

The teares of the Muses

Anthony Holborne (c.1545-1602)

Cantus (part 1 of 5)

Pavans, Galliards, Almaines and other short Aeirs (London, 1599)

The musical score is written for a single melodic line in treble clef, 3/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note A4. The second staff continues the melody with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The third staff begins with a half note C4, a quarter note B-flat3, a half note A3, and a quarter note G3. The fourth staff continues with a half note F3, a quarter note E3, a half note D3, and a quarter note C3. The fifth staff concludes the piece with a half note B-flat2, a quarter note A2, a half note G2, and a quarter note F2. The score includes measure numbers 5, 10, 15, 20, and 25, indicating the progression of the piece.

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Quintus (part 2 of 5)

Pavans, Galliards, Almaines and other short Aeirs (London, 1599)



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5

10

15

20

25

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Altus (part 3 of 5)

Pavans, Galliards, Almains and other short Aeirs (London, 1599)

5

10

15

20

25

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Anthony Holborne (c.1545-1602)

Tenor (part 4 of 5)

Pavans, Galliards, Almains and other short Aeirs (London, 1599)

5

10

15

20

25

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Tenor (part 4 of 5)

Pavans, Galliards, Almaines and other short Aeirs (London, 1599)

The musical score is written for a Tenor part, specifically part 4 of 5. It is in 3/8 time and features a key signature of one flat (B-flat). The score is divided into four staves, each containing a line of music. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The score includes measure numbers 5, 10, 15, and 20, indicating the progression of the piece. The music consists of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) used throughout.

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Bassus (part 5 of 5)

Pavans, Galliards, Almaines and other short Aeirs (London, 1599)

