

Pavan

Anthony Holborne (c.1545-1602)

Cantus (part 1 of 5)

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



Pavan

Anthony Holborne (c.1545-1602)

Altus (part 2 of 5)

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

The musical score is written for the Altus part (part 2 of 5) of the Pavan. It consists of four staves of music, each beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a single system. The first staff starts with a measure rest of 8 measures, followed by a series of eighth and sixteenth notes. The second staff continues the melody, featuring a repeat sign and a measure rest of 10 measures. The third staff continues the melody, featuring a measure rest of 15 measures. The fourth staff concludes the piece with a final measure rest of 20 measures. The score is written in a clear, legible font, with notes and rests clearly defined.

Pavan

Anthony Holborne (c.1545-1602)

Altus (part 2 of 5)

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

5

10

15

20

The musical score is written for the Altus part (part 2 of 5) of the Pavan. It is in 4/2 time and B-flat major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style typical of the late 16th century, with a mix of eighth and sixteenth notes. The score includes a repeat sign at measure 10 and a double bar line at the end of the piece. The measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective staves.

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Altus (part 2 of 5)

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Anthony Holborne (c.1545-1602)

Quintus (part 3 of 5)

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Quintus (part 3 of 5)

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5

10

15

20

Pavan

Anthony Holborne (c.1545-1602)

Quintus (part 3 of 5)

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

The musical score is written for Quintus (part 3 of 5) in 2/4 time, featuring a key signature of one flat (B-flat). The notation is presented on four staves, each containing a system 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 a series of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line and repeat dots.

Pavan

Anthony Holborne (c.1545-1602)

Tenor (part 4 of 5)

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

The musical score is written for a Tenor instrument, specifically part 4 of 5. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is written in a style typical of the late 16th century, with a focus on melodic lines and rhythmic patterns. The score includes measure numbers 5, 10, 15, and 20, indicating the progression of the piece. The notation includes various note values, rests, and repeat signs, all rendered in a clear and legible format.

Pavan

Anthony Holborne (c.1545-1602)

Tenor (part 4 of 5)

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

The image displays a musical score for the Tenor part (part 4 of 5) of a Pavan by Anthony Holborne. The score is written on four staves, each beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The music is composed of eighth and sixteenth notes, with some rests and repeat signs. The staves are numbered 5, 10, 15, and 20, indicating the measure numbers. The score concludes with a double bar line and repeat dots.

Pavan

Anthony Holborne (c.1545-1602)

Bassus (part 5 of 5)

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

5

10

15

20