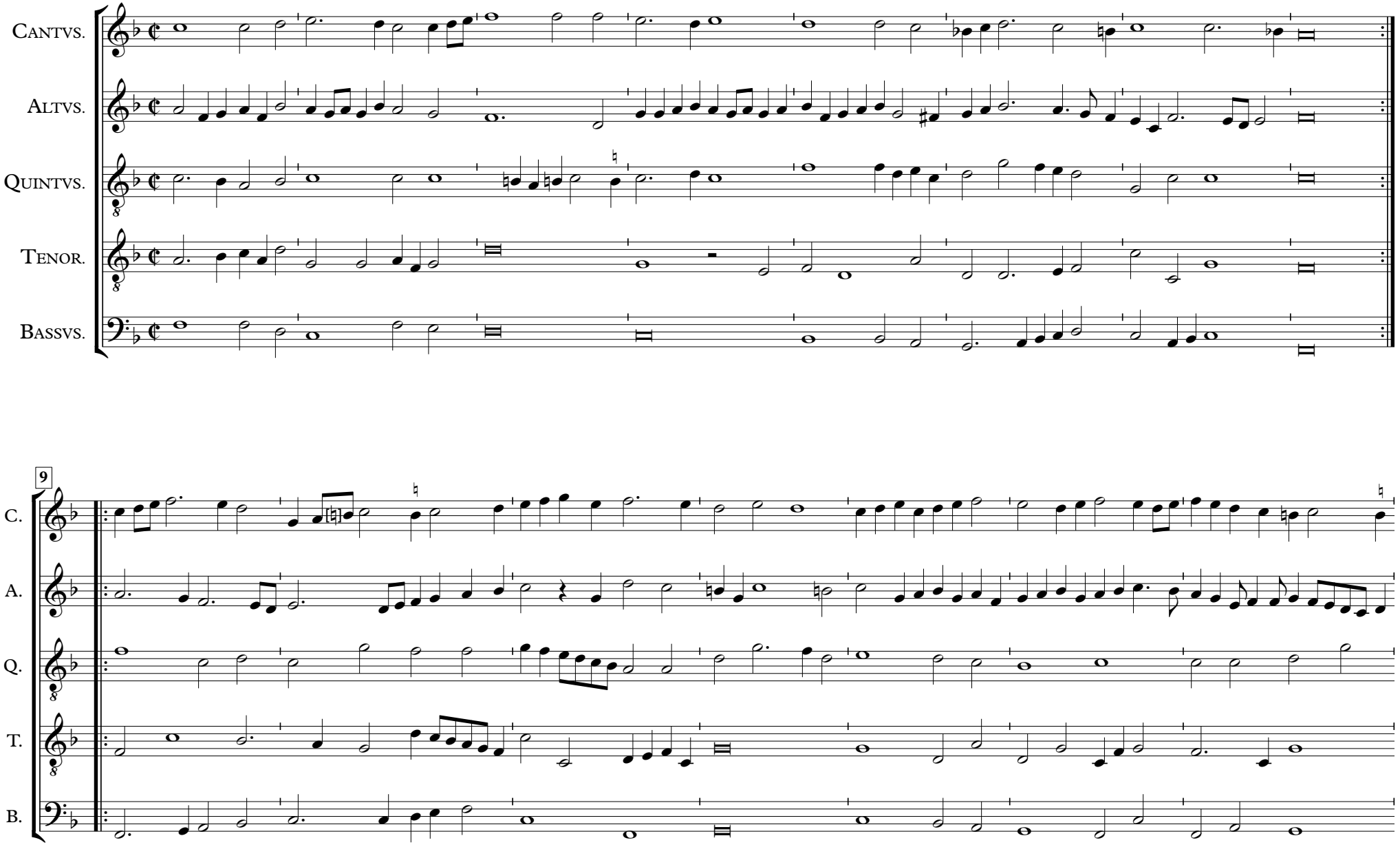
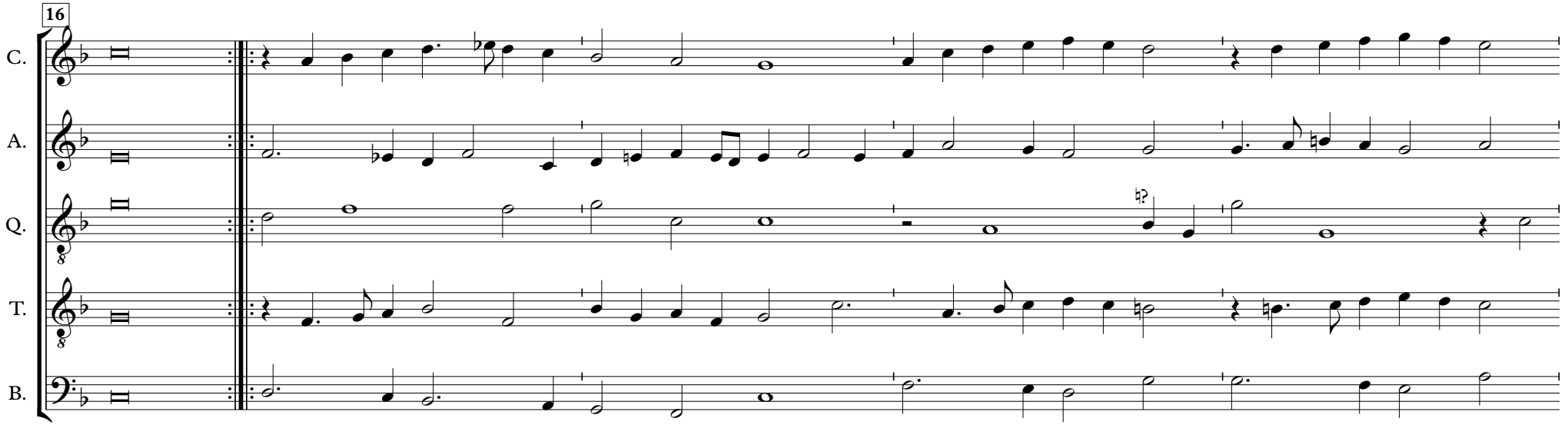
B.


9
C.
A.
Q.
T.
B.

## 45. PAuan.




16
C.
A.
Q.
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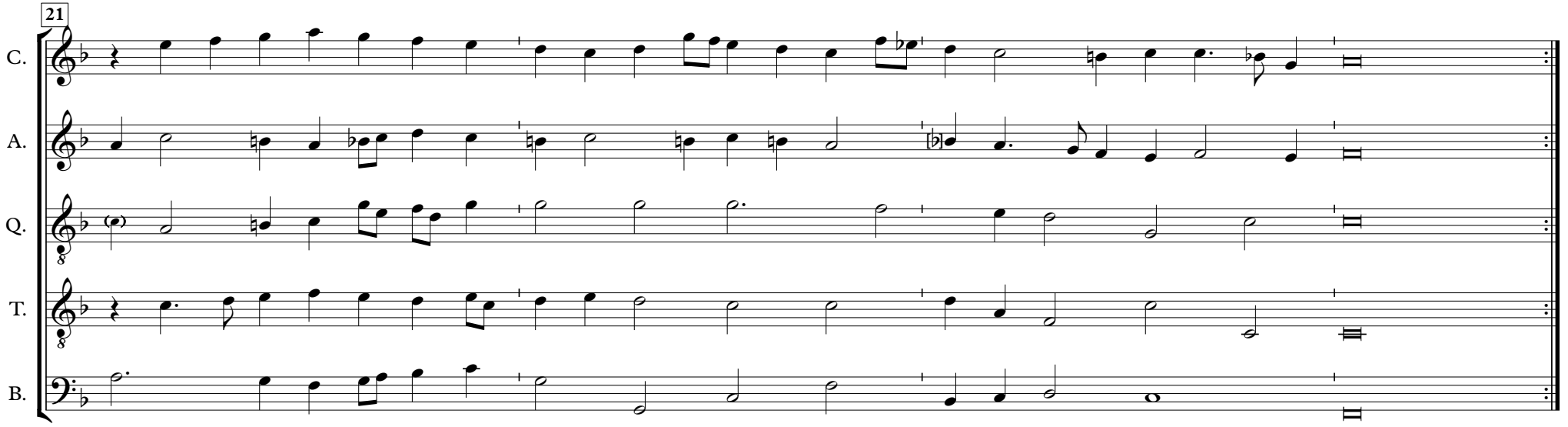
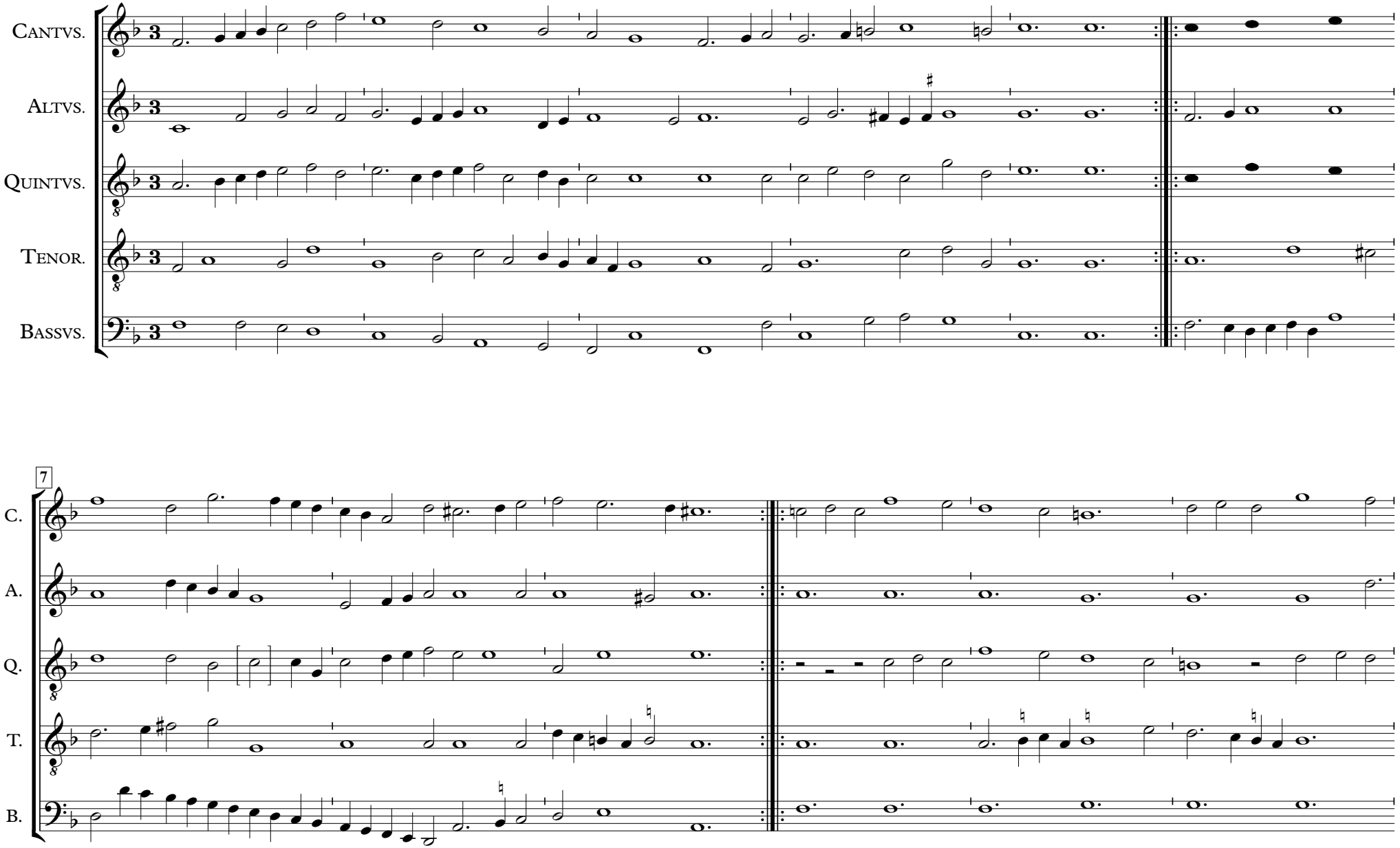
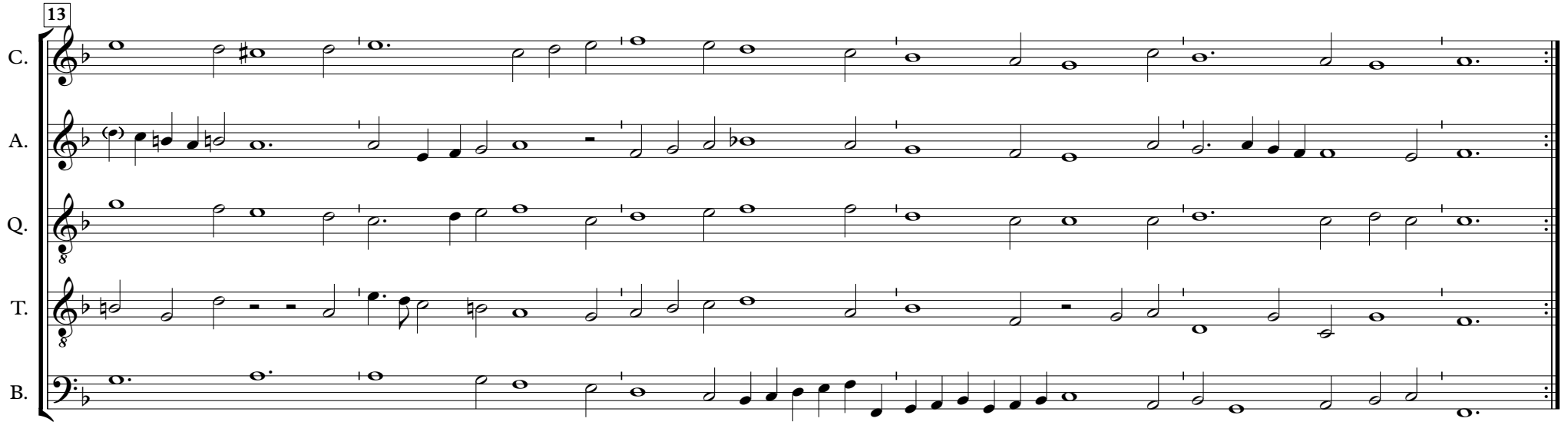
B.

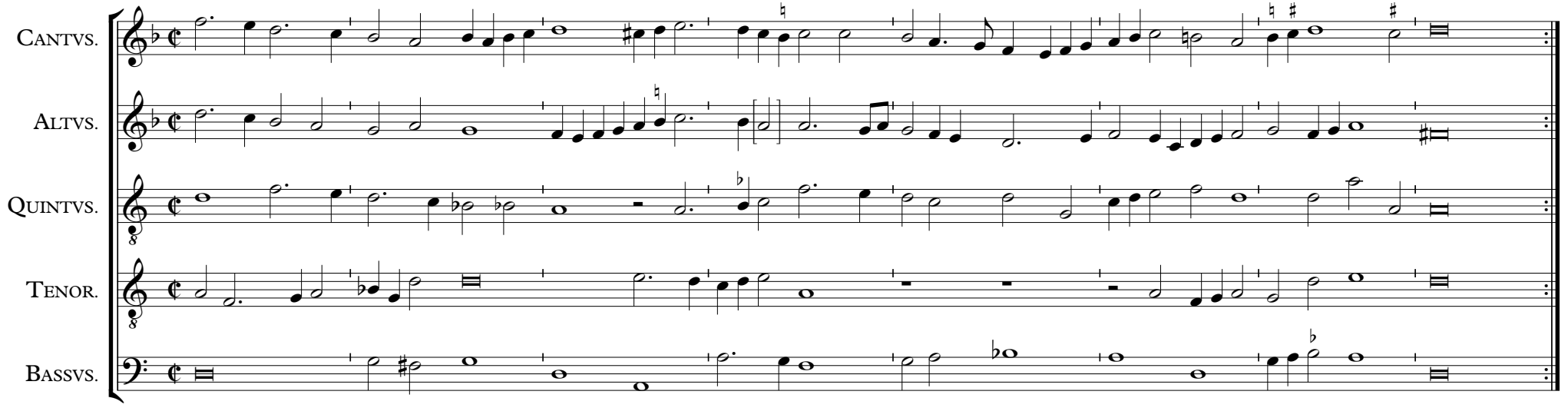

21
C.
A.
Q.
T.
B.

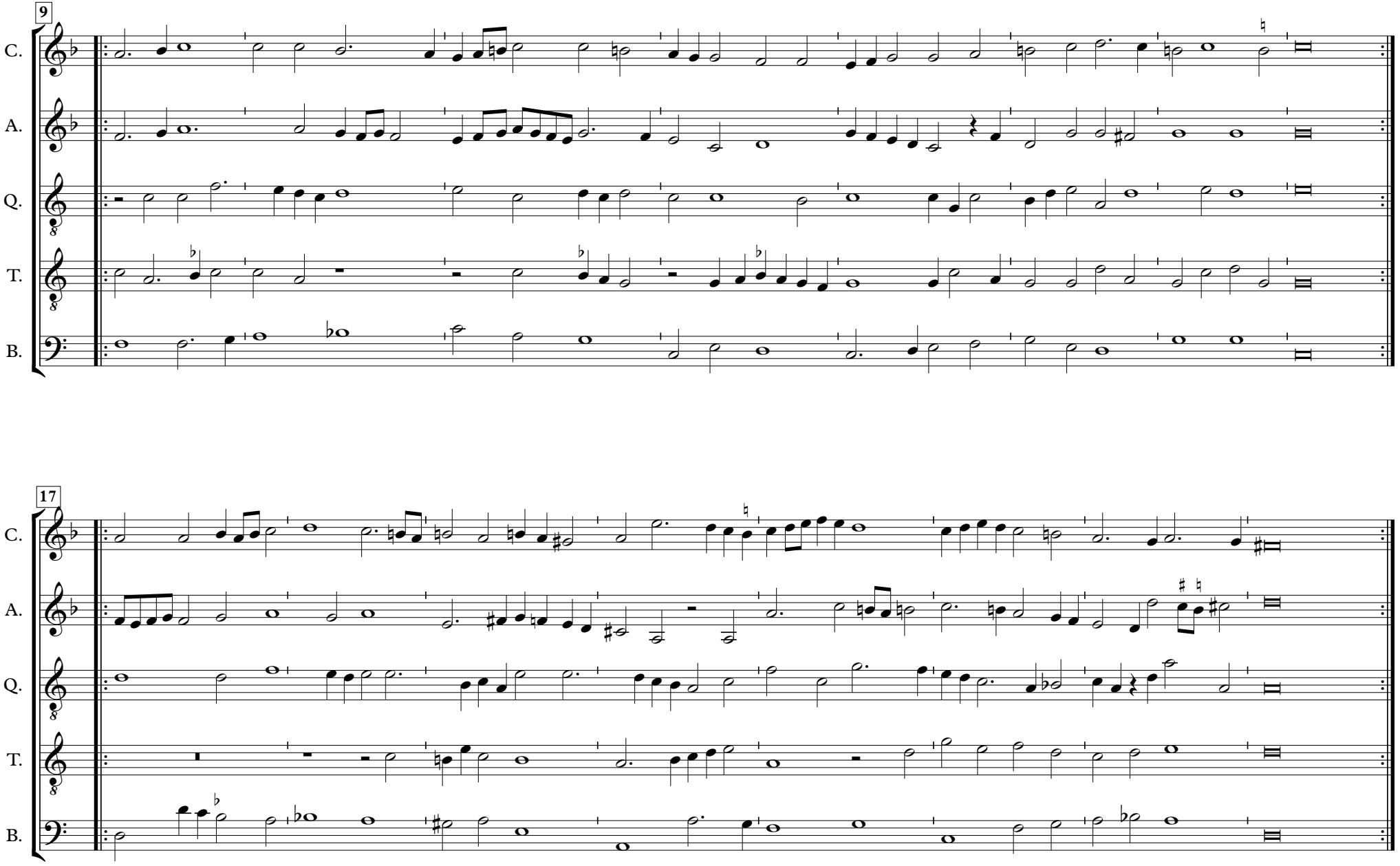
## 46. GAlliard.






47. **P**Auan.




9
C.
A.
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T.
B.
17
C.
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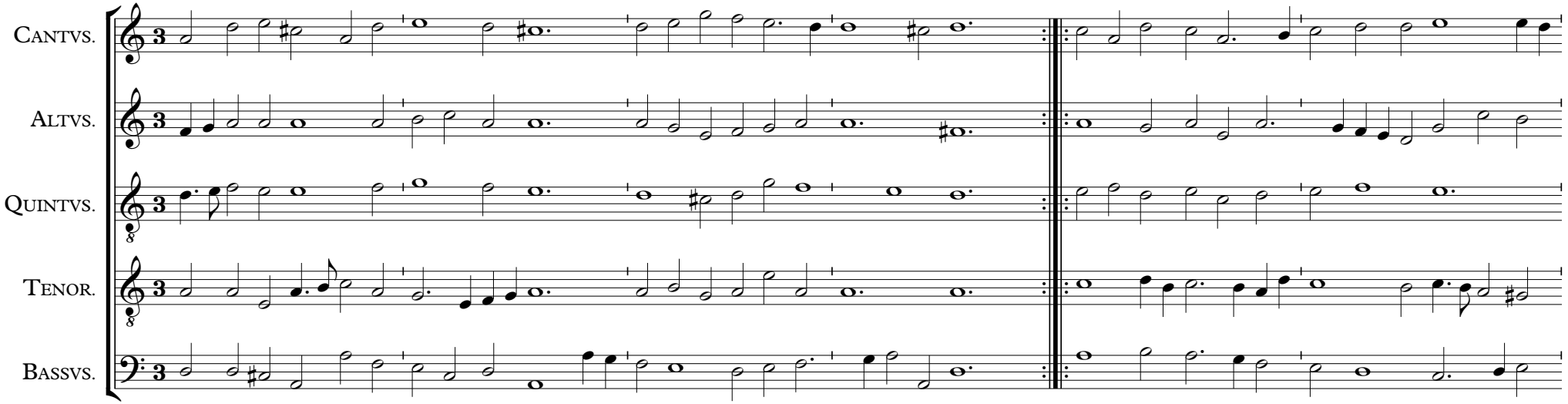
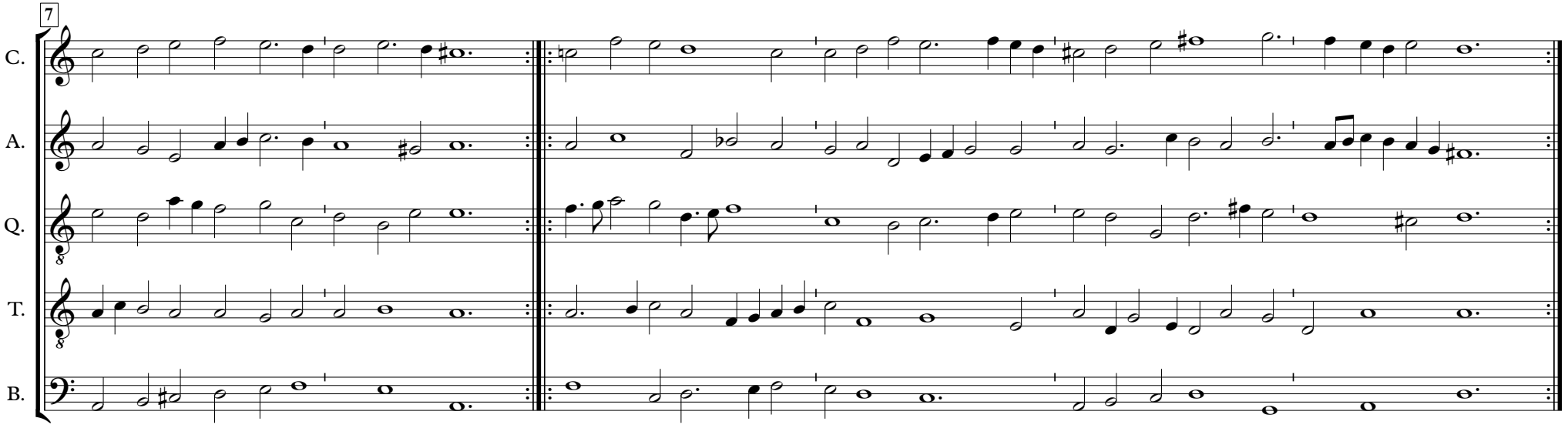
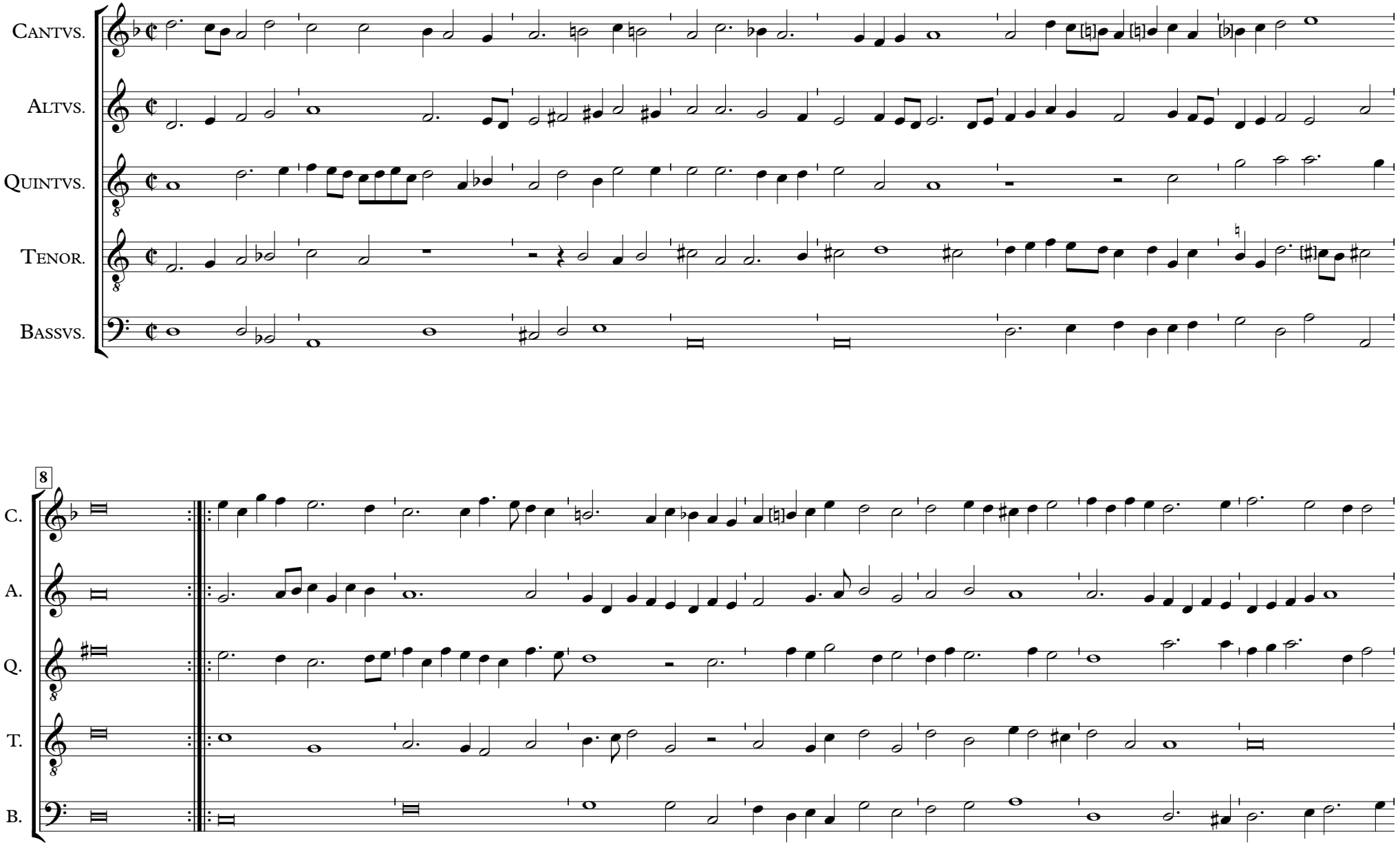
T.
B.

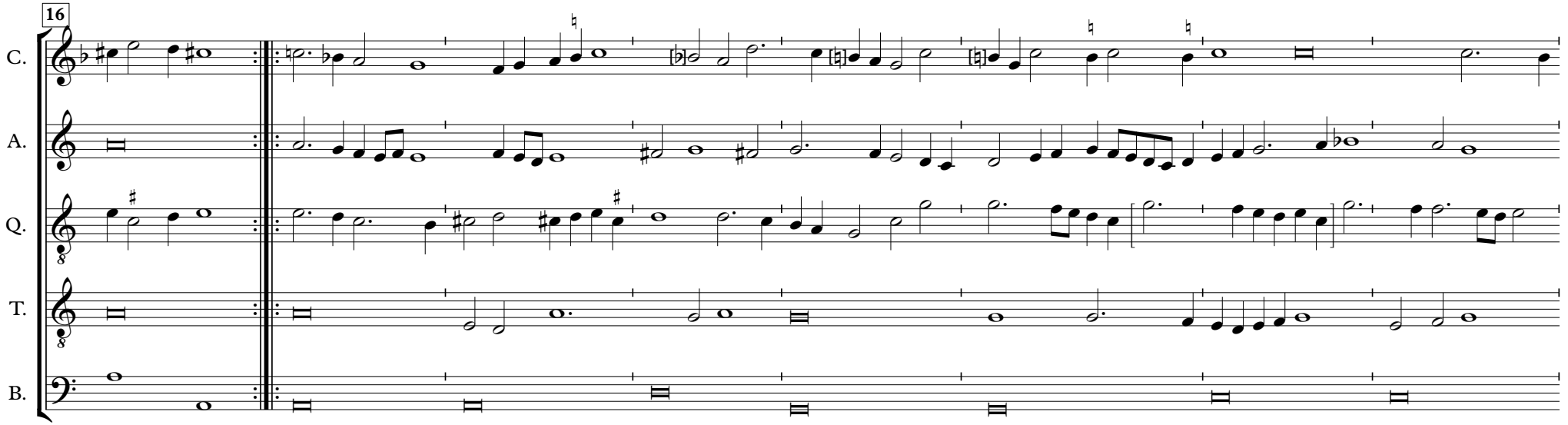
## 48. GAlliard.



## 49. PAuana Ploravit. [Pavan]




16
C.
A.
Q.
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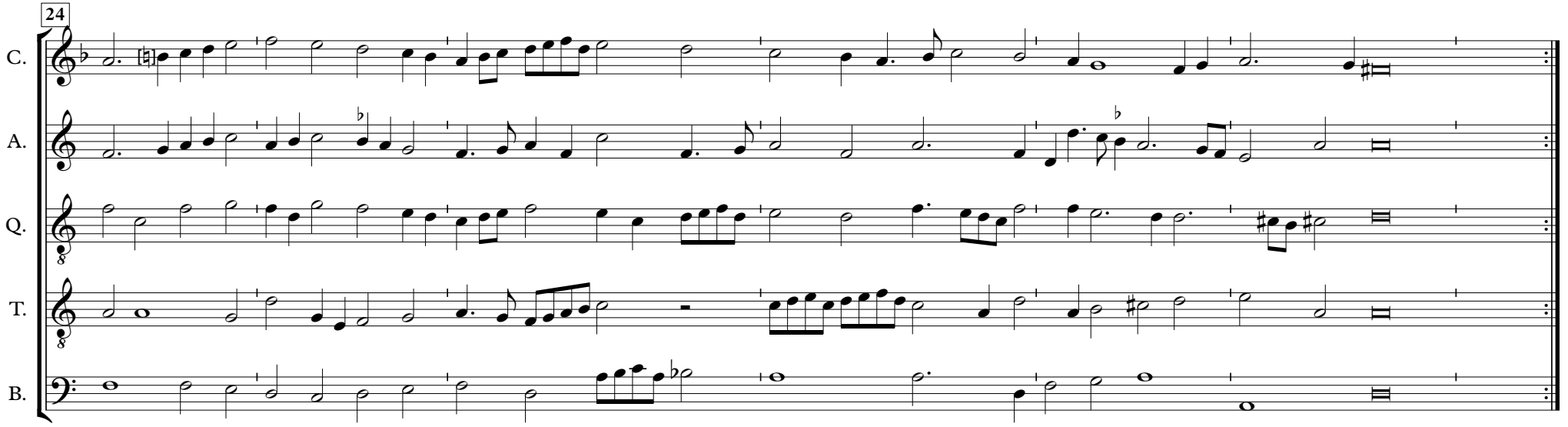
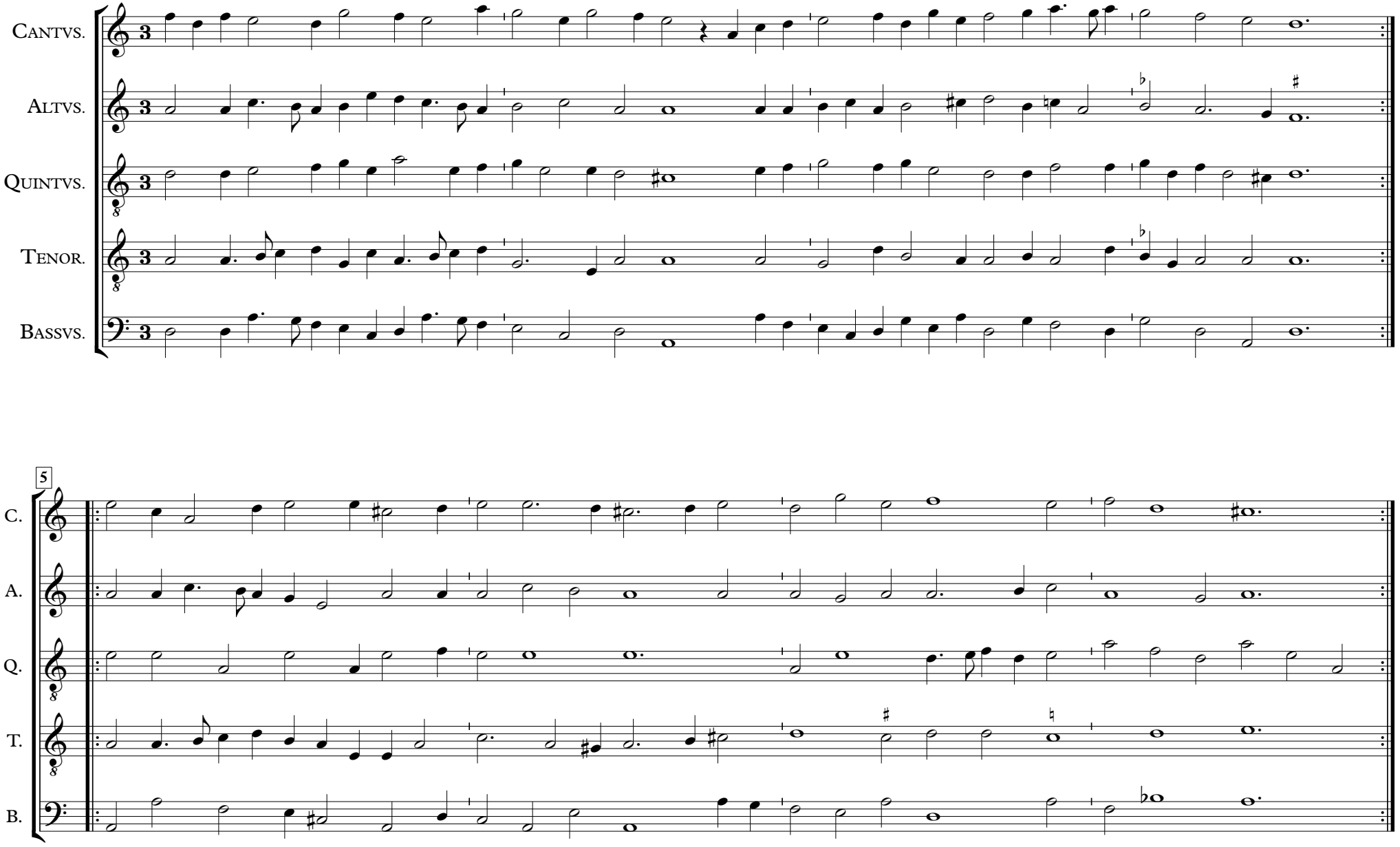
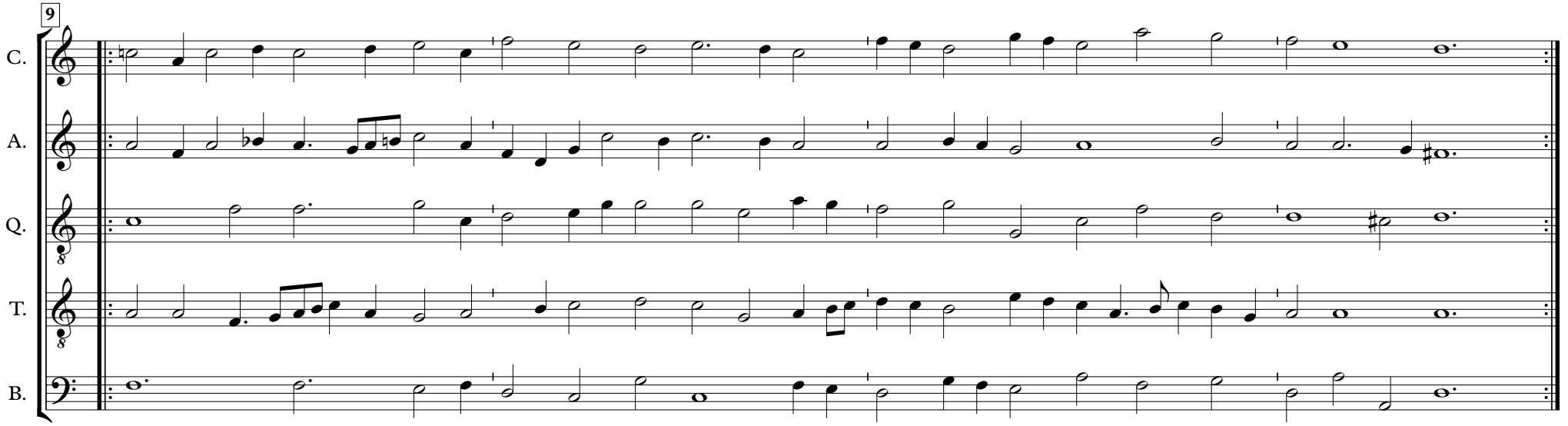
B.

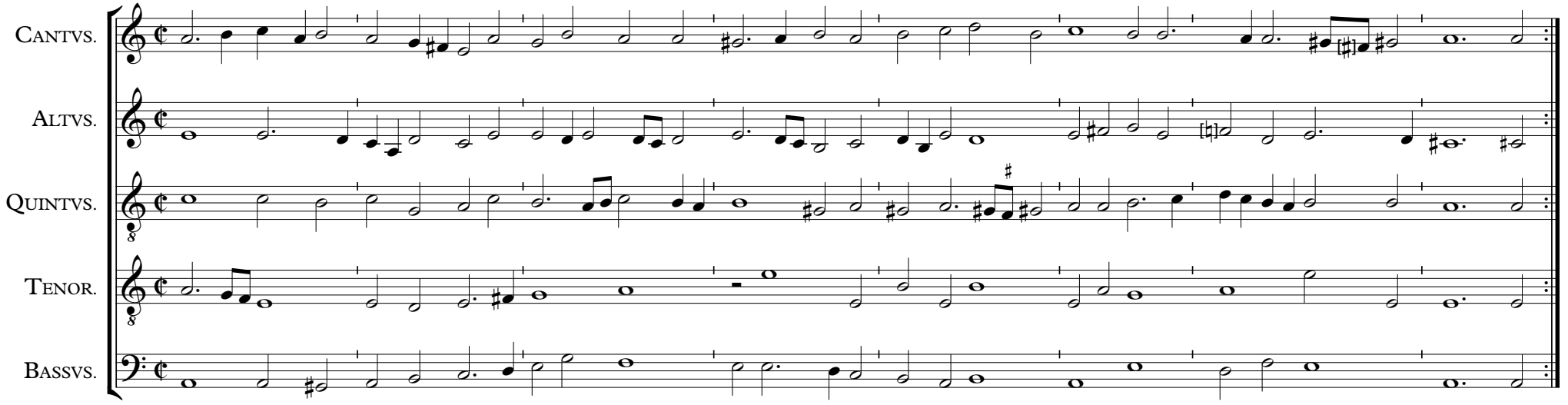

24
C.
A.
Q.
T.
B.

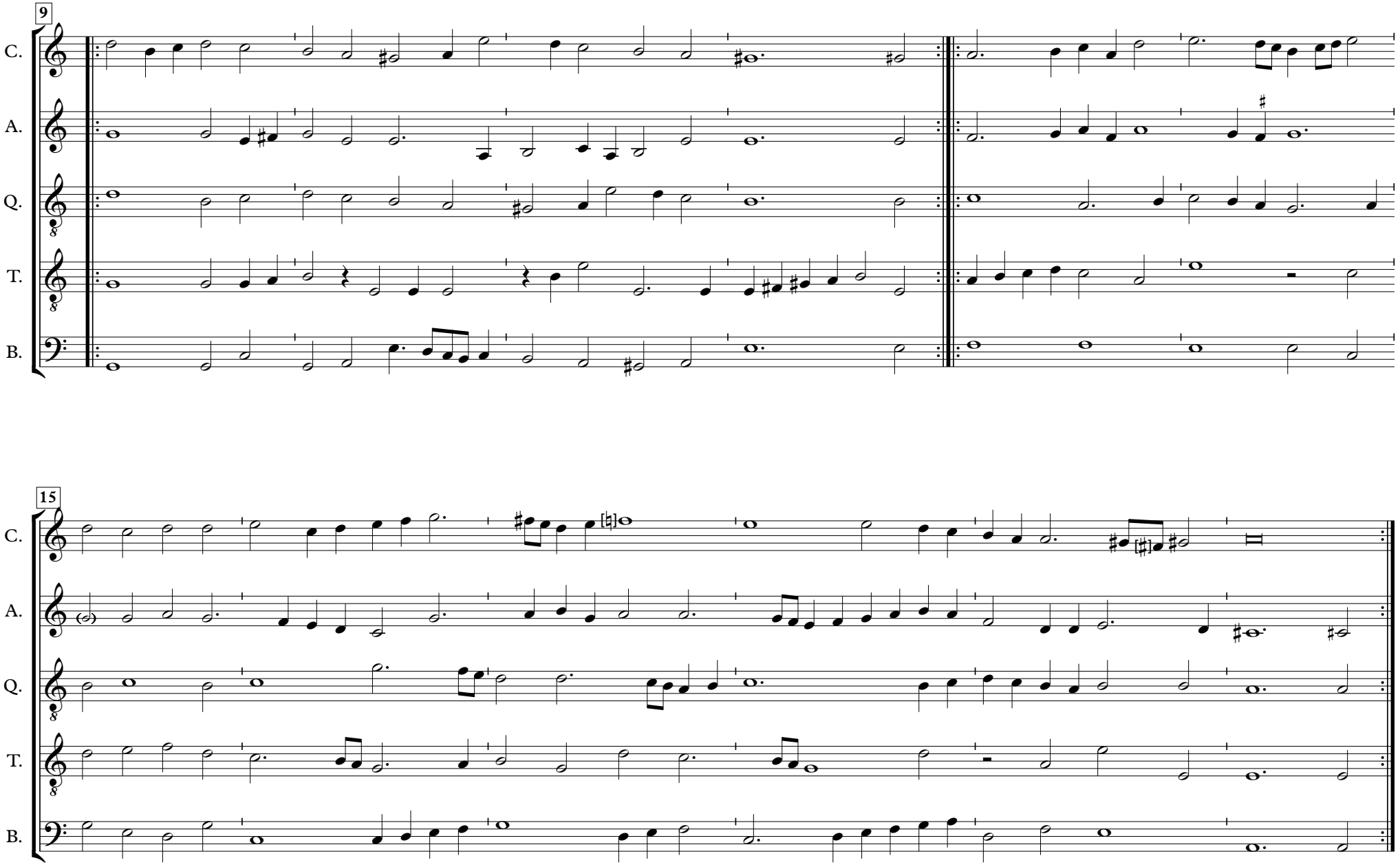
## 50. SIc femper foleo. [Galliard]






## 51. **P**Ofthuma. [Pavan]




9
C.
A.
Q.
T.
B.
15
C.
A.
Q.
T.
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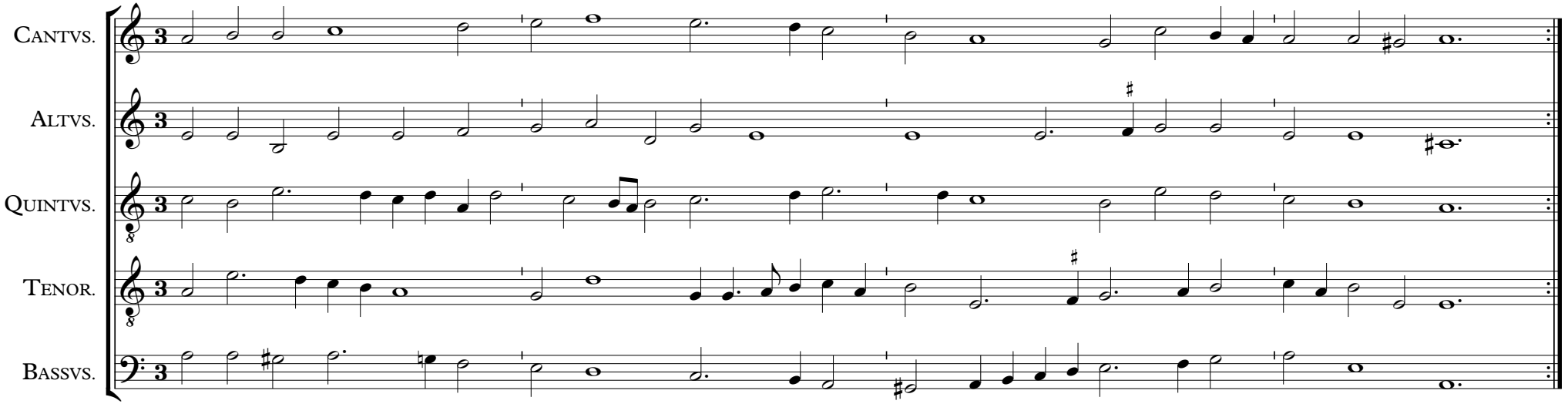
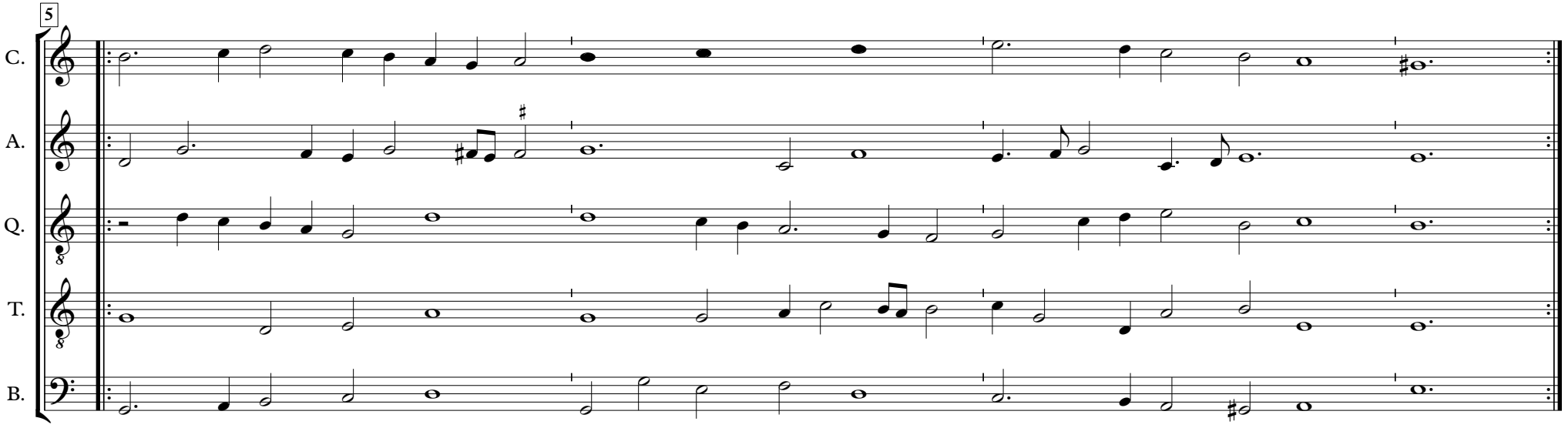
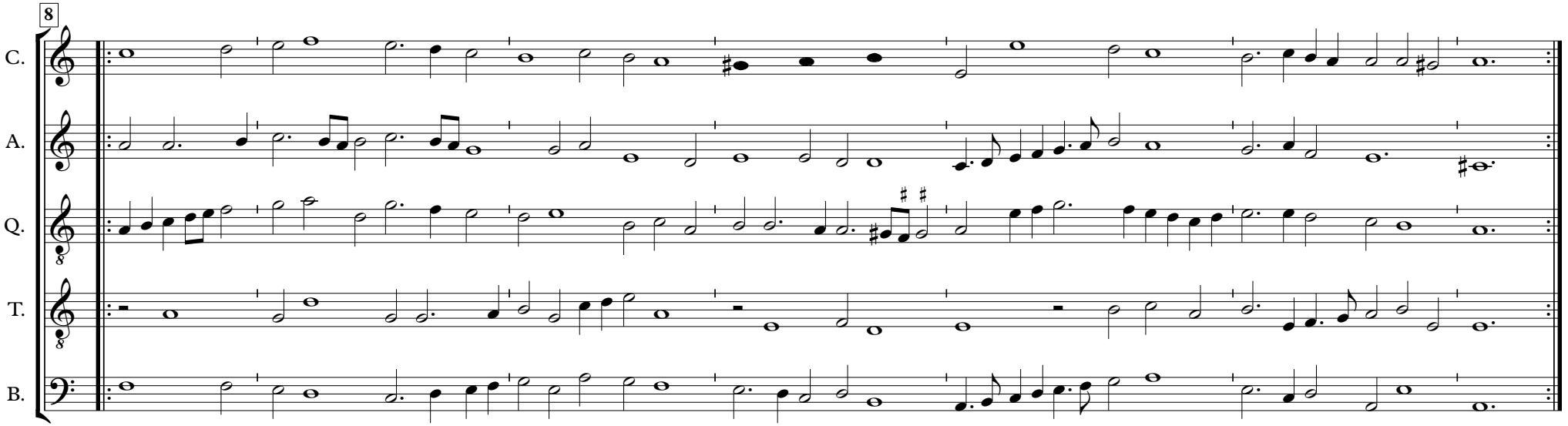
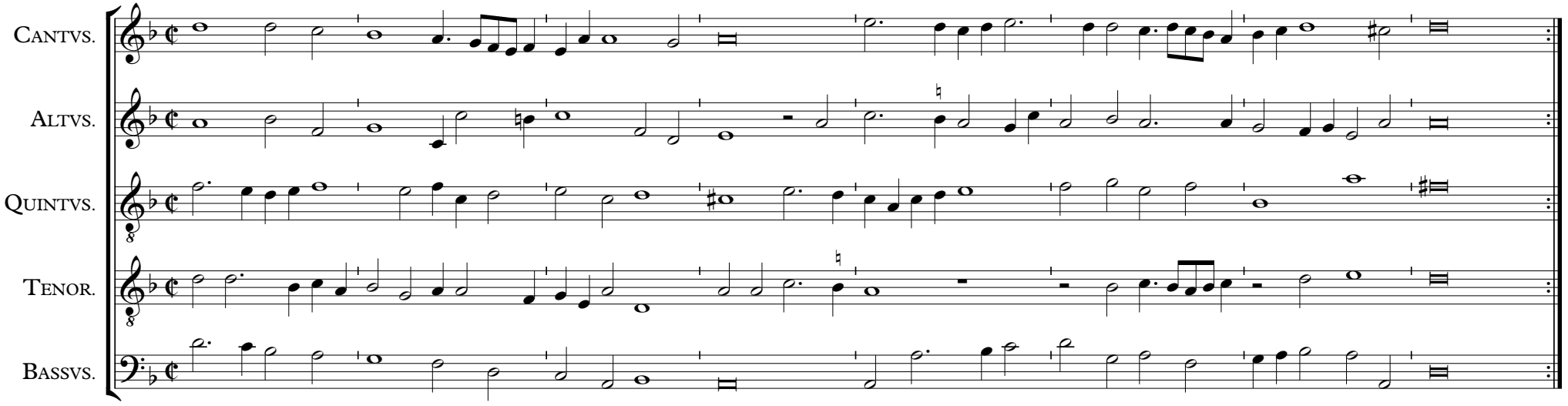
## 52. GAlliard.

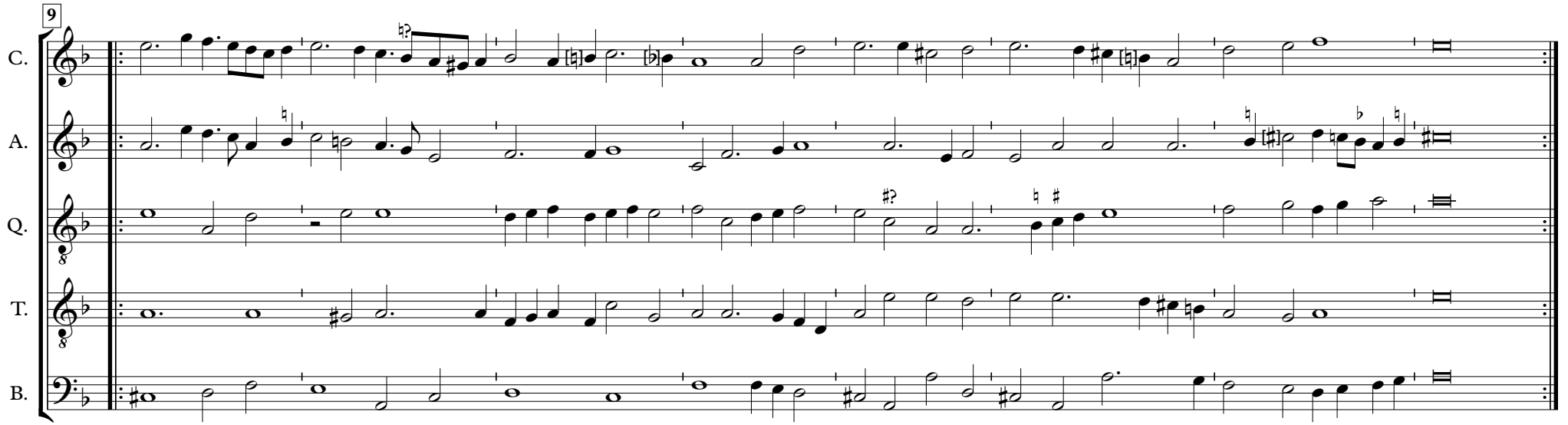





## 53. LAſt will and teſtament. [Pavan]

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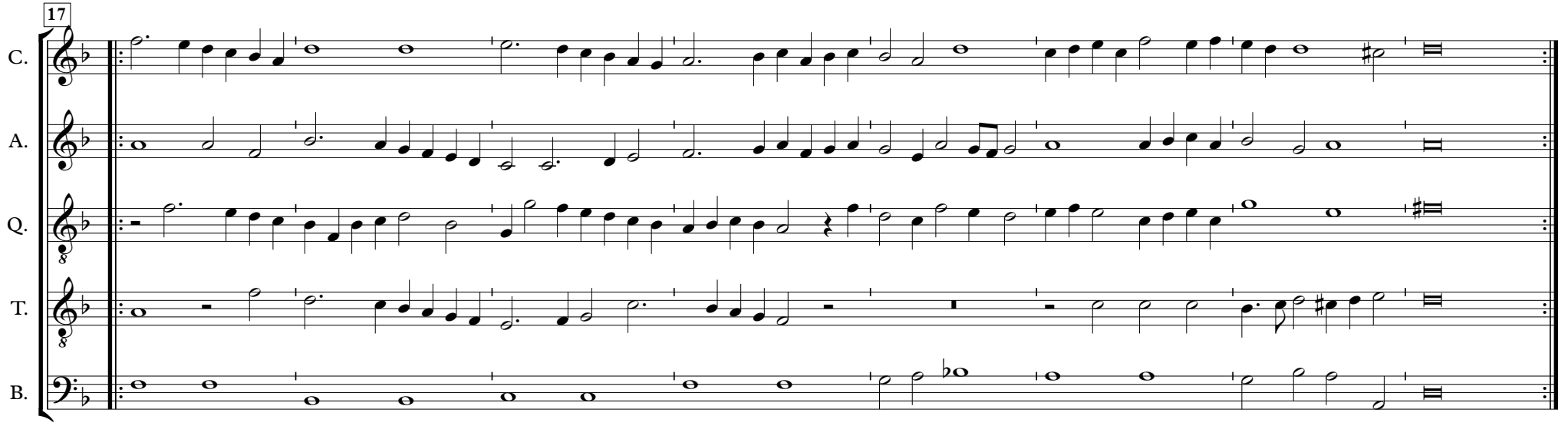
17
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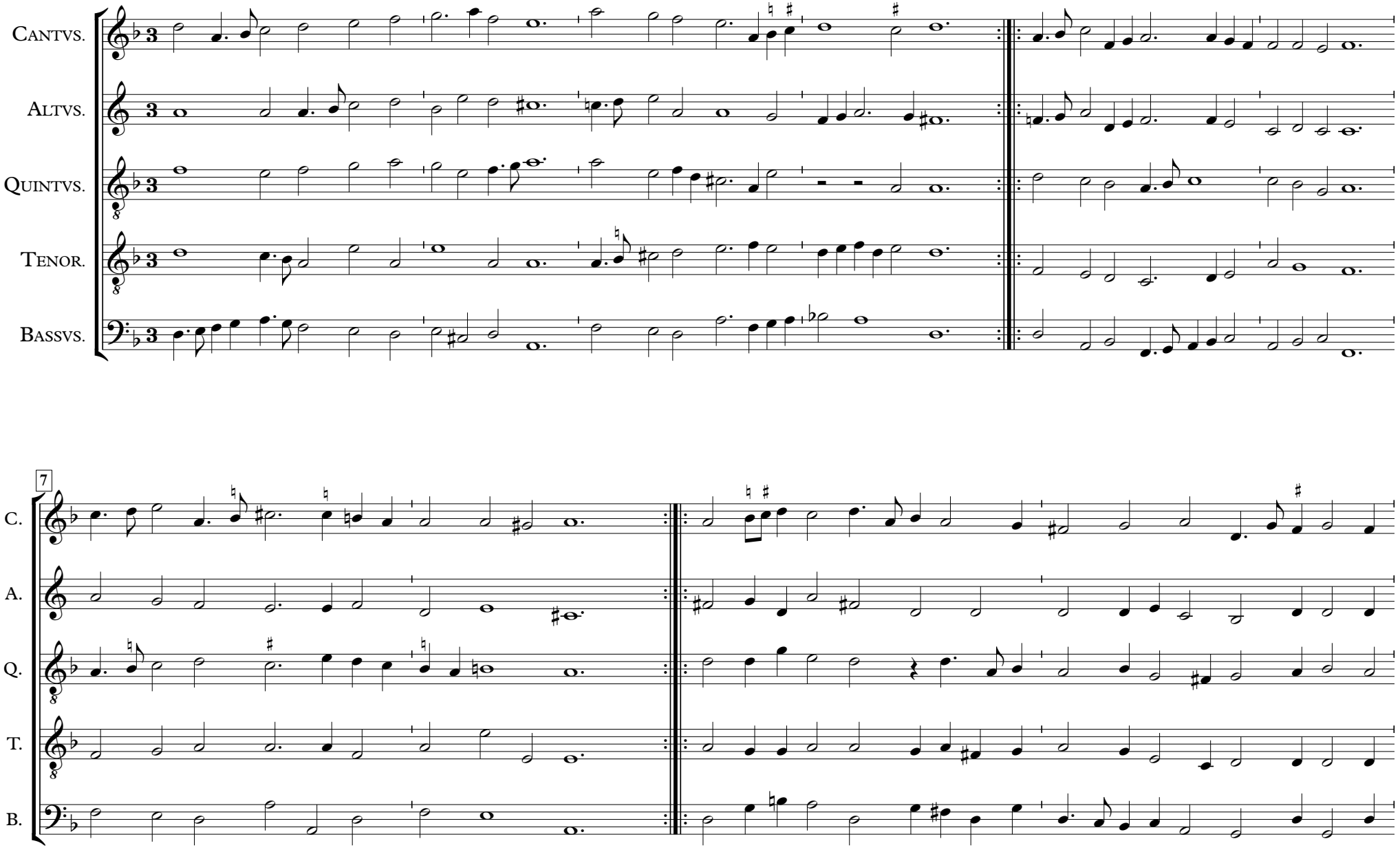
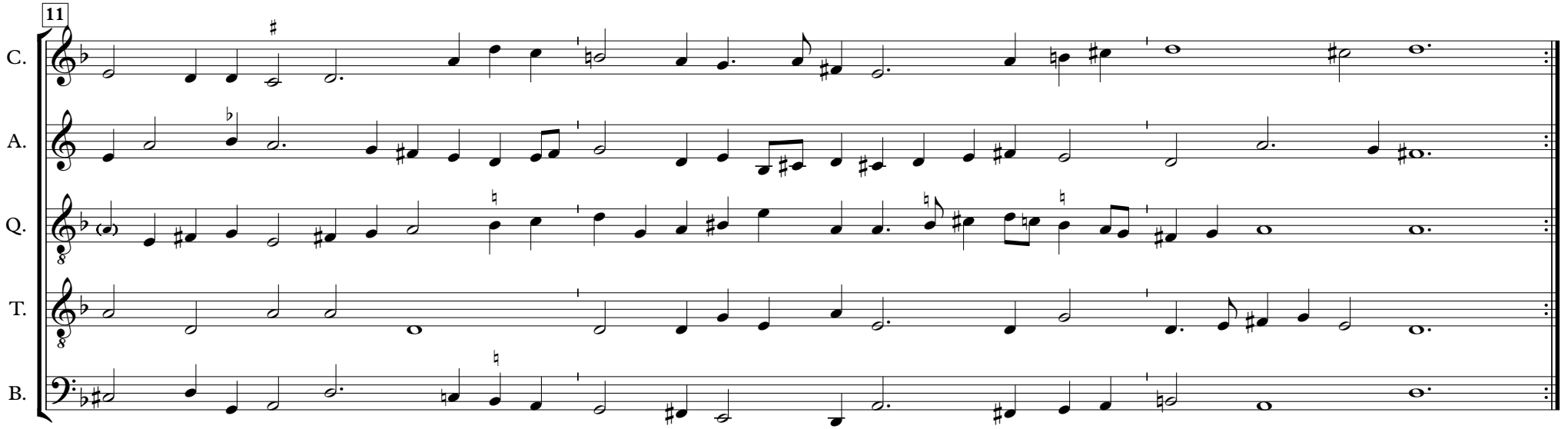
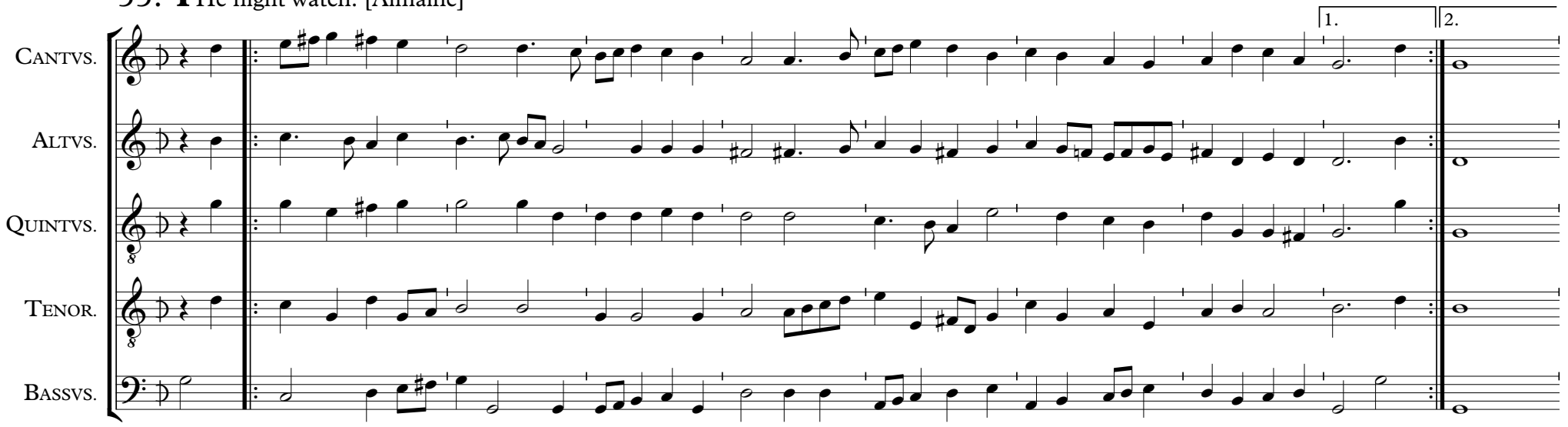
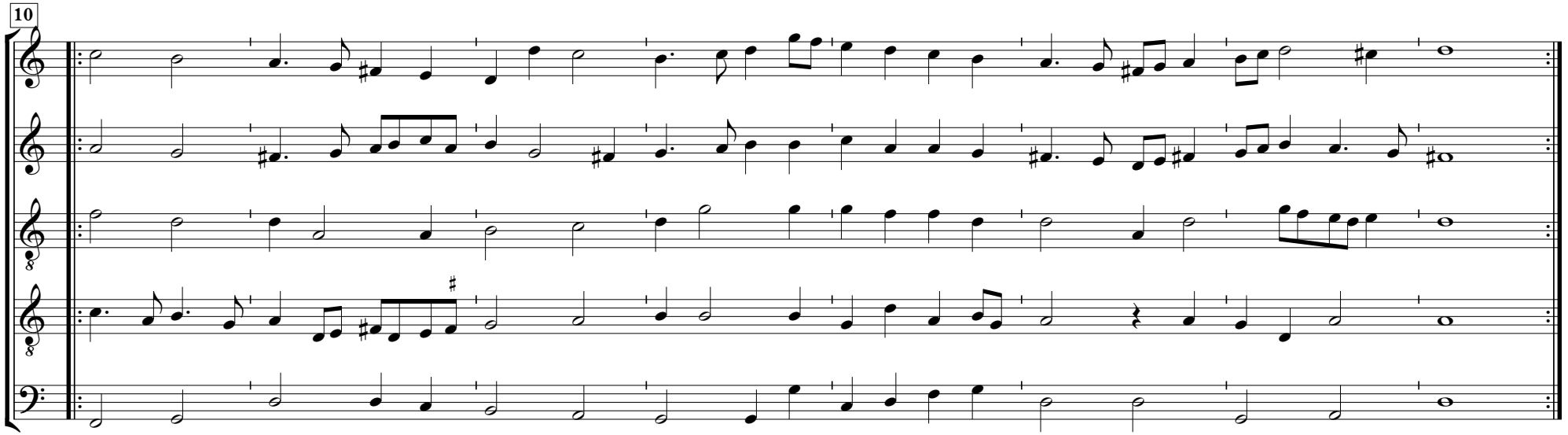
## 54. GAlliard.






## 55. THe night watch. [Almaine]

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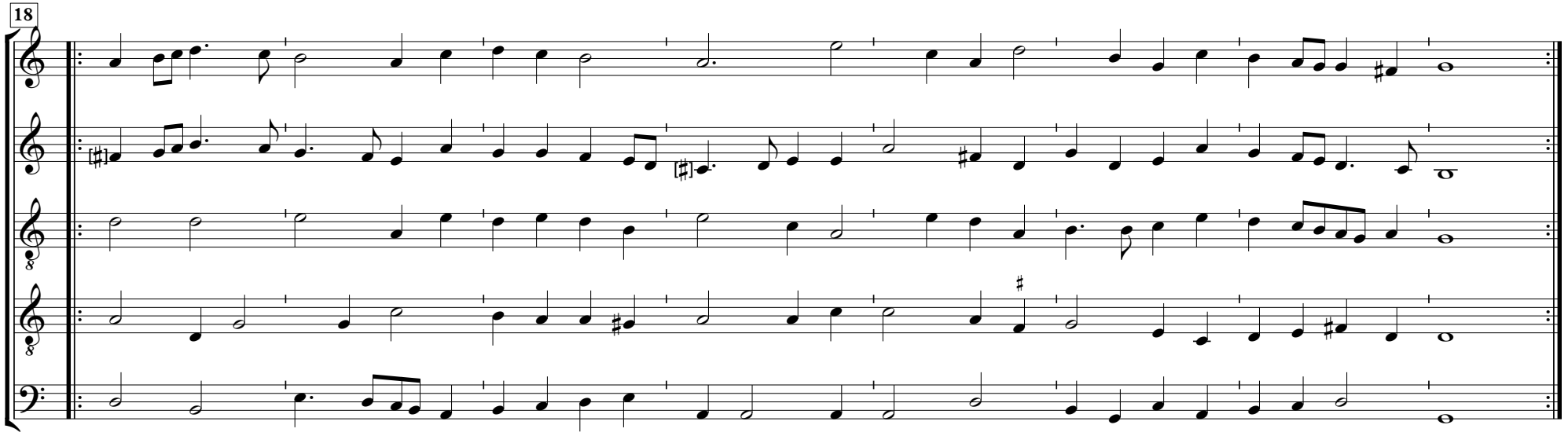
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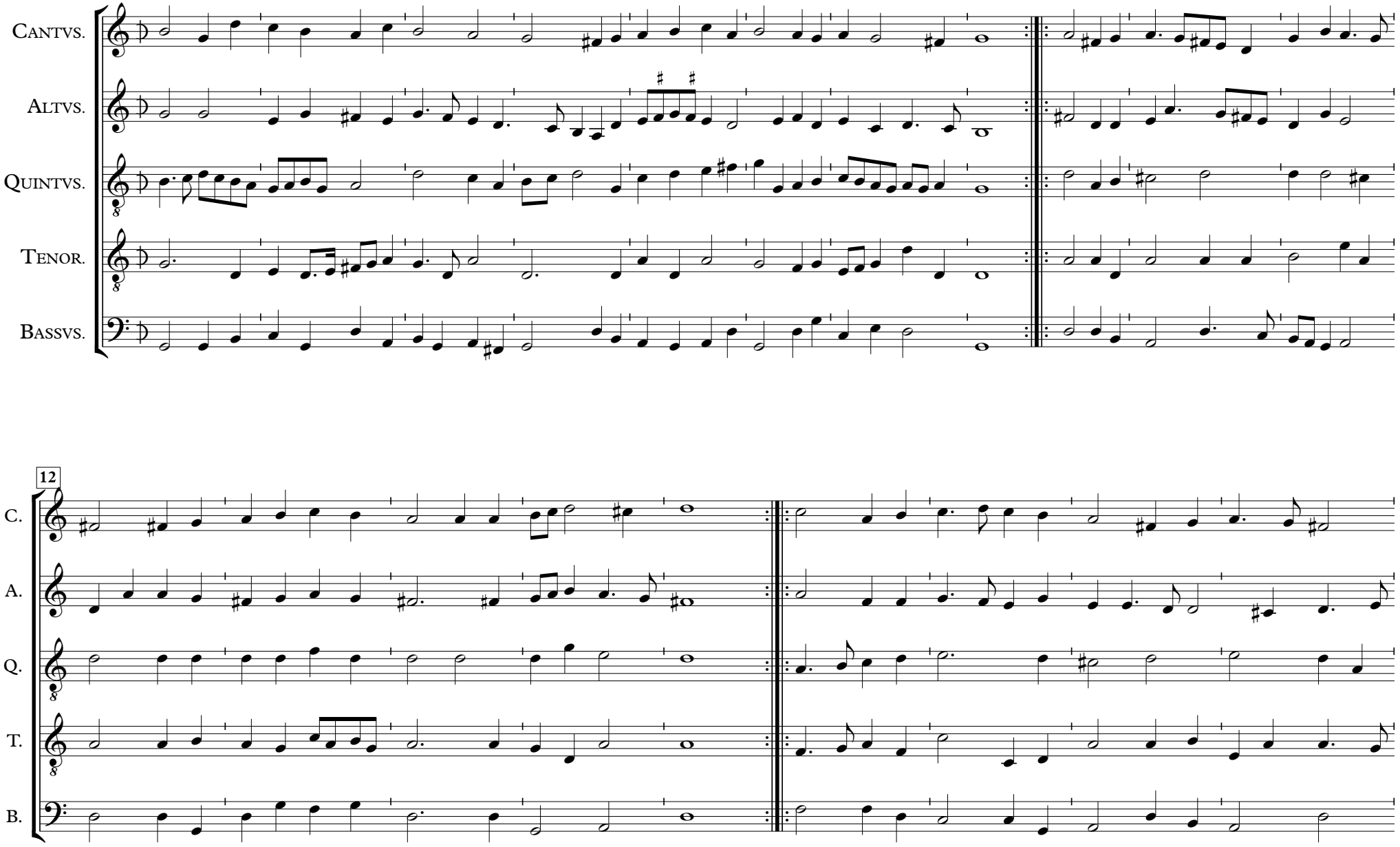
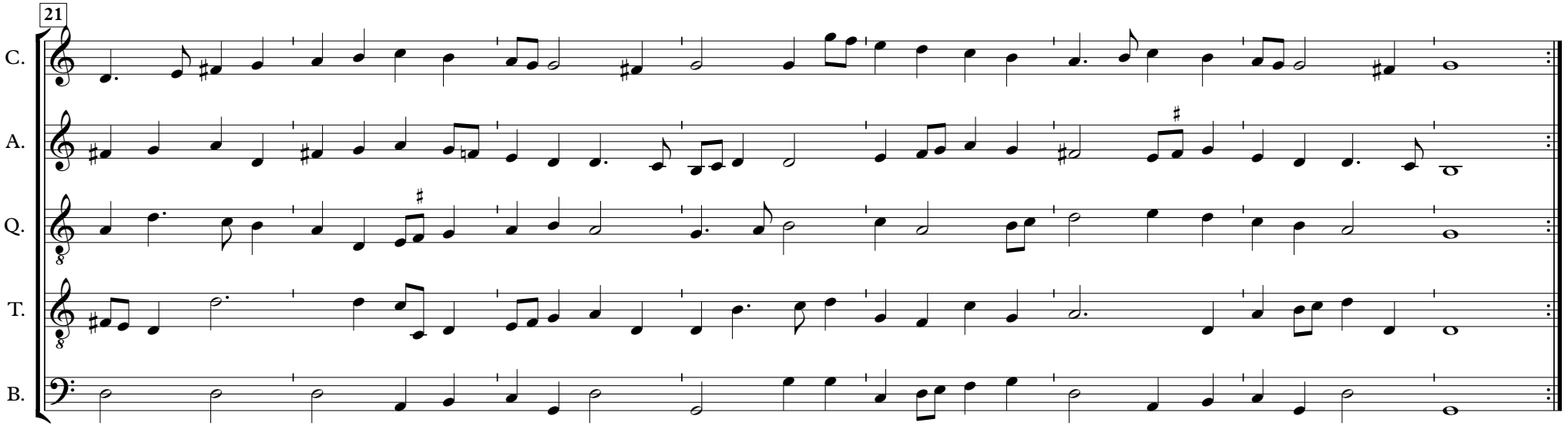
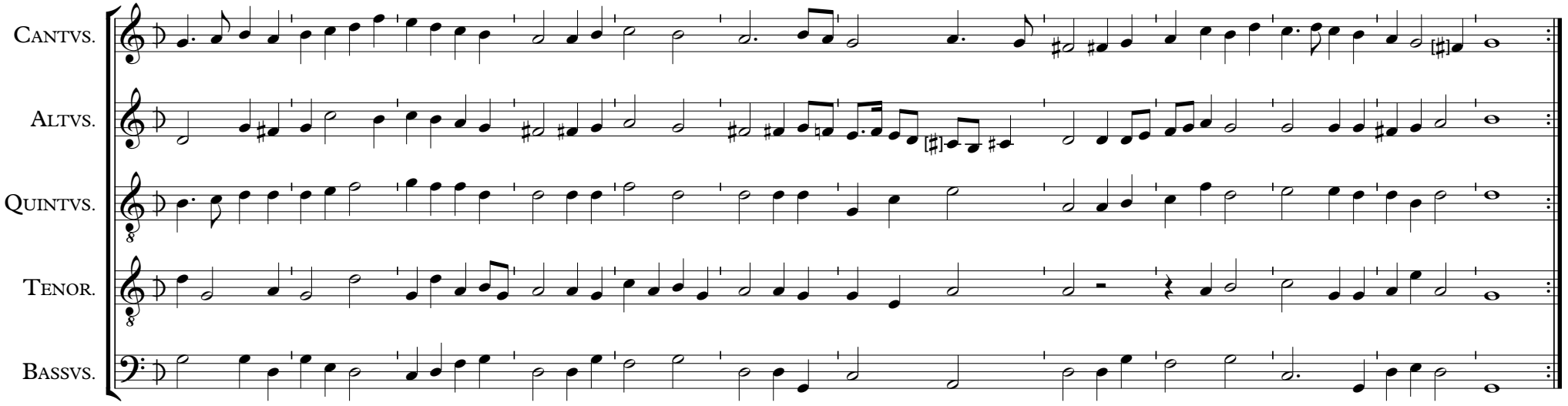
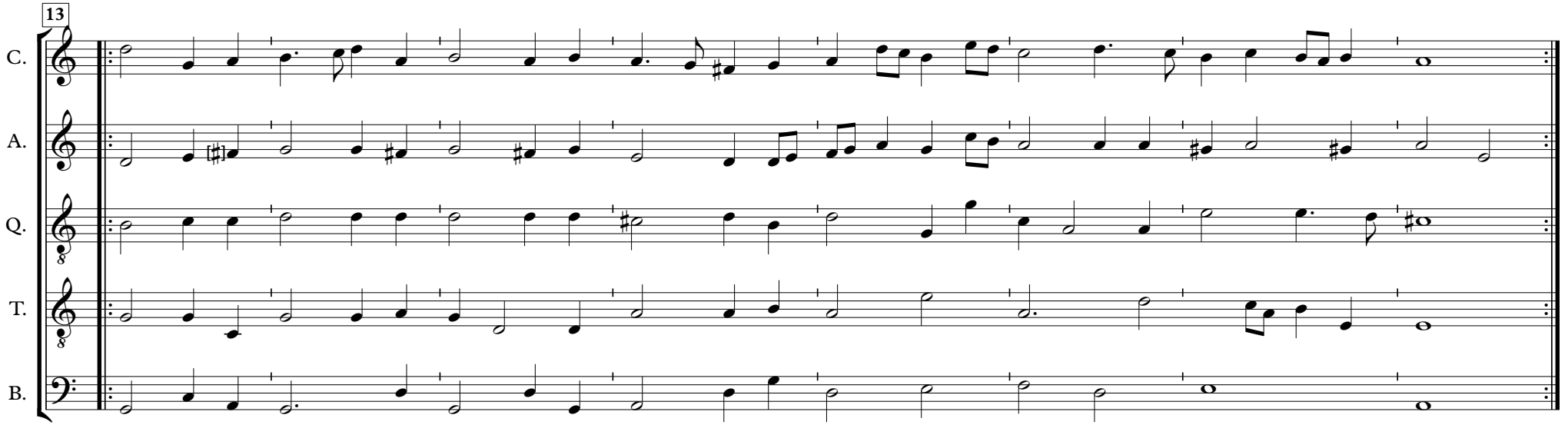
## 56. ALmayne.






## 57. ALmaine.

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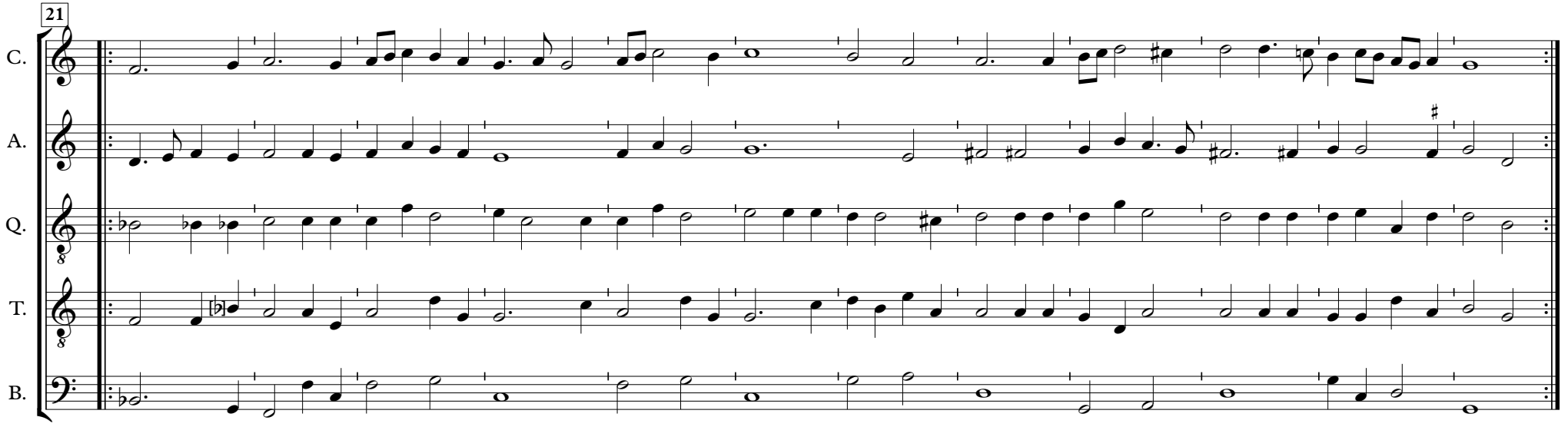
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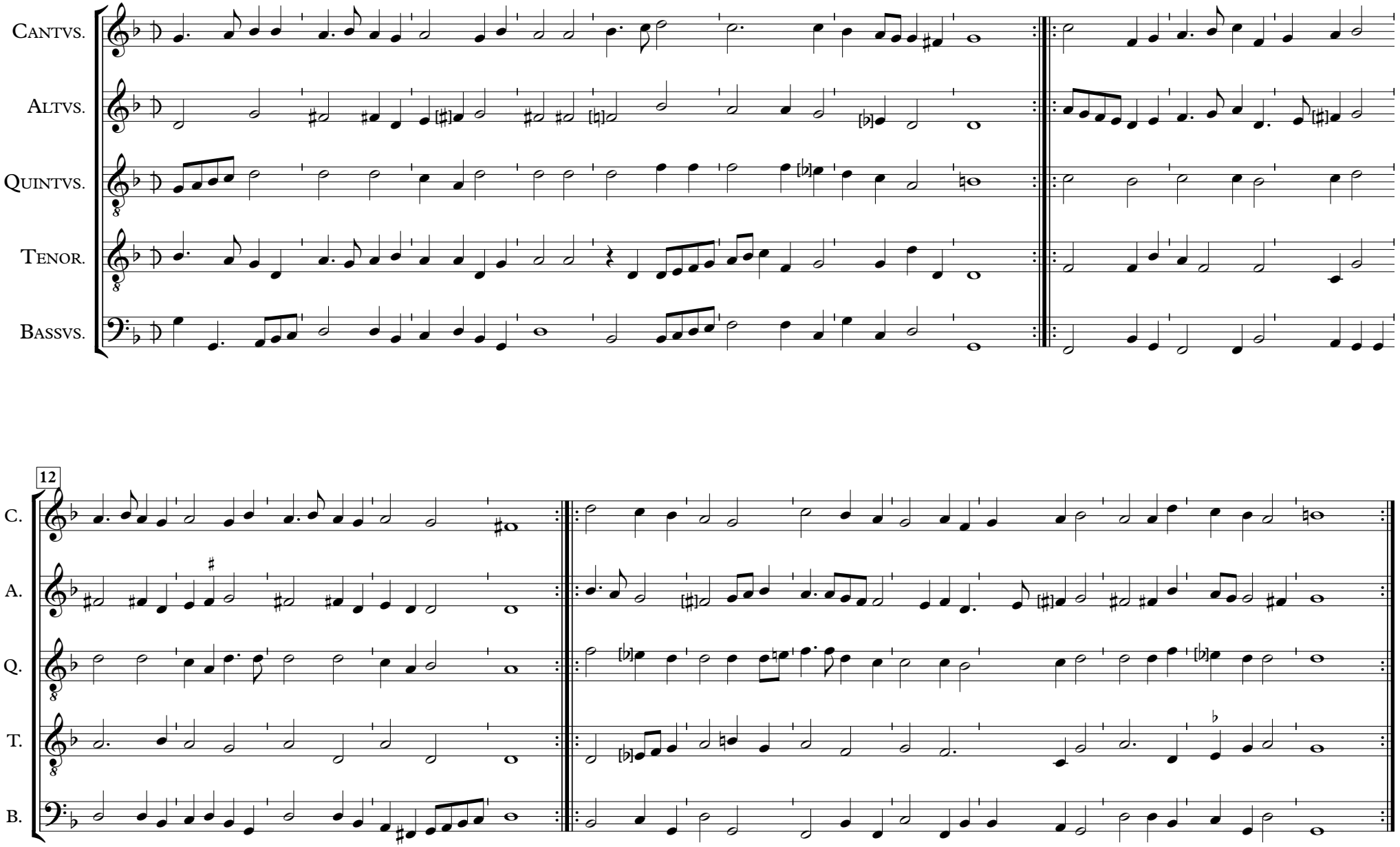
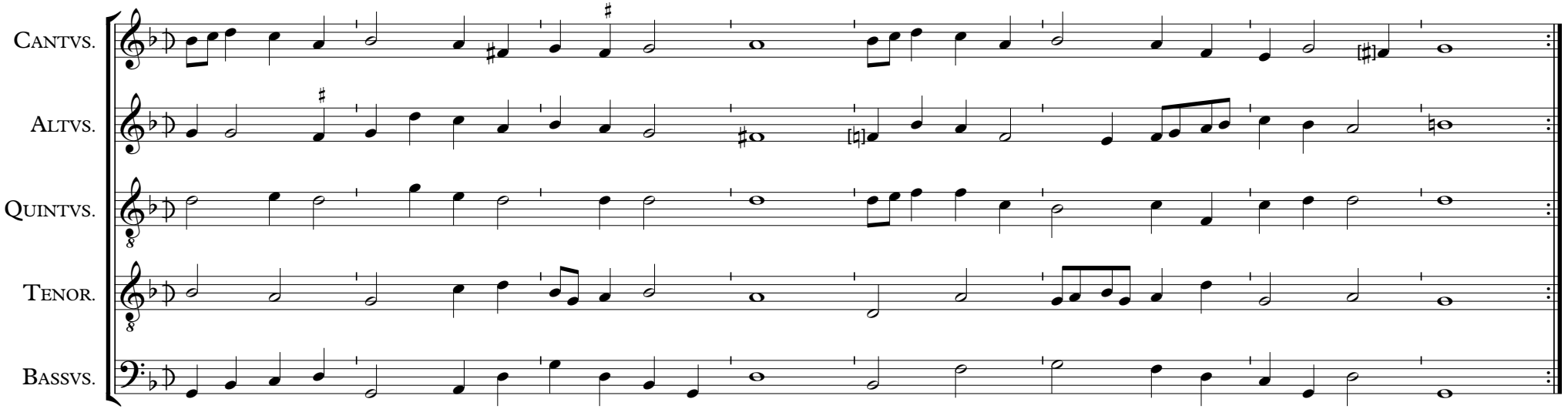
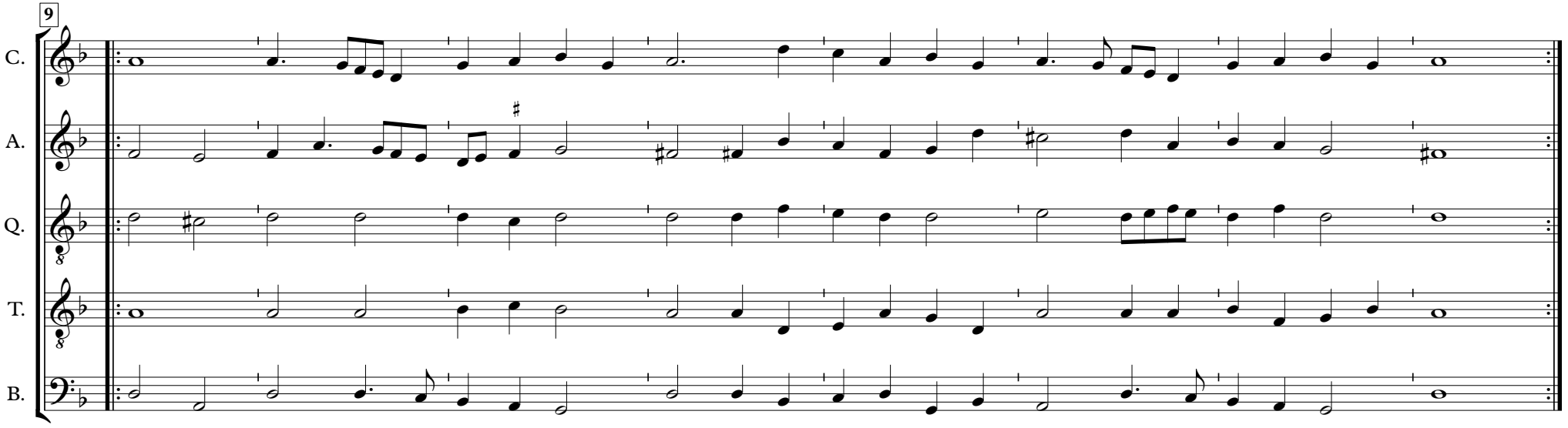
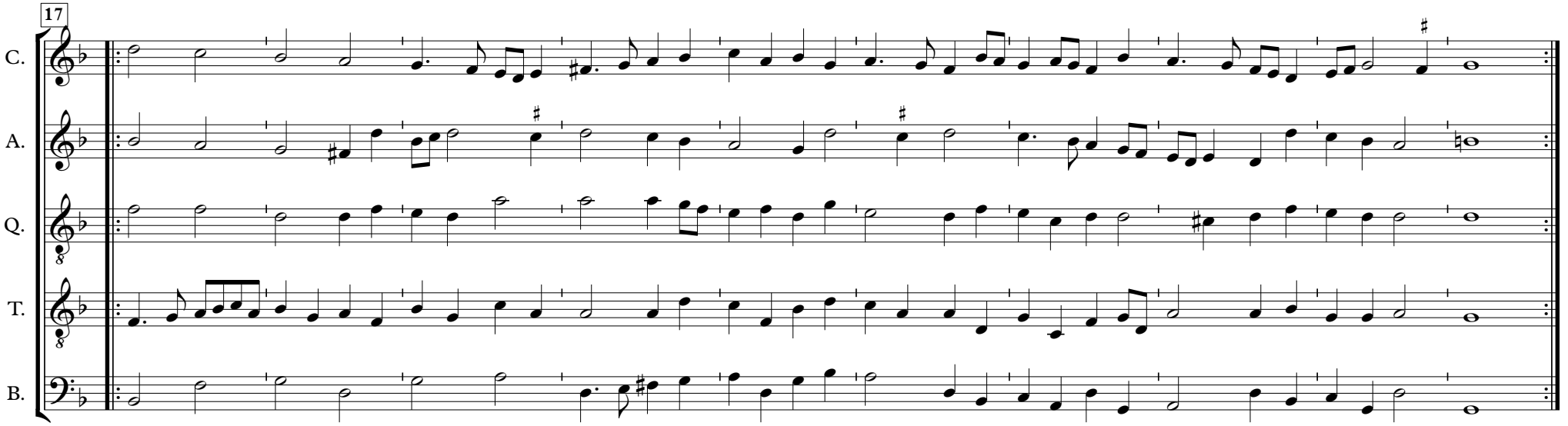
## 58. THe fruit of loue. [Almaine]



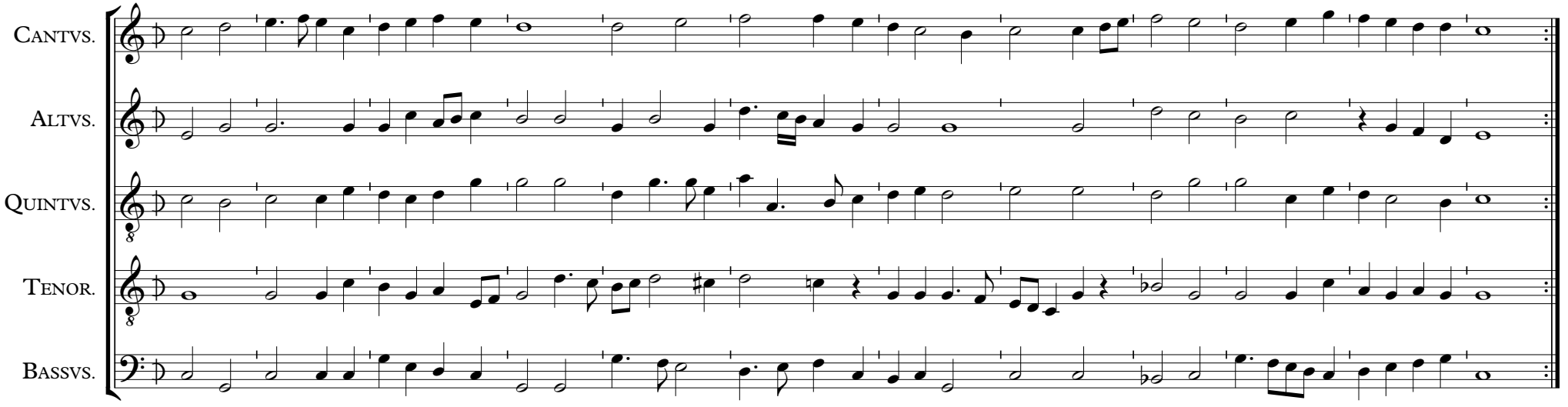
## 59. THe Choiſe. [Almaine]

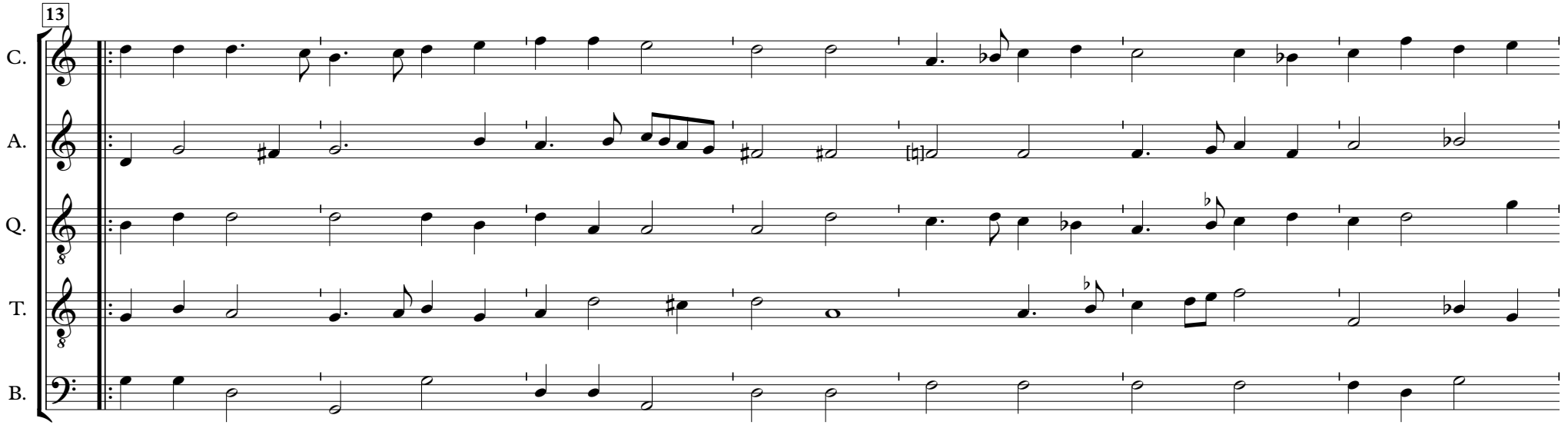





## 60. THe Honie-fuckle. [Almaine]

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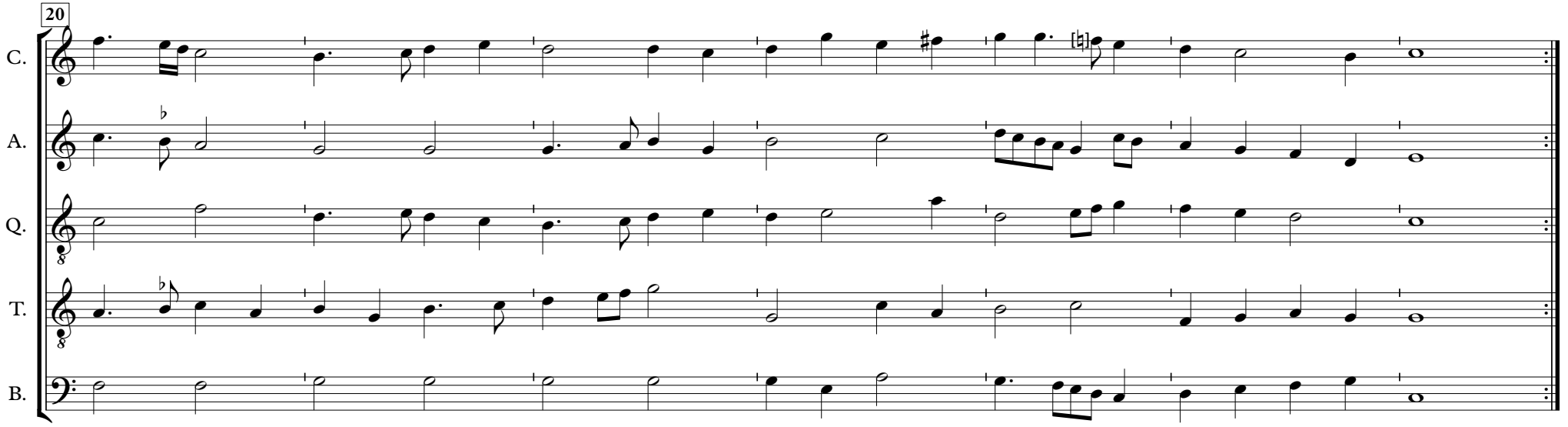
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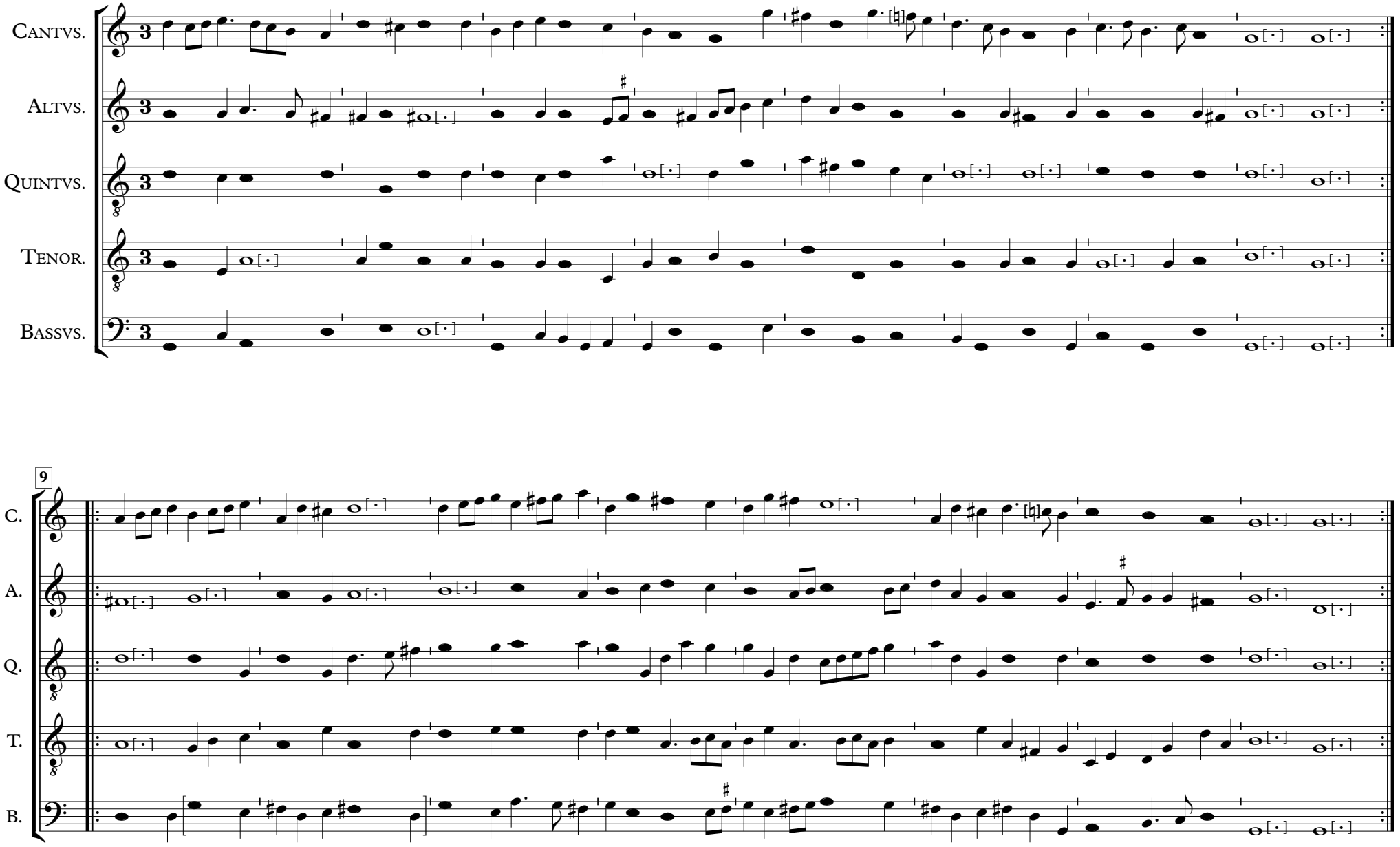
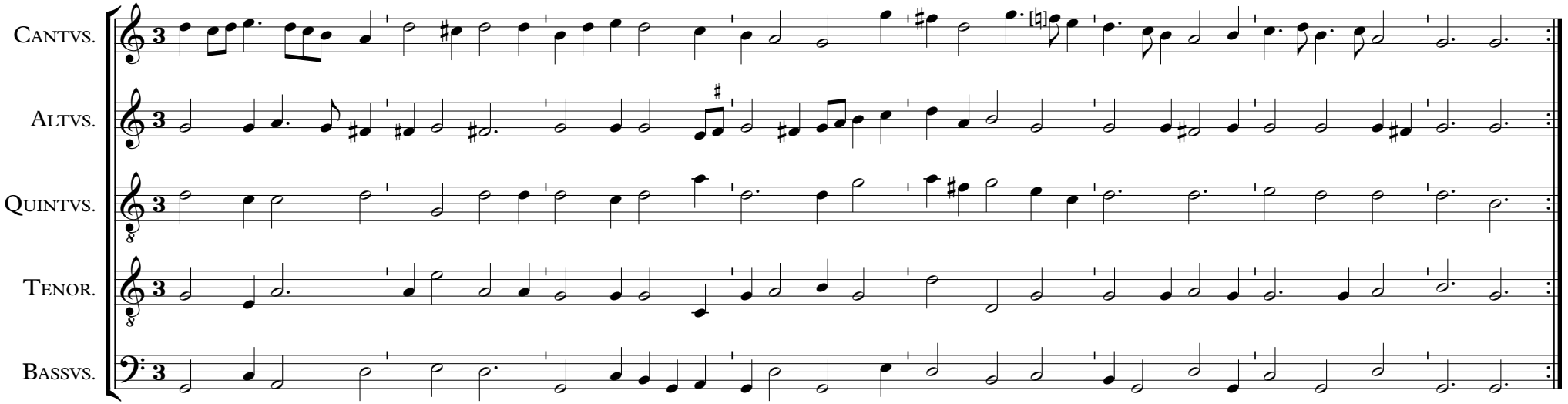
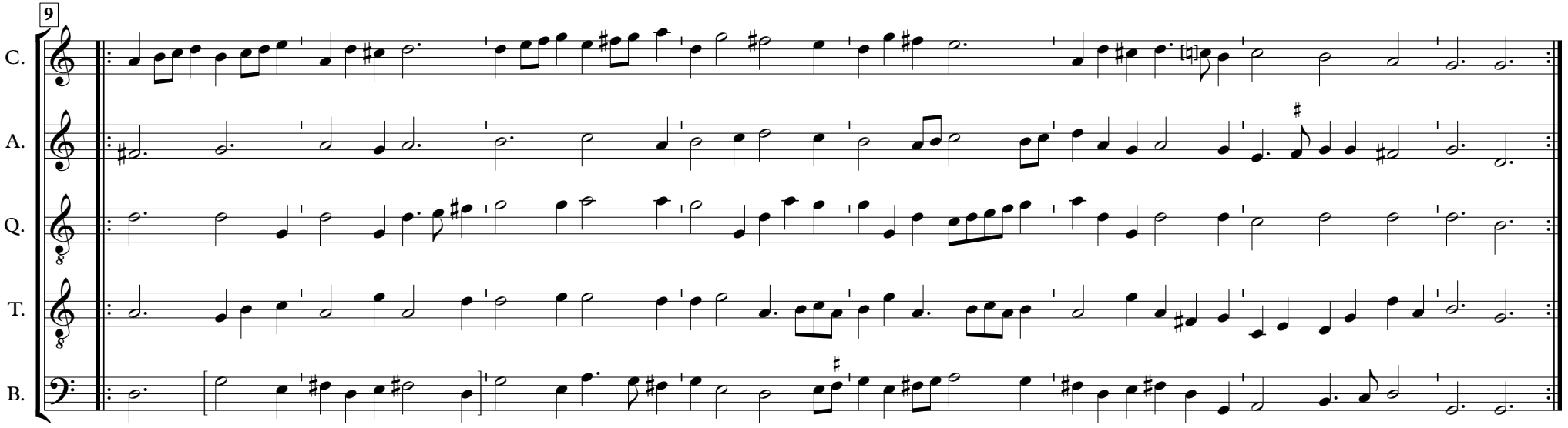
## 61. WAnton. [Original (blackened) notation]

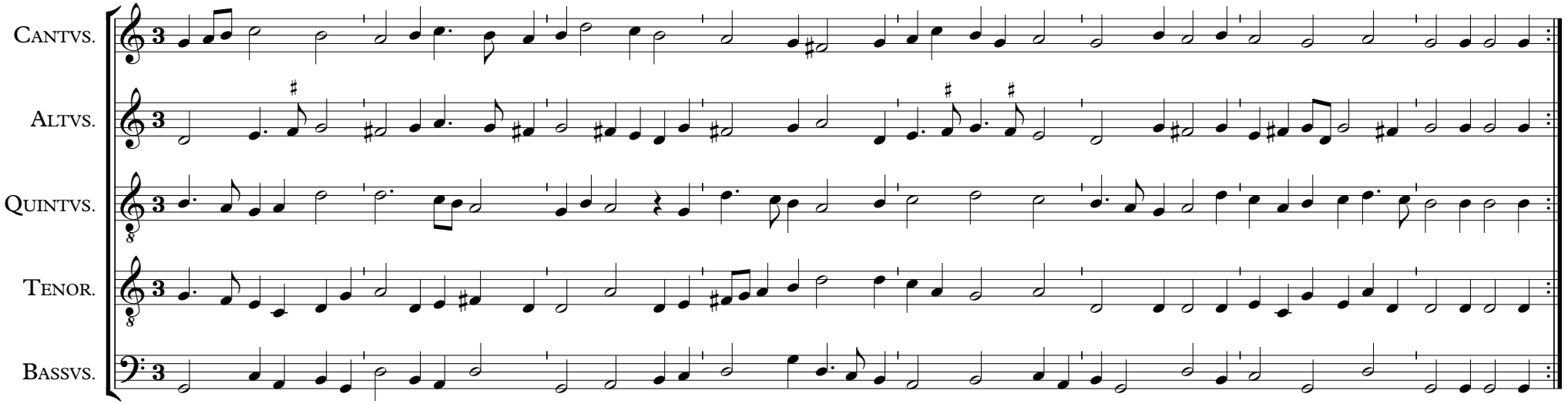


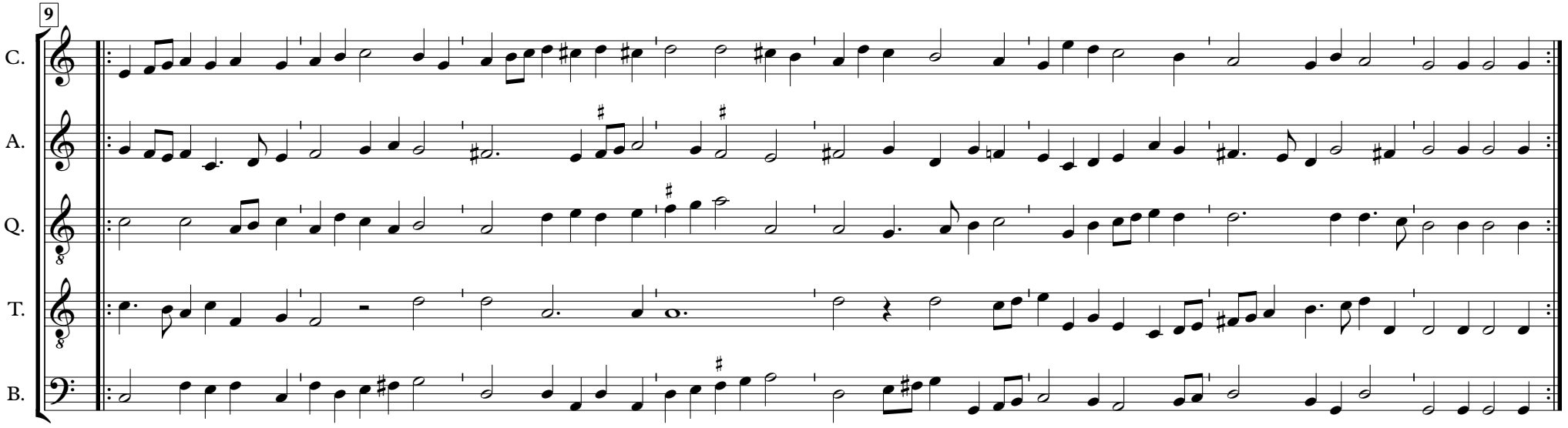
61[a]. **W**Anton. [Modern notation with halved note values]



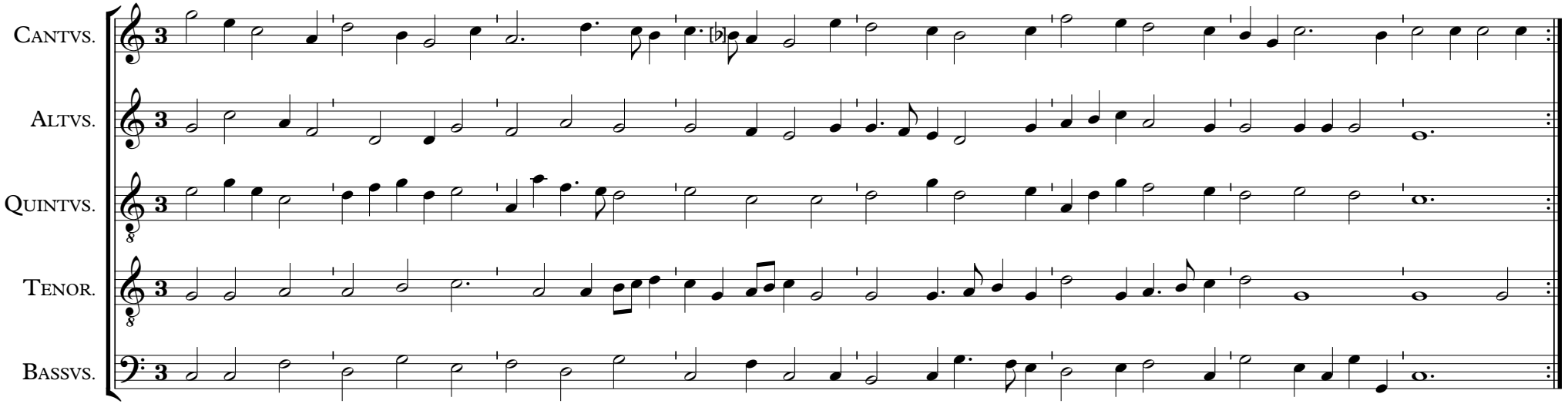



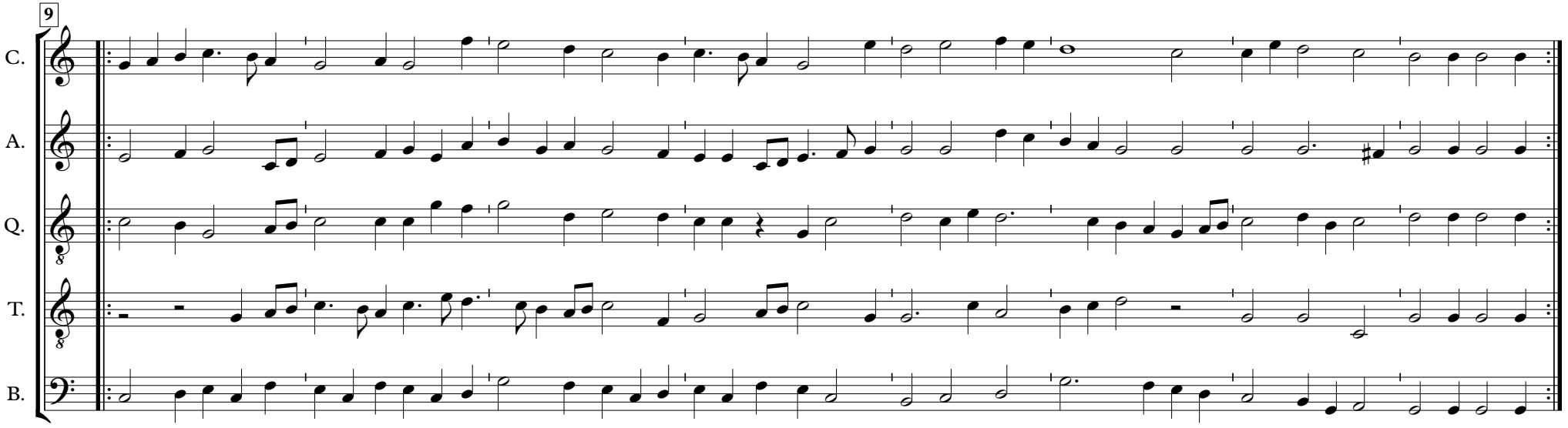
## 62. THe widowes myte. [Galliard/Coranto?]

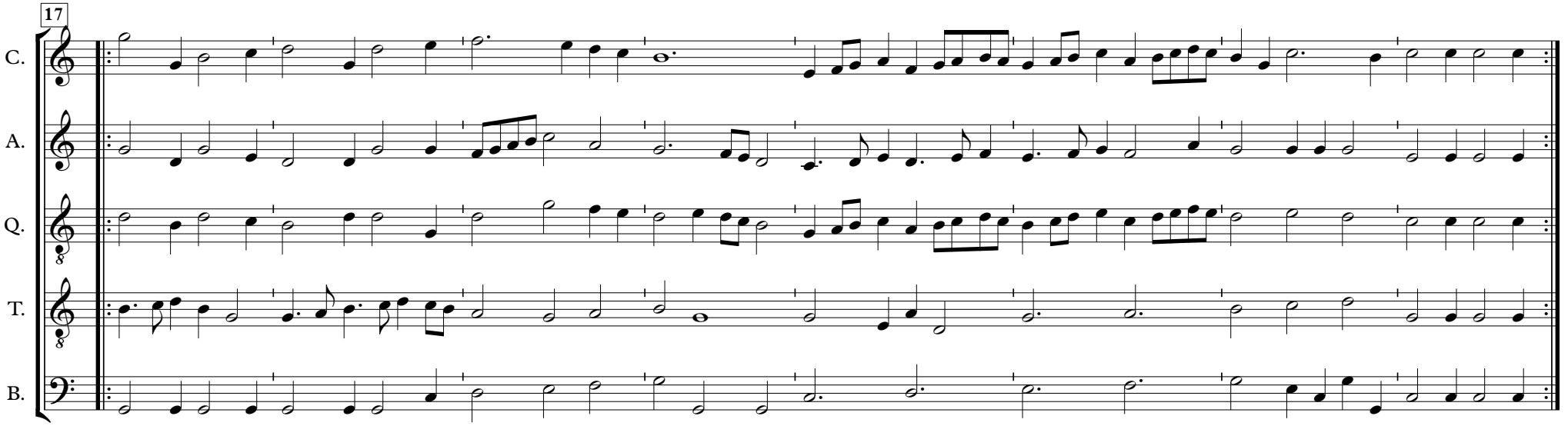


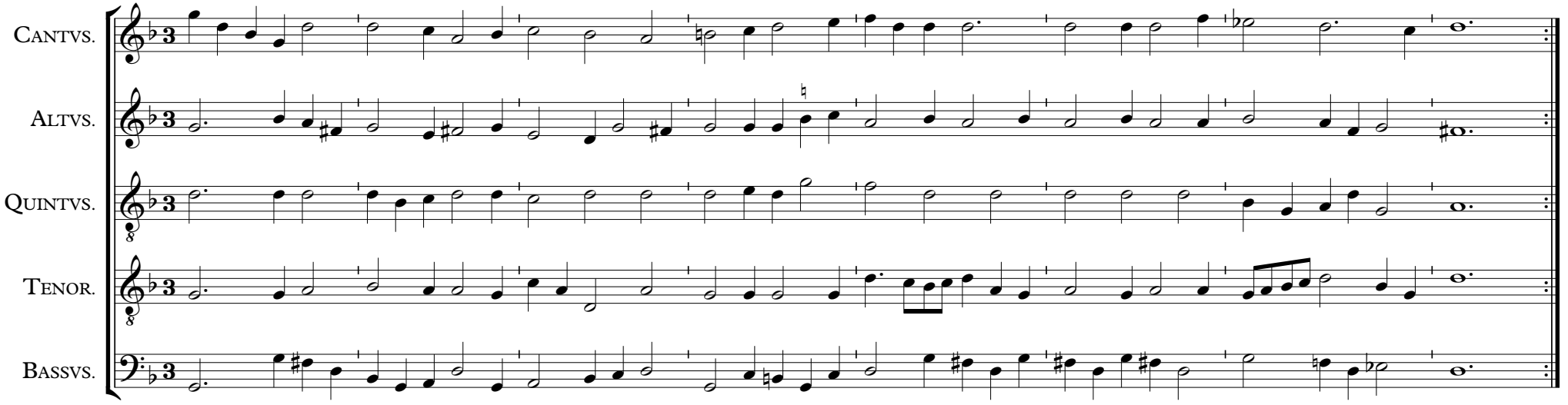
## 63. THe Fairie-round. [Galliard/Coranto?]

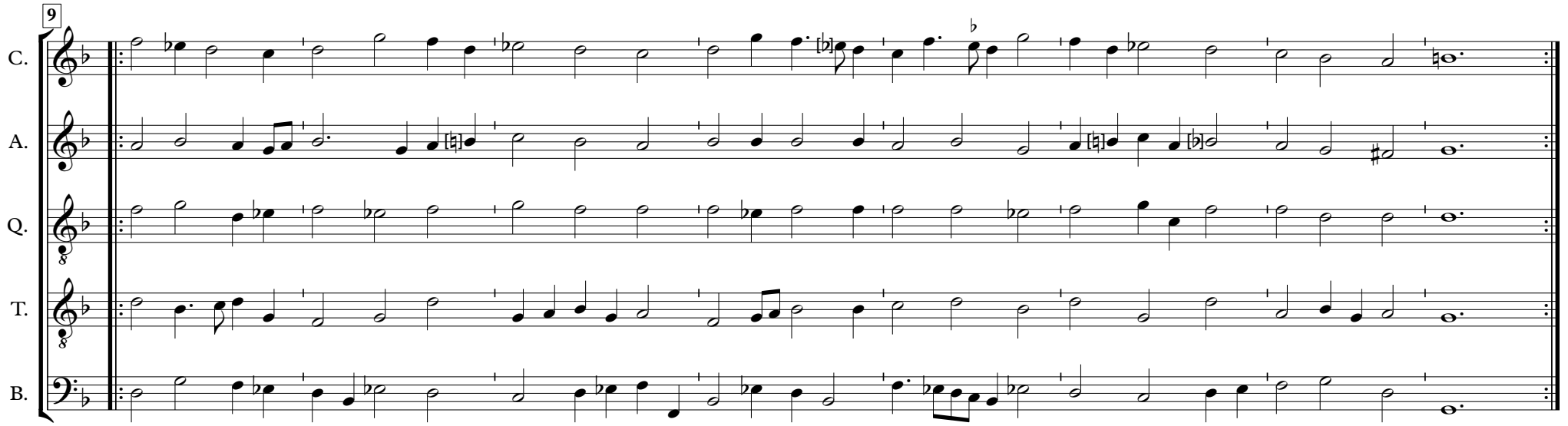


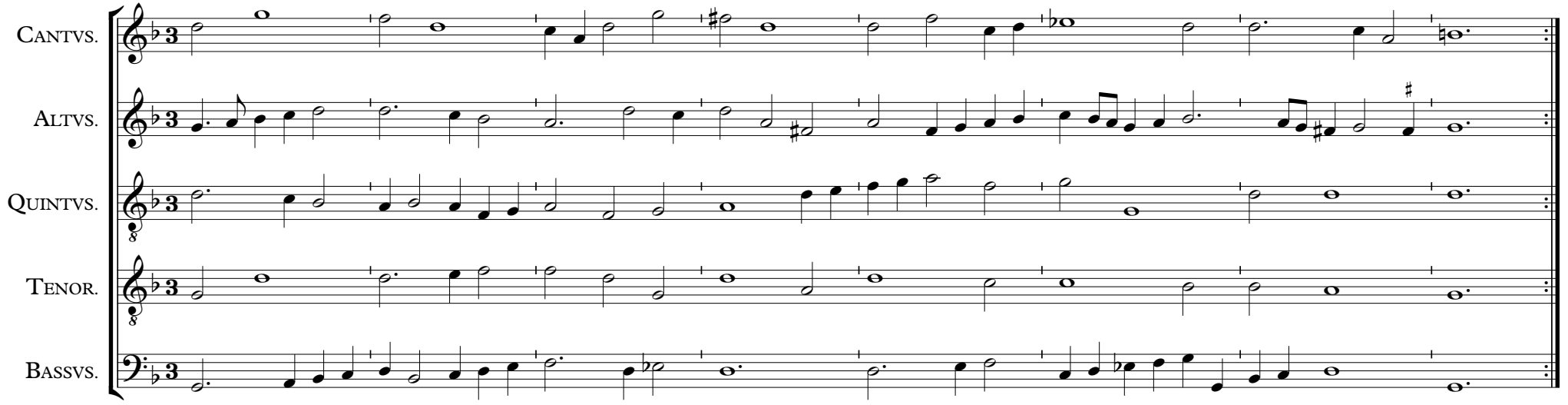


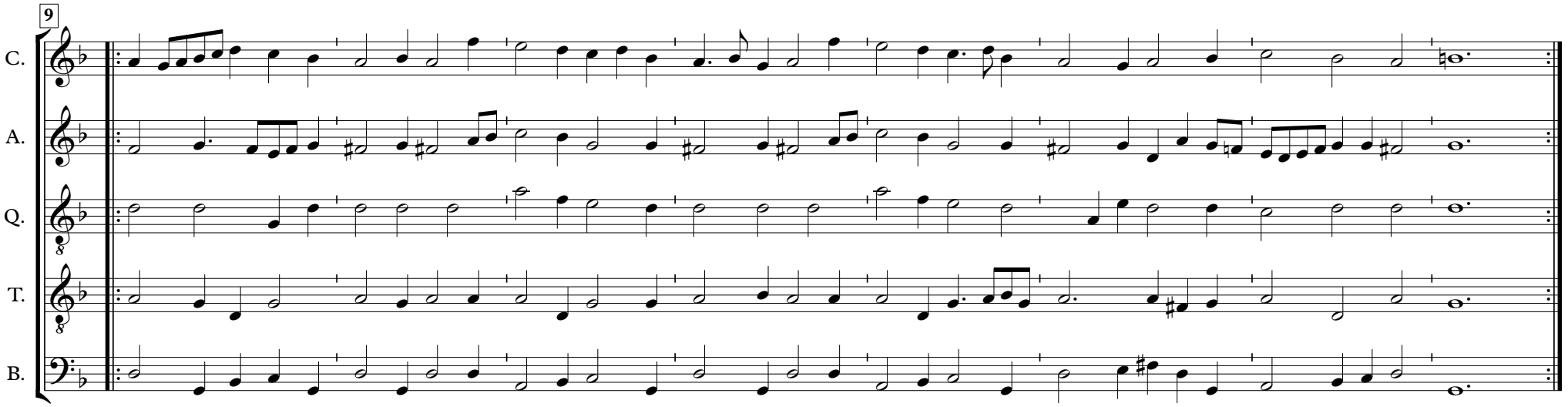

64. **A**S it fell on a holie Eue. [Galliard/Coranto?]






## 65. HEigh ho holiday. [Galliard/Coranto?]

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