

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, Almains and other short Aeirs (London, 1599)

The musical score is written for the Altus part of a Pavan. It consists of five staves of music in G minor (one flat) and 4/4 time. 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 measure numbers 5, 10, 15, and 20. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

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Altus (part 2 of 5)

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Quintus (part 3 of 5)

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5

10

15

20

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Quintus (part 3 of 5)

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Pavan

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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 4/2 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 mix of eighth and sixteenth notes, and rests. The second staff contains a repeat sign and a measure rest. The third staff contains a repeat sign and a measure rest. The fourth staff contains a repeat sign and a measure rest. The score is numbered 5, 10, 15, and 20 at the beginning of each staff.

Pavan

Anthony Holborne (c.1545-1602)

Bassus (part 5 of 5)

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

The musical score is written for the Bassus part of the Pavan. It consists of three staves of music in bass clef, with a key signature of one flat (B-flat) and a time signature of 4/2. The first staff begins with a treble clef and a 4/2 time signature, followed by a bass clef. The music is written in a single system. The second staff begins with a double bar line and a repeat sign, followed by a bass clef. The third staff begins with a double bar line and a repeat sign, followed by a bass clef. The score is divided into measures by vertical bar lines. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line and a repeat sign.